THE SHORT STORY IN CANADA: DEVELOPMENT
FROM 1935 TO 1955 WITH ATTACHED BIBLIOGRAPHY

by

EVELYN JOYCE MacLURE
B.A., Mount Allison University, 1960
B.Ed., Mount Allison University, 1961

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
Master of Arts
in the Department
of
English

We accept this thesis as conforming to the
required standard

THE UNIVERSITY OF BRITISH COLUMBIA
July, 1969
In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the Head of my Department or by his representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of English

The University of British Columbia
Vancouver 8, Canada

Date July 15, 1969.
ABSTRACT

This thesis concerns the development of the short story in Canada from 1935 to 1955. The political, social and economic background has been briefly surveyed and related to the developments in the story in character, subjects, theme, and form. Each of the chapters deals with one of the four periods into which this development may be divided. In each chapter collections, anthologies, and stories from periodicals have been discussed.

Chapter I, 1935 - 1940, studies the transition which was taking place in the depression period as the story shifted from man in conflict with nature to man in society. Chapter II, 1946 - 1950, reveals that, in the war years, the story was often concerned with social protest, although there was some opposition to this type. Little magazines became an important influence in this period. Chapter III, 1946 - 1950, shows that in the post-war period, the writers often built their stories around a psychological or psychoanalytic insight into characters. Chapter IV, 1950 - 1955, saw a lull in story writing; however, in those which were written, a greater complexity in character and a centering on ideas was present. What is evident in each
period is a growing maturity, which is reflected in the types of characters presented, the subjects and themes which they reveal, and the form through which they are presented.

In connection with the general development of the story, each chapter has noted also the availability of places for publication within Canada, general Canadian qualities, and regional influences. It has been found that, although the story development was conservative, the authors did usually deal with contemporary Canadian situations and problems.

The study concludes with a bibliography. This was compiled because of a lack of information on the short story in Canada. No separate listing of the collections and anthologies published during this period exists. The only listings of stories in the periodicals are those to be found in the Canadian Periodical Index, which are arranged by author and title. For convenience in the study of development, this list has been compiled chronologically. Sections I and II list respectively the collections and anthologies published by Canadian writers from 1935 to 1955. Section III is a list of the stories published in certain Canadian periodicals. Only those authors who published 5 or more stories in the periodicals examined are included. Section IV is a list of Canadian Periodicals publishing short stories during these years. Section V is a list of references used in preparing this thesis. This bibliography is useful in determining the relative
importance of the periodicals which have contained stories, in comparing the number of stories in each period, and in tracing the activity of the authors.
TABLE OF CONTENTS

Chapter 1 1935-1940: Transition  1
Chapter 2 1941-1945: Man in Society  26
Chapter 3 1946-1950: The Psychological Story  52
Chapter 4 1951-1955: The Story of Ideas  76

Selected Bibliography of the Canadian Short Story, 1935-1955

Introduction  103
  I Collections  107
  II Anthologies  115
  III Stories in Periodicals  122
  IV List of Canadian Periodicals Publishing Short Stories from 1935 to 1955  171
  V References Used  175
    A. Short Story: General Criticism  
    B. Canadian History: General References  
    C. Canadian Literature: Bibliographies and Literary Histories  
    D. Canadian Literature: Criticism  
ACKNOWLEDGEMENT

A special thank you to Professor D. G. Stephens for the encouragement and assistance he has given me in the preparation of this thesis.
CHAPTER 1 1935 - 1940 : Transition

The years from 1935 to 1955 saw the emergence of Canada as a mature nation economically and politically. The depression, the years of war, the post-war recovery period, and the following years of prosperity brought changes in the way of life and made Canadians more aware of the importance of their country. Economically, Canada completed the change to a predominantly urban and industrial nation. Politically, she became more independent of Great Britain, a middle-power in world affairs, and also more jealous of her position in relation to the United States. While these changes were occurring, corresponding changes were taking place in the literature of Canada. In the short story, four rather marked periods of development may be observed: from 1935 to 1940, during the depression, was a period of transition when tradition was strong, but the story was slowly shifting its concerns to man in society; from 1941-1945, during the war years, the story was most often concerned with man's relation to society; from 1946 to 1950, during the period of post-war recovery, the story became
more psychological; from 1951 to 1955, though the story was somewhat out of fashion, in those which were written, a more mature concern with ideas was evident. These changes may be particularly easily traced in the types of characters who appear in the stories, in the subjects and themes which emerge through them, and in the form and language through which they are revealed. The increasing maturity of the nation is reflected in the increasing maturity of these characters or of the author's treatment of them.

In the first of these periods, from 1935 to 1940, though depression was general in Canada, the effect varied from region to region. In the Maritimes, where the prosperity of the 20's had not been so evident, the results of the depression were not so severe. Since the area was mainly agricultural, small farmers could continue to produce a living. In the central portions of Canada and on the West Coast, however, the large cities were hard-hit, with relief and unemployment common. In the prairies drought added to the problems, making it extremely difficult for farmers to earn a living.

These economic problems were accompanied by political changes. In the west there was a turning from the old parties to the socialism of the C.C.F. and Social Credit. In other areas, too, although these parties were not so active, an interest in socialism was common. Strong sectional feelings
were also present as the west and east looked enviously at Central Canada where power seemed to be centered. The predominantly urban pattern in the central provinces also marked a strong regional difference between these provinces and the Maritimes and the Prairies. Toward the end of the period, however, more unity emerged as all Canadians joined together in the war effort.

The nature of this depression period is reflected in the short story of the day. No longer could most writers produce idyllic, happily-ending stories of romantic rural adventure. Evidence that life was not this way was too strong. It is to be noted, however, that this change was regional. The Maritimes, with their older traditions and with the effects of the depression being less severe, reflect the change less clearly. The highly-urbanized central areas of Canada where the depression was severe were much affected by change. The Prairies, though predominantly rural, felt the depression so severely that a different type of writing was produced.

Before analysing the developments in character, subject and theme occurring in the story during these years, the reasons for the fact that few writers of consequence produced a body of work during the period should be noted. There was, of course, the economic situation. The general economic hardship was also experienced by writers who had difficulty making a living without publishing in the
commercial fiction pattern. In addition, the usual lack of outlets for experimental writing in Canada was present during this period. *Canadian Forum*, with socialist orientation, did publish one short story per issue. *The Canadian Magazine* continued to publish several per issue up to its suspension in 1939. *Queen's Quarterly* was the only academic quarterly consistently publishing short stories. Apart from these, there was *New Frontier*, which, for a brief period in 1936 and 1937, published stories of a socialist nature, many by young writers.

The only other recourse in Canada was to the more commercial periodicals such as *Maclean's*, *Chatelaine*, and *The Canadian Home Journal*. Though these magazines occasionally received stories from the better writers, generally they followed the stock patterns of commercial writing, producing love and adventure stories containing coincidence, sentimentalism, and conventionalized happy endings. Most experimental writers, then, were forced to find outlets for the work outside Canada, although often the U.S. Magazines in which they published were circulated in this country as well. Even if this meant that Canadian authors would still find an audience in Canada for their work, it also meant that the authors were likely to have to conform to the standards of the American magazines in which they published.

Given this situation only three writers whose works have since been consistently found in
anthologies published many short stories during the period. The works of Thomas H. Raddall, Morley Callaghan, and Sinclair Ross illustrate the varying regional trends and the transitional nature of the period. Raddall published one volume of stories at this time, *The Pied Piper of Dipper Creek and Other Tales* (1939). His works may be considered representative of earlier trends in Canadian short fiction, romantic adventures usually with neat plots and happy endings. It is well to remember that most of these stories were previously published in *Blackwood's Magazine*, and that, consequently, there is an emphasis on the quaint, on what would foster a romantic image of this land in the minds of readers in the mother country. Thus these "Bluenose" stories often ignore the real for the romantic.

The subjects of these stories are usually peculiar situations involving a struggle and issuing in a dramatic climax. Of the twelve stories in the volume, four deal with Indians and their relation to the white man, two with sea adventure, one with the Halifax explosion, one with the north, one with the Scottish tradition, one with the country-city opposition, and two with love. Because they often deal merely with action, they are, as Raddall has labelled them, tales, not in the tradition of the modern short story which concentrates on unity or a single impression. Consequently themes may be difficult to discover. In so far as themes do exist here, they have such concerns as maturity resulting from a
significant incident as in "A Winter's Tale", the story of the Halifax explosion, the ways of adjusting to old age as "Champion Liar", and the importance of tradition in the "The Pied Piper of Dipper Creek." One or two make a deliberate attempt to describe the Canadian character. In "North", for example, a doctor telling of his experiences on this last frontier sees the cry of a new born baby in that barren land as symbolic of Canadian endurance.

Though Raddall's work was certain to come into disfavour as the short story became more subtle, realistic, and penetrating (he has been omitted from the latest Canadian anthology, that of Rimanelli and Ruberto)\(^1\) -- it is not quite as old-fashioned as might at first appear. Clearly there are great weaknesses: he deals sentimentally with most situations and characters, particularly Indians; the methods of narration are few, a reminiscing narrator being prevalent; the style is descriptive, seldom analytic or suggestive; the stories rarely have much to do with the current problems; characters are often quaint and unbelievable, not representative or psychologically analysed. Yet, the stories are not without merit. Raddall can spin a tale; the atmosphere is always carefully evoked, usually including historical

details. In "Winter's Tale", for example, the details of the havoc surrounding the Halifax explosion are carefully presented:

They went down the steps together, and beheld and strange and tragic procession approaching from the direction of the city. Men, women, and children in all sorts of attire, pouring along the sidewalks, choking the street itself ... two or three were bandaged and bloody, and all were daubed with soot and plaster. Their eyes glistened with an odd quality of fear and excitement .....  

Nor are these stories altogether naive. Though "The Pied Piper of Dipper Creek" deals with the Gaelic tradition, it does so with irony and a sense of humour, for clearly Roddie John, who wants to greet the Premier of England with the bagpipes and a Gaelic speech, is a figure of fun, and the fact that the Premier does not know a word of Gaelic is not to be seen as a tragedy. Again in "Before the Snow Flies" a boy's romantic dream of going to sea is proved not to be as adventurous as expected. Rather than going to the Spanish Main, he and his partner return home after exploring their own seacoast. Even "The Courtship of Jupe M'Quayle" has not the conventionalized happy ending, as Jupe realizes that Cassie was not meant to be married, but wild and free. Similarly in "Lady Lands Leviathan", the other love story in the volume, some psychological interest is added when the lady takes the place of the man, though it must be admitted that her dreams are of a little white cottage and children.

Raddall's work does reflect in some ways the Bluenose country of Nova Scotia. His sense of the dialogue and habits of the people is good. However, there is often too much
emphasis on the unusual to form any sort of representative picture, or, in other words, for a proper regionalism. In this transitional period Raddall's work must be considered the persistence of the older tradition. Because the depression was less severe in this area, and because older ways were more common here, his work reflects little in form, subject, theme or characters of the changes that were taking place in the country.

In sharp contrast to Raddall is Morley Callaghan, whose reputation as a short story writer has never been seriously doubted, although the novels often draw more comment. The nature of his work, as well as his reputation, also presents a definite contrast with that of Raddall. From the beginning his stories dealt mainly with the urban, the contemporary, and the lower classes. His subjects are narrower than Raddall's, in one sense, yet achieve universality in dealing with human emotions. In this period he published his second collection of stories, *Now That April's Here* (1936), and several stories in periodicals. In the stories in this early volume Callaghan's situations are uncomplicated, usually involving the family and clearly delineating the emotions of those involved. In fact, most of his themes at this time revolve around the difficulties in people's relations and communications, difficulties usually aggravated by poverty. Yet, although they deal with the lower classes, they escape the trap into which many of the short stories of this period fell, that of being more social tracts than artistic efforts.
Also, though they deal with the lower classes, they are representative of the difficulties faced by all—difficulties for which Callaghan usually gives no easy solution.

One story from *Now That April's Here*, actually written in 1935, illustrates the characters, subjects, themes, and form common to many in the collection. "The Blue Kimono" deals with a couple who have moved to a bigger city in search of prosperity and have been dogged by ill-luck since their arrival. The husband feels that some inexorable force is working against them. The incident chosen for the story, the illness of their small child, causes him to feel the hopelessness of their situation and to see its representation in his wife's faded blue kimono:

The kimono now was ragged and gone; it was gone, he thought, like so many bright dreams and aspirations they had once had in the beginning, like so many fine resolutions he had sworn to accomplish, like so many plans they had made and hopes they had cherished.

It is a depression story of defeated ambitions and a crippling force. Yet it is not of total defeat, for as the story ends the wife is thinking of mending the blue kimono, and the husband is wriggling a paper mustache fiercely at the child who is recovering. Pathetic as it is, the ending seems to indicate the human spirit continuing to struggle against outside forces.

Many of the stories are similarly centered on depression concerns, with communication of husband and wife cut off.
"Day by Day" also deals with a husband and wife who seem to grow further and further apart; because he is not successful, he feels she is not contented. Ironically, all she wants is a return to the brief happiness they had after they were married. This story, however, does not end in hope, but merely fades away with "... she tried to ask herself what it was that was slowly driving them apart day by day." "The Red Hat" and "The Duel" are based on similar situations in which a lack of money plays an important role and leads to difficulty in communication.

The relation between parents and children is the subject of "All The Years of Her Life", where the mother's sacrifices for the son are brought to his attention when he sees her sitting at the table weeping; in "Father and Son", where the father desperately needs contact with his illegitimate son if he is to find any peace in life; in "Ellen", in which the father feels strongly for his daughter who has been made pregnant and deserted; in "The Snob" in which a young boy guiltily turns away from his father to avoid introducing him to his girlfriend; in "Separation", where the father and son grow apart after the mother leaves; and in "It Must Be Different", as a young girl, ashamed of her parents' crudeness and of their suspicions, vows that "it must be different" for her and her boyfriend. Though all of these involve family concerns, they are not monotonously alike. The main traits of the characters and the points of view differ in every story.
Though Callaghan denied that he intended to write religious stories\(^2\), several of the stories are overtly about characters in the religious professions, and others have distinctly spiritual concerns. "Sister Bernadette" is the story of a nun whose frustrated mother-love finds an object in the illegitimate son of a girl who is in the hospital in which she works. Here Callaghan examines the conflict between spiritual and emotional values, through the conflict of the sister. Nor is the problem fully resolved. Similarly, in "A Sick Call" Father Macdowell is led to question his ethics. When he has to resort to trickery to get the atheist husband out of the bedroom to hear the dying wife's confession, he leaves with less confidence than previously in the superiority of spiritual love over the very real love of the husband and wife. While Callaghan does not deny spiritual values, nor even question the honest practice of a religious profession, he does present a complex view of their position. In "Two Fishermen" he examines the nature of spiritual love outside the religious professions. In this story a young reporter who has become friends with a hangman in private, finding him acceptable as a person, rejects him in public. The hangman becomes a Christ symbol as he is denied and as the fish which he had presented to the reporter are thrown at him by a member of the crowd as he leaves. These stories reveal again Callaghan's belief in the worth of the individual.

---

What emerges in all of Callaghan's work is his skilful handling of characterization. Though concentrating on the usually short period of time to which the actual incident is limited, he gives just enough background information to make the actions and feelings of the characters valid. The given situation is usually the climax of a problem that has been slowly forming for a long time. For example, in "Day by Day", the feeling of incompetence in the husband is something that has built up when he experienced more and more difficulty in finding work. Indeed, most of the stories are primarily interesting for their concentration on character, and most of these characters are representative, though not pure types. Some, however, present unusual psychological problems. "Now That April's Here", based on an actual incident, shows two homosexual boys who have dreamed of April in Paris, find the reality different from their expectations, and are finally separated by a woman. "The Shining Red Apple", too, shows the tensions of a man who tempts a young boy to steal an apple, and the reader discover that the man's problem stems from his being childless himself.

In form, as in characterization and themes, Callaghan tended to be advanced beyond the methods of his contemporaries in Canada. Many comparisons with authors outside Canada have been made, especially in view of his association with the group in Paris in 1929, yet he himself felt the stories followed no fashion, though his associations were more with Americans and Europeans than with other Canadians.
The only other Canadian writer of the time with whom he felt any affinity was Raymond Knister.\(^3\) No doubt part of the reason Callaghan felt out of tune with other Canadian writers is that these stories are economical, with little purposeless description either of scenes or persons. They concentrate on a moment, catching a mood on an emotion, conveying it through dialogue or action. Whereas, in the novels, the simple situations may lack the weight to carry the themes that he deals with, here there is perfect co-ordination. Conflict usually issues in a climax, and the endings are quiet, often enigmatic, sometimes ending in hope, sometimes with little change. Unlike many of his contemporaries, Callaghan presented truth in simple situations, without recourse to unusual incident.

Despite the fact that at the time when these stories were written Callaghan was not so much interested in Canada as he was later to become,\(^4\) there are distinctly Canadian qualities about them. This Canadianism does not reside so much in the setting, though most, in accordance with the trend of that time, are regional, being set in Toronto or nearby small towns. Indeed, there seems to be little difference between those set in Toronto and other large cities such as New York. However, although they are not narrowly parochial, one can detect Canadian influences. The work is clearly influenced by the depression of the 30's. People are poor, unemployed, and

---

3. Weaver, "A Talk with Callaghan", pp. 6-7, 16.
desperate. Yet they are filled with neither bitterness nor hopelessness. Nor is there so much an investigation of the general causes or themes, as of individuals who are affected. The typical Canadian reserve is obvious in these characters as well. In addition, the language in general is typical of Canadian writers who have, perhaps as a result of a suspicion of bookishness and elegance in a country only recently emerging from the frontier, often reduced their style to extreme simplicity. It is, of course, also to be expected in the subjects with which Callaghan is dealing. More importantly, though Callaghan's stories deal more subtly than those of many other authors with the struggle against outside forces, this is still basically their domain. The emphasis has merely been shifted from the realm of nature to economics — a type of concern to be found again frequently in the war years. Finally, although Callaghan accepts an urban way of life, his concern is with the family as a unit; he does not really question the existing values.

Still another set of characters and concerns was the subject of Sinclair Ross. During this period he published seven stories in *Queen's Quarterly*, over half his very small output. These reveal two sets of concerns. Four of them, "A Field of Wheat" (*QQ* 42, Spring, 1935, 31), "September Snow" (*QQ* 42, Winter, 1935-6, 451), "The Lamp at Noon" (*QQ* 45, Spring, 1938, 30), and "The Painted Door" (*QQ* 46, Summer, 1939, 145), deal with adults and their struggles against the difficulties of the prairie environment. The others, "Circus in Town"
(QQ 43, Winter, 1936-7, 368), "A Day with Pegasus" (QQ Summer, 1938, 141), and "Cornet at Night" (QQ 46, Winter, 1939-40, 431), have children's points of view, but are also in prairie settings.

Although rural in setting, these stories bear no idealization of that area. The great hardships caused by depression and droughts in the 30's are clearly reflected in characters, subjects, and themes. In the stories dealing with adult behaviour, a grim, intense atmosphere is the most important element. In "September Snow" when the husband returns to his wife after leaving to go out to get the cattle, he finds that she has died in childbirth. On similar themes are "The Lamp at Noon" and "The Painted Door". In "The Lamp at Noon" Ellen and Paul represent different attitudes to the land. Ellen, fearing what the land is doing to their relationship and resenting what it will mean to the child, wants to go back to town. Paul, however, remains loyal to the land even while it is defeating him. Returning to the house after a quarrel, he learns that she has gone. He finds her buried in the sand, the baby dead. Ironically, only now that she is crazed has she any hope.

"The Painted Door" concentrates on a wife's loneliness caused by her husband's constant work on his prairie farm. When this loneliness reaches a peak on an afternoon when he is away, she spends time painting a door to keep from thinking. In desperation and isolation, she seeks to relieve her frustration by sleeping with a neighbour. Her guilt is intensified and turned to horror when she learns, by means of
the paint on her dead husband's sleeve, that he had observed her one act of unfaithfulness and had gone out into the storm again.

The only one of these stories of adults which overtly ends in hope is "A Field of Wheat" where the wife realizes that she must be doubly strong because the hailstorm, which destroyed their wheat and much equipment, has broken her husband's spirit. Yet, in all of the stories is the feeling that man must endure, that the seasonal cycle will continue, bringing another spring and another hope.

Ross' stories of childhood are set against the same background, but here the focus is different. The emphasis is on expansiveness and the growth of the imagination, qualities which can be readily associated with the vast yet bleak prairie setting. In "Circus in Town" a little girl compensates for a rather restrictive reality by imagining her own much better circus. In "A Day with Pegasus", a young boy experiences the joy of a new horse, and in "Cornet at Night" a boy realizes the beauties which endure despite the uncertainties of a day-to-day existence.

Ross' characters, then, are closely related to the environment in which the stories are set. Here the regionalism is integral — characters show the effects of their situation. The adults are often beaten or at least plagued by the difficulties which surround them; their concerns are small ones, usually economic, but they feel, especially the women, a longing for something more satisfying. The children, too,
have not yet felt the full effects of these problems, but yearn for some distraction for their imaginations. The themes which emerge are also closely related to this environment. These are elemental tales of the struggle against nature and death, and of beauty not to be found in the external ugliness of reality. Basically they are frontier stories, though Ross pictures little glamour in this situation.

Nor is it merely the intensity of character and theme that makes his work an achievement in Canadian short story writing. The danger of stereotyping which is inherent in the similarity of his situations is in part avoided through the masterful style. Each story is real and varied. He is skillful in describing the harshness of the landscape, always, however, in conjunction with the human reaction to it, as in this section from "The Painted Door":

The sun was risen above the frost mists, so keen and hard a glitter on the snow that instead of warmth its rays seemed shedding cold. One of the two-year-old colts that had cantered away when John turned the horses out for water stood covered with rime at the stable door again, head down and body hunched, each breath a little plume of steam against the frosty air. She shivered, but did not turn. In the clear bright light the long white miles of prairie landscape seemed a region alien to life.

He also may enhance the language by symbolism delicately used. In "The Lamp at Noon" the lamp, which is often lit at noon because of the dust storms, becomes infused with the meaning of the pitiful struggle which these prairie people are making against their difficulties. Similarly in "Cornet
at Night", the beautiful playing of the cornet by the working boy becomes a haunting symbol of all beauty that is not practical, but is necessary for man's spirit, though fleeting:

A harvest, however lean, is certain every year: but a cornet at night is golden only once.

Though Ross' work could not easily be imitated, it shows in the Canadian short story intensity, the choosing of a present and significant incident, a proper and integral regionalism, and an artistic use of language. In addition, his characters, while individualized, are also representative. The contrast with Raddall's often wandering, light stories with happy endings and often unbelievable characters is significant of the difference between these two regions.

Apart from the works of these three main writers, little else of consequence was being published in the short story in Canada at this time. Two anthologies of the period, those of the Canadian Magazine, do, however, reveal something of the changing nature of the short story then. The earlier Stories in Many Moods (1935) contains only eight stories, most of them published before 1935. Even here there is an indication of the changes beginning to take place as the editors advertise the stories as not leaning toward "stirring adventure or exaggerated plot", but instead to "cadences and moods". 5

In the 1937 volume, containing stories published in The Canadian Magazine during 1936, most are still plot-

oriented, with very little subtlety. There are two animal stories, "Silver Swallow" by Hubert Evans and "Fury on Ice" by Latrobe Carroll, the first on the freedom of wild things and the second on the animal's desire to protect itself and the dangers animals face. There are five adventure types: Will R. Bird's "The Movies Come to Gull Point", Fred B. Watt's "Trusting Thomas", N. de Bertrand Lugrin's "Timber Wolves", Charles G. Booth's "This Man Knew", and Van Harrison's "Skoal to the Viking". These are generally in the older tradition of the short story with emphasis on physical action and suspense. The most well-known is that by Will R. Bird, which deals with men facing a storm and death to see their first movie -- and then amusingly condemning the movie-makers for the dangers involved in filming. Others in traditional patterns are D. K. Findlay's "Heroine of an Anecdote" and Alberta C. Trimble's "Whistling Girl", involving love triangles, and M. E. Palmer's "I Shall Return" which requires an incredible distortion of character to reach a happily-ever-after situation.

The many traditional stories in this collection are accompanied by a few which are memorable either for character or mood. Laura Goodman Salverson's "Queer Heart", though by no means economical, is a clever character study of a woman who loves only when giving. R.S. Kennedy's "Mr. Briggs, Gangster" amusingly presents the anti-hero, a man who discovers a bag of money thrown away by escaping robbers, hesitates to take it, and finally is robbed of his find by a minister who collects a substantial reward. Though the ending is an over-
playing of the story (the man will attend a forum on "How To Make Money Work for You"), the tension and humour of the situation are well-presented. Two of the other stories show skill in methods of narration. Fred Sloman's "Breath of God" is an intense study of a railroad watchman's attempts to bring a poor, lonely girl some inkling of the meaning of life. The colloquial presentation, through an ignorant dweller in one of the shacks nearby, adds another dimension to the story. Leslie Gordon Barnard's "The Dark Angel Passes" is narrated with some skill by an observer in the next hotel room whose story it also becomes. However, whereas the story seems to require an unhappy ending, the wife (for no apparent medical reasons) recovers and is reunited happily with the husband.

These stories, then, have usually characters who are faced with struggles against the environment, against others, or in the face of death. They are rarely psychological studies, usually just presented externally; Theodore Goodridge Roberts' "Mrs. ffoliat's Husband" does, nevertheless, concern a man whose childhood leads him to marry a domineering wife. A high proportion of adventure stories, too little suggestiveness in language and experimentation in form mar the collection.

One other anthology shows a continuing interest in traditional methods and subjects during this transitional period. May Lamberton Becker's Golden Tales of Canada includes those stories which are usually of Canadian characters or settings. While the collection does indicate an interest in Canada, it does not include the contemporary authors.
Collections of stories by one author, too, were rare at this time. Leacock is among those who published collections; yet, he can hardly be called a decisive influence in the period. The majority of his work had been done previously. At any rate, those works sometimes categorized as Leacock's stories fall more readily into the class of sketches or personal essays, having neither the unity or conflict leading to a climax that would place them as short stories.

Theodore Goodridge Roberts, Ernest Thompson Seton, Grey Owl, and Mazo de la Roche published collections of animal stories. The number of these animal stories produced in Canada is significant, betraying an innocence in the concern with wild life as well as a desire to escape more complex problems. Those of Roberts, Seton, and Grey Owl are based on close observation of wild life, and Seton's particularly are moral in intent, showing the connection with human traits. Mazo de la Roche's collection, *The Sacred Bullock and Other Stories* (1939), contains animal stories which reflect some of the unrest of the time. "Justice for an Aristocrat", for example, is a conservative comment on communism as the aristocratic horse Moonstar, not having any practical use, must die. Most of the stories, however, are studies in the loyalty of animals or the bond between animal and humans. Some interest in psychology, in language patterns, and variations from the happy ending make her stories more complex than might be expected in the type.

The other collections maybe dealt with briefly. Hyman Edelstein's *Crying Laughing* is a book of very short stories,
usually moral, dealing mainly with Jews. J. E. Le Rossignol's
The Habitant-Merchant, a series of humorous stories, deals
with the other segment of the Canadian population, The French.
One of the few attempts to deal with these people in the short
story, it does not involve many of the serious problems, and
looks at the French sentimentally. M. Charbonneau, the habitant-
marchant, is a type.

One other collection from this period reflects an earlier
Canadian attitude. William Campbell's Arctic Patrols portrays
a naive innocence. These stories of R. C. M. P. adventure
may be perhaps best characterized by a short passage from
"Maintien Le Droit", the story of a young man who is just
receiving his commission:

"Oh, my heart leaped! I turned hot and then cold --
I wanted to yell or whistle or anything".

The sentimental and moralistic tradition shown in these stories
is of an earlier day. The hard years of the depression were
already rendering obsolete such a simple view of life.

The periodicals published a few authors other than
Callaghan, Raddall, and Ross showing promise at this time.
An Ontario author, Matt Armstrong, was concerned with the lower
classes and the contemporary Canadian situation. "The Rooster
Which Walked in a Circle" (C Forum 17, April, 1937, 23),
dealing with the emergence of a boy from the laughter of
adolescence to the seriousness of manhood, is set in a too-
obvious pattern, with three characters or groups who are
blind and walking in circles just as the rooster does.
"The Cross" (C Forum 17, Aug, 1937, 10), however, the story of a mother who receives the cross from her son's grave in France, has more suggestiveness and artistry in language and conveys a theme of the similarity of all places. In "The Hail" (C Forum 17, Jan, 1938, 352) the depression theme of monotony emerges as a man is driven to commit suicide at Niagara Falls. When he does not succeed, he merely reflects "Tomorrow is Monday again."

The only really different use of language is in William McConnell's "Kaleidoscope" (C Forum 20, Dec, 1940, 279). A prolific writer, who was in later periods to publish in several Canadian magazines, McConnell appears in this story to be using Joyceian techniques rather crudely, combining Indian characters and a theme of putting off until tomorrow. The following passage illustrates the technique:

Day succeeding night soon with tide dropping fast and swift pull out to bay now, so muscle-itch and sweat-glow, half-whiskey and a shove-off, for tide has nearly left dinghy, not opaque now in half-light. Again whiskey succeeding sweat-tang. A long pull and then to poise for rats, ring-tailed rats, and a parrot without a name.

This passage does show an increasing concern for artistry in the short story with an emphasis on the impression.

In New Frontier, all the stories were oriented toward socialism. Several are little more than social tracts, but a few deal provocatively with the themes of the depression. Mary Quayle Innis' "Staver" (New Front 1, April, 1936, 18), a story of the changes wrought in a woman's life by contact with Staver who is unemployed and haunts her home for work, has more complex characterization than is usual in this type.
It shows as well a questioning of values. Similarly, Dorothy Livesay's "Case Supervisor" (New Front 1, July, 1936, 6) presents in depression background the difficulties of a social worker who becomes so involved in rules that she forgets the real purpose of her work. By contrasting her attitude with that of a young enthusiastic worker and an older woman who cares nothing for form, the author presents the theme.

This period, then, was one of transition. New directions were being traced by some writers, while many continued to write traditional work. The types of characters who appeared in the stories reflect these attitudes. Stories by Raddall in the Maritimes were generally traditional with characters who were unusual and whose concerns were often far from depression ones. Callaghan and a few other authors in central and western Canada were concerned with the common and often representative character, conveying the depression through the monotony of his existence. Ross on the prairies showed the problems of the depression in man's struggle against nature to make a living. Generally, the tendency was toward realism; of course, escapist stories were still presented by the commercial magazines.

There were also some changes occurring in the form of the story. Callaghan particularly reflects the attempt to produce a more artistic story without the usual dependence on suspense, sentimentality, adventure, or neatly packaged endings. His stories are also objective. Yet there was little other experimentation in either language or pattern. The lack of non-commercial periodicals was no doubt partly responsible
for this.

In thought as well as method Canadian writers were still quite conservative. The characters presented are usually naive; nor are they used in making philosophical comments. With few exceptions, the stories involve the struggle against nature, death or economic difficulty. Even Callaghan, who in many ways was advanced beyond others of the time, presents characters often barely literate, whose chief concerns are the problems of making a living. Moreover, there was little serious questioning of established patterns of life. Raddall, Callaghan, and Ross all accept without much questioning the basic family pattern as the only means to stability. Women were to support their husbands; children would give meaning to existence. Sex rarely is presented outside marriage. One story dealing with and approving of a woman leaving her husband for a lover, "The Waiting Room" by Katherine Bligh (New Front 1, Dec, 1936, 24), is, unfortunately, a social tract. Canadian conservatism was for the most part still obvious in the short story.

While this period saw more of reality and the contemporary entering the short story, and a slightly less explicit form, few authors were yet affected. Though many stories were being produced, few were in literary periodicals, and there were few means of communication for authors. More outlets for experimental writing and stronger forces to jar its complacency were needed.
CHAPTER 2  1941 - 1945: Man in Society

After the difficulties of the depression, Canada was plunged into another type of anxiety -- six years of war. Because of her major role in the supplying and training of troops and in providing war materials, Canada developed a growing sense of importance and a feeling that the nation could have a voice in world affairs. The ties, too, between Canada and the Commonwealth were strengthened on an informal basis, though Canada had asserted her independence of formal ties in declaring war separately. At the same time, because of their mutual concern in the war, the United States and Canada came into greater proximity. This development meant however, that there was a greater danger of assimilation, and a need for Canada to preserve her separate identity. Economic changes also show Canada's development, as she became the fourth industrial power in the world.\(^1\) This meant a further intensification of the urban pattern.

Politically, though there was danger of division on the conscription issue, Mackenzie King handled the situation

with some diplomacy and managed to bring the country through the war more united than it had been. French and English and even the different regions of English Canada shared a common cause. It could be seen, however, that, although the French had accepted the necessity for fighting much more readily in this war than in World War I, their strong stand against the conscription issue showed them unwilling to give in to the English. Despite this dissatisfaction, the Liberal government was again elected after the war.

These are merely the surface changes. No history book can record with certainty the changes in thinking and the patterns of living which result from such a conflict. The literature of the time may, however, be expected to reflect in its development the more subtle changes taking place. Again, as in the depression period, the nature of the characters and their presentation in the short story reflects the changes in the nation. Of course, just as some people in the nation were less obviously affected by the events surrounding them, so certain authors produced works that were less war-oriented. These authors adopted an escapist attitude. Yet, even where a definite change was not obvious, the dramatic nature of these years produced a gentle shading. In addition, as the characters and concerns of the story were changing, so were the language and methods by which they were revealed. This becomes obvious in the little magazines which first made their appearance during the period.
As a natural result of war a decline in a form that had often previously been considered just a means of entertainment might be expected. To a certain extent, there was such a decline. Morley Callaghan, under the pressures and uncertainties of war, practically ceased to write fiction, concentrating instead on writing articles and giving speaking engagements. Ethel Wilson, who had published a few stories before the war, admits that she then stopped writing to attend to other matters. Most of the major existing periodicals also showed a decline in the number of stories published. This is especially noticeable in Canadian Forum and even more so in Maclean's. War measures for the conservation of paper were partly responsible, and this factor was coupled with the concept of the story as light and frivolous reading. Since the story had often dealt with the past, with love and adventure situations, magazines concentrated instead on articles and news.

At the same time, few important collections of stories appeared during these years. Of those that did, several, though technically short fiction, bear little relation to the mature short story, being either historical tales or stories closer to folklore. William Coates Borrett, in his four collections of tales which were previously given as radio broadcasts, is actually merely giving form to historical material. These books exploit the rich background of the Maritimes and its heroes, but, although labelled as

fiction by Watters, they are for the most part true. A number of other books of tales, mainly historical, were published: Dorothy Morrison's *Tales the Eskimos Tell*, Hugh Weatherby's *Tales the Totems Tell*, and Roland Sherwood's *Pictou Parade*. These concern the more obviously Canadian parts of our culture, its primitive and rural peoples. The frequency of the publication of this type of work during the war years might be seen as a result of a desire to escape from present problems into the past or of an interest in the values for which Canadians were fighting in the war.

Of a more contemporary nature is Mary Quayle Innis' *Stand on a Rainbow* (1943). This is a collection of stories about one year in the life of a family in a Canadian city. Small incidents, most of them involving the common problems of a household, are told with a candidness that adds interest. The characterization reflects a fairly uncomplicated view of life, with the family viewed as all important, the mother regarded as the stabilizing force, expected to get the children off to school and husband off to work, and to comfort them in despair. Yet she is not without her yearnings. In "End of Summer", as the day is before her, after husband and children have gone, she thinks:

> Perhaps she could find time to practice the Chopin prelude which for five years she had hoped to find time to practice. The children laughed

---

4 R. E. Watters. *A Check - List of Canadian Literature and Background Materials (1628 - 1950)* (Toronto: University of Toronto Press, 1959),
raucously, even Arthur smiled, at her perennial attempts to practice her music, to do some solid reading. She would show them yet.

But, of course, she never does.

The attitude shown here is really a pre-war one. Although Mary Quayle Innis has done work that deals with serious contemporary problems (See "Staver" in Chapter One), these stories are idyllic and seem very far removed from the years in which they were written. The tone is generally happy, the themes not complex -- joy in returning from vacation, sibling rivalry, with the happiness of motherhood pervading all. These stories, with their vivid detail and realism, sincere emotions, and universal situations, are excellent in their type. And, if they are not enough concerned with matters in depth to endure, they at least reflect the turning in this period to the present Canadian scene.

Two other important collections appeared in 1945. One, Thomas H. Raddall's *Tambour and other Stories*, still has little acknowledgement of the contemporary situation, again consisting of regional idylls. As Raddall states in the introduction, they were written "in various moods in various years, some from personal experience, some from hearsay, some whimsies, born of the moment." Most are tales of the sea. There are, however, some differences from the earlier volume in characterization. While Raddall still seeks the unusual person or incident, there is more psychological subtlety. There is less sentimentalizing of the Indians, though they do appear
in several stories. It is likely that, because in these war years Indians had tended to leave the reservation and show their skill in holding down industrial jobs, Raddall was unable to go on picturing them as he had earlier. In "Triangle in Steel", for example, three Indian construction workers are differentiated clearly. The story is of a rivalry between two of the workers over the young beautiful wife of the older. Their primitive justice allows the husband to kill his rival in a seeming accident on the job. More subtle is the fact that the third worker profits from the death by getting his partner's job. Yet, although there is less sentimentalizing, the Indian is still presented as different from the white.

As the narrator puts it:

"I tell you an Indian's a separate creation. Appeal to his intelligence and you can make a very good white man of him, simply a matter of education. But scratch his emotions and you'll find the savage he was, is now, and evermore shall be."

Raddall has certainly not been much influenced by the socialist idea that environment and social position determine actions. The ending of the story points to Raddall's consideration of his artistry, as the man to whom the story is being told asks for further details. The narrator's reply that he should not be so objective shows the story as a work of art complete in itself.

His themes are still relatively simple -- the folly of judging people solely by one feature in "McIvor's Salvation", where a young man falls in love with a telephone operator's voice and she turns out to be old; the mystery of life in
"The Amulet", where an old Indian woman finds her way back to a mound which could place her age at more than 300 years; and primitive justice in "Triangle in Steel". Yet, there are fewer stories which offer simple solutions. In "The Man from Cap d'Amour", for example, a young recruit at a wireless station, after proving his skill at a hockey game, and receiving the attentions of all the girls on the post, accepts a position at a remote station, where he can reconsider his values. The war was clearly making man more aware of his relations to others.

Another change in Raddall's work, likely also a result of the war, is the increased seriousness of tone. Only one of the stories, "A Petticoat for Linda", concerning a girl who is taught not to dominate her husband, lacks this seriousness. The others, although not always dealing with situations of great consequence, do involve their characters in serious problems. In "On Quero", for example, a young man, determined to better himself and win a girl, ships on a whaler, only to undergo difficulty at sea. After this he can only think of more important matters. Again the war's influence in a spirit questioning is obvious.

Yet though Raddall's stories here are more serious and have more plausible and representative characterization, it is clear that their basic method has not changed. The exploration of the artist in "By Any Other Name" might almost fit Raddall:

At twenty-two he halted definitely at the short story, absorbing with zeal the verbal gymnastics of O'Henry, the neat plot gems of Maupassant, the foggy cynicism of the Russians; but when he came finally down to ink and
pen, Kipling was his God and the rest nowhere. He saw himself roaming the world in quest of the unusual incident which he would wrap in flaming local colour and button with crisp phrases and bring forth with the bland air of a magician plucking vivid little paper fans from a borrowed hat.

He was still writing traditional stories filled with the local colour of the Maritimes, not really acknowledging the times in which he lived.

Another important work in the period is Leslie Gordon Barnard's second collection, *So Near Is Grandeur* (1945). The title, as Barnard indicates in the forward, is an adaptation of Emerson's "So nigh is grandeur to our dust", an appropriate unifying link for a book of stories produced during the war years. It indicates both the possibility of man the hero being easily destroyed and of the little man rising to grandeur. Barnard did not see this as a war book, but he writes, again, in the forward:

... it is impossible that stories written in the past decade or so should fail to reflect something of those urgent years .... Back of its beginnings were those apathies and follies at which none of us can afford to throw stones; beyond its ending lies either spiritual greatness— or destruction. This book is concerned more with men than with machines, with individuals than events. It is stating the obvious to point out that the atomic age will be no wiser or greater than the individuals who by thought, word or deed— or the absence of them— help to shape and direct it.

Barnard's belief in the ability of man to direct his own affairs is obvious here. The stories, then, deal with individuals in a variety of situations— war, love, old age,
childhood. Although one of them, "The Far Hills", begins "It is a strange story I have to tell," something not to be expected in the modern story which does not concentrate on the fantastic plot for effect, most are of more ordinary people, of "the little man" and his attempts to deal with life.

Most of the stories involve spiritual problems, and they are often rather obviously didactic. They may have such themes as "God works in mysterious ways" in "Stoop Down and Drink", when a Padre by throwing away a bomb uncovers fresh water for parched survivors on an island; "Temptation overcome is rewarded" in "Temptation" where Olga, who overcomes the temptation to inform to the Nazis is rewarded by the survival of her boyfriend; and the importance of honour in "There Is Also Honour" as Nick refuses to keep a job at a factory when he discovers that his employer is stockpiling.

Yet, despite their rather obvious themes, Barnard's stories do have some enduring qualities. Their situations are generally important and of universal interest. Characters are faced with problems for which there is no easy solution or which involve well known emotions. The stories are carefully unified around one dominant interest. "The Dancing Bear", for instance, shows a man dreaming of a happy incident in his childhood when a dancing bear performed at his sister's birthday party. As he is aroused from his reverie, in a desire to defeat the passing of time, he resolves to buy
a toy bear for his sister. A summarization of the plot cannot show the psychological touches here, the relation of the boy to his sister and the skillful centering of the thought around the image of the dancing bear. Similarly in "The Peach Tree" the frustrated longings of an older woman for dreams which have never been fulfilled are centered in the memory of a peach tree which used to stand outside her window.

Other characteristics, besides unity and impressionism, relate his stories to this period. They deal with characters who are usually not complex, though somewhat reflective and concerned with the spiritual. Their stories are told in a language with considerable artistry. The war stories are not often stories of heroes, but of the horror of war. For example, in "Marching as to war", Pierre who had in the First World War marched for France, now marches again down the street. This time, however, his march is to the firing squad. There are, in accordance with a growing tendency in the period, some of social protest, again beset by pure types. "The Little Man", for example, has the typical Marxist, Fascist and evangelist. They are described in this way:

There's Fallahan, and - to use your own phrase - his zeal for God that is not according to knowledge. There is Gorvsky, and his super-Marxian madness. There's Churt, who'd turn us into dictator-ridden robots if he could.

No further insight into their characters is given, but eventually they come to see the correctness of the position of the Little Man who follows no system but a love of humanity. Barnard's belief in the individual is again illustrated.
These stories still see man as basically heroic, able to control his own destiny. Yet they turn away from the rural idyll and the historical romance.

An important anthology appearing in this period was Ralph Gustafson's *Canadian Accent* (1944). Containing prose and articles together with a few poems, it carried stories from some of the better Canadian writers, including those who were writing in the new little magazines. Like other critics and writers at this time, Gustafson betrays in his introduction a concern with Canadian identity and integrity. In addition, a selection by Leon Edel, "The Question of Canadian Identity", examines this problem, stressing the youth of the country and urging writers to concentrate on what is peculiar to Canada, be it only the lack of identity. A selection by Lionel Gelber, "Canada Comes of Age" urges the role that Canada must play in peacetime, one not inferior to her important role in the war. From these selections it can be seen that writers were being encouraged to concentrate on the present Canadian situation, to examine what was peculiar to Canada, and to develop a growing consciousness of the relationship between the country and the people. In this period and those following, such concerns became an important feature of the Canadian story.


5. Lionel Gelber, "Canada Comes of Age", in *Canadian Accent*, pp. 23-30.
In the little magazines from which many of the stories in this anthology came were occurring some of the more definite changes in the Canadian short story. These magazines, among the first important ones to be published in Canada, provided an outlet for experimental writing at a time when the commercial magazines were accepting few stories. They provided also a means of communication for writers in various parts of the country. Whereas in the previous period writers had remained isolated, they now had the added stimulus of associating with one another, of a certain amount of criticism, and of a place of publication with other Canadian writers.

Preview, begun as a "private letter" by five Montreal writers, and later expanded to little magazine status, published works by Neufville Shaw, Patrick Anderson, P.K. Page, Bruce Ruddick, and, later, Mavis Gallant. This was a decidedly cosmopolitan and social protest magazine, seeing literature as necessarily propagandist. In the opening statement, their attitude is clearly shown:

... the poets amongst us look forward, perhaps optimistically, to a possible fusion between the lyric and didactic elements in modern verse, a combination of vivid arresting imagery and the ability to "sing" with social content and criticism. (Prev 1, March, 1942, 1)

The aim for the short story writer was obviously to be similar—an improvement in form and an intention to deal with significant issues, especially to see man in his social surroundings. To these authors, the war was not an
occasion for less writing, but rather a stimulus to deal with contemporary subjects and encourage the bettering of conditions.

All anti-fascists, we feel that the existence of a war between democratic culture and the paralysing forces of dictatorship only intensifies the writer's obligation to work. Now, more than ever, creative and experimental writing must be kept alive and there must be no retreat from the intellectual frontier .... (Prev 1, March, 1942, 1).

Most of the stories in Preview, consequently, are of social protest. Although the artistic level increased as the years went on, the attitude did not change, and a definite difference of opinion between this magazine and First Statement, a rival little magazine, developed. In a special war issue, Patrick Anderson commented thus on the position of the writer:

Is he, like the First Statement Group, going to content himself with study circles to ponder the platitudes of Lampman and Carman? Or is he going to plunge boldly into the progressive movement, learning from association with it the inspiration of solidarity, while he contributes to it the values of his culture, imaginative understanding and sensitivity? (Prev 11, Feb, 1943, n.p.).

Even if these writers were a little smug about the role they could play in human affairs, they did bring seriousness and a fresh outlook to the story. No longer was any subject forbidden. The harshness of war and the freedom of these experimental magazines encouraged authors to introduce in their stories many of the uglier portions of life. In P.K. Page's story "The Neighbour" occurs this passage:
"Leave off soiling our walls, leave off". Mrs. Colley stood up and struck out at the foot with her fork. Her dress was short at the back. When she moved she showed her legs splaying out above the knees and extending into long purplish-blue bloomers. She struck at the bare wet foot and the leg lashed about like a snake. (Prev 3, June, 1942, n.p.)

Although these passages may be sometimes more shocking than revealing, they are common in the stories of the time. The frankness may also be seen in Bruce Ruddick's "Vi," another of the earlier stories in Preview (Prev 3, May, 1942, n.p.)

Though the idea of dealing with prostitutes was not entirely new—Callaghan had done so in the thirties—here there is more emphasis on the social factors causing their condition. Unfortunately, the story is too obviously propagandistic with no character who engages our sympathy or is clearly presented. One character is merely described this way: "Gordie, a law student had said, in his fascist way, that the best thing to do with people like Vi was to kill them off or to sterilize them". As well, he has to resort to a statement, "Their problems all stemmed from some flaw in the social structure", to convey the difficulty of girls such as Vi.

Other stories, too, illustrate the change in characters, subjects, and form that was occurring in the period. Most of the stories, as may be expected, deal either directly with the war or with the social and economic problems found in a capitalist society. The earlier concern with man against nature has shifted to man in society. Patrick
Anderson's "The Americans" (Prev 15, Aug, 1943, n.p.), which is somewhat in the nature of a documentary, describes Americans who visit a French-Canadian resort. Besides showing the concern with the difference between Americans and Canadians, it also illustrates one of the major difficulties in this kind of writing - the portrayal of pure types rather than real people. These Americans have all the typical flaws - they are "fascists, anti-negro, anti-jew, isolationist, but oh so firmly loyal to human nature!"

Characters then, are likely to be more typical, not so often the unusual individuals of earlier stories, though these, too, exist. In addition, the maturing of the nation can be seen in the number of times characters have much more universal concerns, more depth of thought than in previous stories. Even when the characters themselves are not endowed with much intelligence, a narrator often makes thoughtful comment on them. P. K. Page's "The Green Bird" (Prev 1, Sept, 1942, 7.) has such characters: an officious woman who is "covetous of the books -- of the form of the books, spreading them about her, never once opening their covers"; another lady who lives with her, has had her legs cut off, and can be scornful and amused at human foibles; the narrator who "cannot escape the fascination of doors, the weight of unknown people who drive [her] into [herself] and pin [her] with their personalities;" and a rather puzzling Ernest who merely smiles. These characters reveal both an interest in psychoanalysis and a growing concern with abstract ideas on the part of authors.
"Burn" (Prev 18, Feb, 1944, np) by Bruce Ruddick shows another social concern. The narrator and central character is an intern, capable of intellectual comment on a situation involving a young child with major burns. After the doctors try without success to save a child, the intern's feeling of frustration is intensified as he passes through the children's ward and sees others who are recovering. Besides showing the increasing maturity of the characters, this story also reveals a wartime attitude of questioning of purpose.

As the story became more concerned with reality in characterization, it is to be expected that the attitude toward French Canadian characters would mature. P. K. Page's "Miracles" (Prev 20, May, 1944, n.p.) shows a contrast with the earlier work by J. E. le Rossignol, The Habitant-Marchant. In a French Canadian village, at the house of a friend, English visitors observe the vegetation seeming to creep nearer and nearer. Symbolizing inertia of any kind, this vegetation is like the consumption of which the family is dying, while patiently waiting for the curé to perform a miracle. Tradition is clearly being questioned.

The increasingly intellectual and questioning nature of the story may also be seen in Mavis Gallant's related selections "Good Morning and Goodbye" (Prev 22, Dec, 1944, 1) and "Three Brick Walls". The central character is Paul who in "Good Morning and Goodbye" is taking leave of a family with which he had come to live as an immigrant and is going to the city. Far from idealizing country life, she presents the city as desirable.
Again, there is the concern with his relation to society. Paul wants freedom from articulation, freedom which will allow him to keep to himself. As he spends his first day in the city in "Three Brick Walls" (Prev 23, Dec, 1944, n.p.), he is both frightened and pleased by the anonymity he discovers. Less experimental in form than some of the other stories, Mavis Gallant's, nevertheless, by dealing sincerely and subtly with universal human emotions, are clearly of superior quality.

This work in Preview shows a change in the short story. The most important contributions are the social content and serious problems involved, as well as a tendency, sometimes overdone, to achieve their effect by suggestion, rather than by explanation.

First Statement was established with quite a different purpose. In its stories as well as its poems, it reflects the disagreement between these groups of authors. Definitely opposed to literature as a means, First Statement authors concentrated on the artistic end, with new techniques. One of the best comments on the attitude of authors in First Statement is shown in an article by John Sutherland, "On a Story Published in Preview Magazine" (F Stat 1:1, undated, 4-6) in which, besides condemning the propagandistic nature of Bruce Ruddick's story "VI," he intimates his belief in words as suggestive:

The man uses words in the way one uses fists to clip people on the jaw. He is a socialist aching for a revolution, and he has found the perfect art... He says "This is a dirty business; this last paragraph dirties both myself and you; these words are grimy, old gloves I will throw away after using them..." Every word contains what amounts to a godhead.

A practical illustration of this type language may be seen in R. G. Simpson's "Time and Mr. Aaronsen" (F Stat 1:1, undated, 1)
which is printed without capitals or punctuation and contains purely evocative passages such as this:

as Mr. Aaronsen watched the white sails were besmoked and gaunt pipes rose to belch forth the blackness of the rotted tree and blind the long hours of stars but boiling wakes scythe-slashed the narrowed sea with the bearded sandglassman at the helm

Though sometimes leading to the unintelligible, this new consciousness of the power of words and the possibility of rhythmic prose nevertheless went far to correct the plodding nature of much earlier work.

Not all the stories in First Statement were this type. Some, like this, are merely impressionistic, just a sketch of a fluid moment. In these language per se seems to be the main concern. Simpson's "Time and Mr. Aaronsen" is of the influence of the relation between past or present, the effect of the Norwegian coast on which he lives on Mr. Aaronsen, and of appreciating life. In John Sutherland's "The Bee" (F Stat 1:1, undated, p. 6) the emphasis is also on the evocative power of words as the bee's efforts to keep from "non-resistance" are similar to man's. "Summer had offered him a draught of non-resistance. It had offered him the meadow's mattress of piled straw to lie on." The poetic influence is clear. In R. G. Simpson's "Jive-Joint" (F Stat 2:4, Feb, 1944,15), too, the most striking feature is the language, but the effect is different. This is a colloquial stream - of - consciousness presentation of a guy trying to pickup a girl at a jive joint. The harshness, clipped language, classical references, repeated
images are all somewhat in the method of Joyce:

Oh just to sit bleak in the blare. Enough to watch the dust swim and no more. Head now cold, and the eye harsh in the swimming smoke. Reel out now. The mutchiko is done: I have basked near Spain. Now try a nautch in the cool night or nothing.

Nothing. Euridice is lost -- the bistrobitch.

If too imitative to be of much force in the short story development, it does show a tendency to experiment and an acceptance of contemporary subjects.

Another type of story found in First Statement, as well as in Preview, was that dealing with the war and social conditions. P. K. Page's "Fear: (F Stat 1:6, undated, 4-6) shows a young secretary whose fears of the war headlines are mixed up with a questioning of her morals and of God. The guilt from the war becomes hers:

And all these years you've been doing nothing and you've let this happen and the whole thing is your fault and now it's too late and there's nothing you can do for they've come.

A certain hoplessness and a tendency to madness shows the effect of these years on the secretary.

Patrick Waddington's "Our Way of Life" (F Stat 2, Sept, 1943, 9-11) concerns itself more with the issues of the war, by juxtaposing two incidents. In the first, two men in a beer parlour discussing the purpose of the war mention the idea that it is to keep the foreigner in his place. In the second, a dramatization of the idea is presented as a foreigner who owns a restaurant praises this country for its freedom, then is harassed by the military police, for no real
reason. When one policeman says "And when I think that it's for lousy foreigners like you that we're fighting this war for--", the owner retires from the room. One of the most effective of the stories concerned directly with the war is Miriam Waddington's "Celebration" (F Stat 1:11, undated, 4-6). Here, a group having a party to celebrate a husband's receiving his commission is interrupted by the arrival of a messenger reporting that the husband is dead. Suddenly, all the little intrigues and trivialities which have been going on are ended, and the party fades away. This shock into seriousness is true of the story itself during the war. Rarely was it concerned with trifling matters.

A third group in First Statement shows a development in the use of character in the short story. As might be expected in a magazine devoted to literature as an end in itself, several stories have authors as characters. Robert G. Simpson's "Selection from 'Crucifixion'" (F Stat 1:2, undated, 6) deals with author isolation. John Sutherland's "Why George Smokes a Pipe" (F Stat 2, Dec, 1944 - January 1945, 2) shows the influence of childhood on an author and his later fits of inspiration as he curiously smokes a pipe. Of these stories, the most striking is Irving Layton's "The Philistine" (F Stat 2:6, April, 1944, 5;13) as the narrator reveals a story told to him of her Lev Purkin, who was a frustrated artist, mocked by his friends, and finally lost to them, but later revealed to be brilliant.

Layton's stories, indeed, seem to be the most promising in First Statement. His first story, "A Parasite", (F Stat 1:14, undated, 3), of an unemployed man who feels himself a parasite
and becomes very sensitive to any remarks, drew harsh criticism from Patrick Waddington (F Stat 1, April, 1943, 5). Waddington criticized the story for meanness of thought, falsity, and self-expression in the first person. Layton's rather humourous reply (F Stat 1, April, 1943, 7) admits to technical flaws in the story, but points out the errors in Waddington's interpretation of the story as self-revelation. He intended the man merely as representative. His other stories show sensitive characterization and similar middle class concerns.

"Piety" (F Stat 3, June - July, 1945, 23) shows a young boy who, after leaving home to find a job, becomes disillusioned with his boss who, while always praying in the synagogue, is stealing electricity from it. At the same time the boy's mother, in another display of false piety, just before going to the synagogue beats him cruelly for not being willing to accompany her. The boy has learned not to accept the values of her society. "The English Lesson" (F Stat 2, April - May, 1945, 3) deals also with a Jewish family, an old lady who comes to a young professor to take lessons in English. The lady who is lonely, the young man who is guiltily continuing the lesson though he knows there is no hope, and the husband who resents his wife's attempts to better herself are all shown clearly. Characterization in flesh and blood is one of the strongest factors in his stories. Though the stories are often wordy and too dependent on exposition, they do reflect contemporary concerns, the Jewish question,
and significant feelings. As well, Layton was the exponent of reality as opposed to any kind of facade, of plain statement and not metaphysical involutions, and of the ordinary man as opposed to the intellectual.  

One final story that appeared in First Statement, Anne Marriot's "The Garden", (F Stat 2, Aug, 1943, 9) shows the poetic influence on the story:

Jean walked suddenly faster, her shoes trodden, slippery, slithering sideways off the razor-back edges in the track. The brightness of the day, as dazzling as dry white bones, was for a moment as dark as a dust-storm.

The excellence of description such as this which appears in the story is not equalled by the theme, however, which is once more the struggle against the prairie environment. The melodramatic "The land is dead" and the resurgence of hope at the end after the rainstorm is a pattern that could be overworked.

Once again, then, in this magazine, are found themes of loneliness and isolation. Characters are often of the lower class but with an increasing emphasis on the character who is a mature, intellectual sensitive observer. Here, as well as in Preview, there is a concern with man in his human environment, on his relation with and responsibility to others. In form, the stories are more experimental, but the better stories reveal not so much a distinct change as more subtlety,

fewer stock situations, and a new frankness in language.

Direction, a third little magazine published during this period, may be compared with Preview and First Statement because the editors were primarily poets. They were, moreover, directly involved in the war when the magazine was conceived. Like Preview and First Statement, Direction was meant to challenge the old tradition in Canadian literature, and claimed "to call a spade a spade." The title, based on a quotation from Henry Miller which states that everything has a direction and must move forward, indicates a wartime concern with the purpose of life. In the few stories published, two general concerns are predominant: the change in life for the returning soldier, and prejudice. In "Interval" (Direction 8, Nov, 1945, 8) Raymond Souster tells of a soldier home on leave for a month in Toronto. The restlessness he felt was no doubt part of the Canadian attitude at that time:

All he knew was that somewhere he would find the answer to everything he was seeking; the questions of his art; love in the way he had always wanted it to be and had never really known it, there were one or two brief moments that was all; how he could best live in harmony with himself; there were other things but these were the most important.

The spirit of confidence that may be seen has also been characteristically Canadian.

The theme of prejudice is also to be expected at a time when men were becoming more aware of their relations to one another. "Summer on a Farm" (Direction 8, July, 1945, 1) is of a Jewish man who works on a farm for the summer, under an
assumed name at the suggestion of his employer; in the fall he is exploited by his employer and unable to collect his pay.

In contrast with the developments in these little magazines is the rather disappointing output in other periodicals. Of the few stories published in Canadian Forum, most were on war themes, usually quite explicit. Mary Weekes' "No Christmas in the Neighbourhood", (C Forum 21, Dec, 1941, 280), dealing with hatred in a community, can be easily related to the world-wide hatred which caused the war situation. Her "Tourist Pulse" (C Forum 22, May, 1942, 48), concerning a woman who travels first class to get the feeling of the war becomes a patriotic plea for a Canada after the war made safe for and by these young soldiers. Another Canadian concern, that of unity, is found in "The Jolly Song" (C Forum 24, June, 1944, 16). A further war theme, that of prejudice can be seen in "The Shadow Falls" (C Forum 21, Jan, 1941, 280) by Floris Clark McLaren. Here a German immigrant who tries to teach his children to be proud of their new country is disillusioned by being fired from his position through prejudice. Even if these stories in Canadian Forum are rarely experimental in form, they did concern present and significant matters.

Queen's Quarterly also continued to publish quality stories but with little experimentation in form. There was more variety of attitude here than in the little magazines, though most retain pre-war values. The stories of Sinclair Ross and Frederick Philip Grove continue to examine the affects of
prairie environment on characters. Stories by C. H. J. Snider and E. A. McCourt deal deliberately with the war, showing mainly heroic actions or the difficulties in the lands which were under invasion. William McConnell, however, in "Episode in Greece" (QQ 50, Winter, 1943, 347) shows the futility and monotony of war as a group of soldiers gain one objective only to be faced with another. Alan Sullivan, who usually wrote of adventures in the north, deals with the war, but not with the hero. In "The Affair of the Name" (QQ 51, Autumn, 1944, 265) a man, believed to be a dead war hero, erases his name from a monument because he had actually been a coward and survived. The tendency for Sullivan to write of heroes is strong enough however, to have the soldier's name reinstated when he saves the townspeople in a disaster.

One notable development in Maclean's magazine was the publication of fiction by W.O. Mitchell. His stories of Jake and the kid, ruraly set and obviously moral in intent, have a distinctive style and an accurate description of prairie life. In "Elbow Room" (ML 55, Sept 15, 1942, 18), a German escapee comes to work on a prairie farm where he is protected by Jake and the kid. Even here, the moral problems accompanying the war are obvious.

This war period produced several exciting and sometimes contrasting developments in the short story. In general, the growing maturity of the nation is reflected in the type of characters with which the writers dealt and the way in which they considered them. They were often stories of the common people, not as heroes of adventure, but as individuals worthy of dignity. There was a growing tendency to present characters
of greater intellectual ability -- writers, professional people, so that the story became more weighted with ideas.

The situations in which these people were involved were often concerned with the war. When not, they were simply everyday situations, often involving man's relation with others. The settings were not so likely to be Canadian, as writers, particularly those of Preview, were concerned with denying an earlier brand of nationalism.

In form, the story had lost much of the emphasis on plot suspense. There was a tendency to produce stories which did not explain everything, but worked through suggestion. Too, the influence of the many poets who were writing stories at the time is to be seen in the increasing use of rhythmic language with poetic devices. More frankness in language was also to be seen.

In general, the war, while in some ways limiting the number of stories that were published, at the same time provided Canadian authors with serious subjects on which to base their stories. They became much more conscious of the story as something other than a pleasant way of passing a few minutes for the reader. In addition, the war had made Canadians much more conscious of other parts of the world; this cosmopolitanism was reflected in the story. It remained to be seen whether the return of peace and prosperity would again narrow the author's concerns.
CHAPTER 3 1946 - 1950: The Psychological Story

After the changes of the war years, Canada entered a period of slow readjustment, when she had to search out a place in a world dominated by two great powers, the United States and Russia. External affairs were important during these years as Canada established her position as a middle power in the United Nations and a founding partner in NATO in 1949. Her proximity to Russia caused her to be concerned with North American defense, while her proximity to the United States led to the necessity of preserving her own identity in world affairs.

Internal politics were not particularly eventful during these years. The pressure for a socialist government temporarily grew less with increasing prosperity, but socialist parties were still strong in the West. Their programs nationally were partly adopted by the Liberal government, which provided programs such as family allowances. This Liberal government remained in power through the period, even after the retirement of Mackenzie King in 1948. The election of Louis St. Laurent as his successor seemed to indicate an increased recognition of the French
Canadian segment of the population. A further strengthening of the nation came in 1949 with the addition of Newfoundland as a province. Meanwhile increased immigration, not only from Britain, but also from other parts of Europe, gave many parts of Canada a more cosmopolitan flavour.

The increasing prosperity, the importance of Canada in international affairs, the growing racial mixture, and the inadequacy of old values after war in an urban society led to a period of questioning for Canadians, an intensification of the search for identity that had begun during the war years. In an attempt to describe the country Bruce Hutchison wrote:

No one knows my country, neither the stranger nor its own sons. My country is hidden in the dark and teeming brain of youth upon the eve of its manhood. My country has not found itself nor learned its true place. It is all visions and doubts and hopes and dreams. It is strength and weakness, despair and joy, and the wild confusions and restless strivings of a boy who has passed his boyhood but is not yet a man.

A problem for America they call us. As well call a young thoroughbred a problem because he is not yet trained and fully grown. A backward nation they call us beside our great neighbor--this though our eleven millions have produced more, earned more, built more than any other eleven millions in the world. A colony they have thought us though we have rebelled and fought and bled for the right to our own government and finally produced the British Commonwealth of equal nations. A timid race they have called us because we have been slow to change, because we have not mastered all the achievements nor all the vices of our neighbors.

They have not known Canada. Who but us can feel our fears and hopes and passions? How can aliens or even blood brothers know our inner doubts, our secret strengths and weaknesses
and loves and lusts and shames\textsuperscript{1}

Hutchison’s words caution the reader not to expect either politically, socially, or culturally the same developments in Canada as in the United States or the older countries of Europe. They show the awareness, too, of the need for Canada to stand apart, to express its own heritage. This was not so much a narrow nationalism as a need to be protected against the growing influence of the U. S. media. Indeed, a Royal Commission was set up in 1949 to investigate the means of promoting a truly Canadian culture. By 1950, then, Canada was approaching maturity, cautiously and conservatively as was her way. The country, mainly urban, still had the northern frontier and many predominantly rural areas to keep alive older traditions and stimulate growth.

The short story of the period reflects an attempt to be more cosmopolitan, also showing the quest for identity and a set of values. It becomes, too, increasingly concerned with the intellectual. Since there was no longer so much the struggle against the actual landscape, and since social concerns had been exploited in the previous period, authors seemed more willing to turn to contemplation, especially of life’s purpose or the effect of events on character development. It was a period of respite before an ever-darkening world situation would again force gloom and more

\textsuperscript{1} Bruce Hutchison, \textit{The Unknown Country}, rev. ed. (Toronto: Longmans, Green and Company, 1948), p. 3.
universal concerns upon the writer.

Although publication was easier during this period, there were few except specialized short story collections. Some volumes of Leacock's work appeared, as well as animal stories by Ernest Thompson Seton and Charles G. D. Roberts. There were two collections of R. C. M. P. adventures, those of Harwood Steele and William Brockie. The latter's *Tales of the Mounted* (1949) is particularly topical for it deals with the last frontier, the North, but it still contains the standard plot situations, with lavish suspense and coincidence.

One of the four collections by recognized authors which appeared was that of Will R. Bird, who had previously contributed stories to various periodicals. These he collected in *Sunrise for Peter and Other Stories* (1946). They vary considerably in quality and type. There is the rather romantic "Out of the Past," the story of John Hildreth who escapes from army stocks, builds up a farm, and eventually marries a young girl whose family comes to live with him. Quite different is "Ma's Enlargement" in which the husband Rufus becomes afraid, when he sees Ma's picture which has won a photography competition, that she will realize her own strength and his worthlessness. This story is more modern in its concentration on a brief period of time, its examination of ordinary people, and its enigmatic ending.

Although not historical romances like many of his novels, these stories are, indeed, "out of the past."
Placed side by side with the stories then being published in the little magazines, they provide a contrast in characters, subject, themes and form. Most of Bird's stories are plot-centered, stories of adventure, dealing with long periods of time, evolving to a dramatic climax and clear-cut resolution with very often happy endings or reconciliations. They are Maritime in quality—traditional, moralistic, and concerned with external matters. They have little experimentation in language and are usually told from a third person point of view. The rural areas of the Maritimes and Newfoundland, with much local colour, provide the settings. The characters are, consequently, simple country folk, strong, silent, brave, and concerned with outward things. The characters in "The Movies Come to Gull Point" (see Chapter 1, p.19) are good examples.

The change of values which has since taken place may be seen in "Beyond the Wire." Here, although Bird seems at first to be attempting to show the worth of individuals on both sides in the war, by telling of the German Otto Kettner and his capture by Canadian soldiers, the Canadians are made so incredibly good, and Kettner so naive and impressed by his treatment, that this theme is dissipated. Again in "Release for Lizbeth," an extremely sentimental situation develops as the young girl rebels against her parents and supposedly finds release and freedom in marriage.
Yet she seems to be entering the same kind of bondage as her mother. The happily-ever-after pattern does not work well here.

The work of Bird shows less cleverness with atmosphere and plausibility than that of Raddall, who published his third collection, The Wedding Gift and Other Stories (1947), in this period. This collection is historical romance, dealing with the settlement of Oldport, Nova Scotia, in the late eighteenth and early nineteenth centuries. Although Raddall uses his customary methods of maintaining plausibility, and though he knows and describes his characters well, the themes seem so old-fashioned and irrelevant, the tone so romantic, that this collection does not compare well with his others.

One or two examples will show the quality. Of the adventure type is "Pax Britannica," in which the narrator, a native of Oldport, tells the story of Silas Bradford, who after the Seven Years War went back to Cape Cod to bring settlers to the southern coast of Nova Scotia. After a hard winter, the settlers go out to fish, leaving Silas on guard. To prevent the Indians from attacking he finds it necessary to bluff them, but in so doing gains a new respect for peace and for the Indians. The main point of interest in the story is the suspense which grows as Bradford talks to the Indians. At the far end of the scale from this dramatic incident is "The Wedding Gift" in which Kezia
Barnes, on her journey through twenty miles of snow to marry Mr. Hathaway, falls in love with the pastor who is accompanying her. She then flings away her family's wedding gift, which symbolizes tradition and the control others have over her. These stories show the romantic escapist tones of the work. Both Bird and Raddall are quite far from the contemporary situation in these collections. After the grimness of war, certain readers would find this type of work acceptable.

A third volume, containing only four stories not previously published in collections, was D. C. Scott's *The Circle of Affection* (1947). Undoubtedly written before 1945, these stories are, nevertheless, an indication of the superior quality of Scott's work. Dealing mainly with families, and the need for affection, they vary in tone. They are sometimes rather humorous as "The Circle of Affection," sometimes serious as "Clute Boulay," which tells of the struggle between a man's two families, one by his wife, a second by another woman. Scott is clearly concerned with psychological characterization. In "The Circle of Affection," the daughter is completely involved with the father, and after his death, replaces him with another man. Scott also tries to interpret the French Canadian; it is a rural and sentimental picture we get of him, centering around tradition and the family. This may be seen in "Tete-Jaune" where the latter part of a man's life centers around trying to get his illegitimate son to call him father.
Though the plots are often melodramatic and romantic, Scott, from his earliest stories, tried to gain artistic effects with mood and language, as in this example from "The Flashlight":

Till of a sudden the battery failed and the saint was extinguished. But the room was not yet in darkness, for the moon still shone, low in the west; nor in silence, for there was still the lapping of water at the roots of the willows.

Often the interest in the stories is in their artistic effects rather than in the plot.

The only collection containing stories in a more modern manner was Irving Layton's *Now Is the Place* (1948). Here he included two stories which had been published previously in *Northern Review*, "A Death in the Family" and "Vacation in La Voiselle." In "Vacation in La Voiselle," the writer Hugo Pfeffer comes to visit a French-Canadian family vacationing in the country. Uncertain of his position, unable to fit into their ways and small talk, he is finally terrified by an incident in which the daughter Pamela tries to imprison a butterfly she has named after him. Reluctantly he leaves, and his puzzlement over his life is signified by the two signs he finds pointing to Quebec, one with the distance 20 miles, one eighteen. "Everything is crazy," he reflects. This story involves contemporary problems and ideas, and man's search for a pattern in life. "A Death in the Family" uses the Jewish background, as a boy comes to the realization of the meaning of death. This story shows Layton's desire not to avoid any portion of experience
even the ugly. He writes of the dying father:

He looked about him dumbly and moved his lips and started to speak. Then he coughed again, a hard exasperated cough, and brought up some yellow pulp covered with slime. He let his head hang down helplessly. The tears ran down his nose and horribly gaunt cheeks and into the hairs of his beard.

The story also reflects Layton's dislike of Philistinism as seen in the son-in-law whose only concerns are working and making money. These stories have an individuality and depth of concern that make them an important contribution to the Canadian short story.

More significant than the collections during the period was the publication of the first comprehensive anthology of short stories since Raymond Knister's 1928 volume. Desmond Pacey's *A Book of Canadian Stories* proved so popular that a second edition was published in 1950. That such an anthology was required speaks well for the Canadian literary consciousness. Pacey's introduction is one of the few critical histories of the Canadian short story which existed at that time. In it he details the most important work, especially with respect to the social background and the number of periodicals then available for publication.

If he is wrong, as Rimanelli and Ruberto suggest, to include Indian tales and several of the earlier derivative works, it is nevertheless informative to compare the only stories written in this earlier period with the later tradition. As he notes in

the introduction, this wide range of the stories shows the influence of the social background and a trend from romance to realism. His second edition in 1950 can, however, be faulted for not including more stories from the war years to replace the earlier ones. Whatever their faults, his anthologies did show a concern with Canadian work and must have proved encouraging to short story writers of the time. A school text edition of the same volume in 1952 proved further that Canadians were taking an interest in the work being done in their own country.

A third anthology of considerable importance in a study of this period, not published until 1952, was Robert Weaver and Helen James' *Canadian Short Stories*. This was a collection of works formerly read over the CBC on "Canadian Short Stories" and other programs. Since most of these stories were broadcast between 1946 and 1951, they will be discussed later in this chapter. It may be noted here that the radio program though generally accepting quality stories, nevertheless catered to a general audience, emphasizing common situations and sentiments. It was further hampered by the fact that more subtle touches could be missed by a listener in the oral presentation.

Another characteristic development in the anthology of the period was the concern with Canadian integrity and identity to be seen in John D. Robins' *A Pocketful of Canada*. It included poetry, prose, and articles, with the desire of

showing that Canada had produced writing of merit. A glance at the table of contents shows that the better-known short story writers such as Raddall, Callaghan, Ross, and Innis are included, if not the more recent and experimental ones. It is a comment, too, on the poverty of short story writing that to make up the lack in certain areas, portions from novels are used. Apart from these anthologies, only the usual groups of legends and yarns were published.

The periodical outlets for experimental writing continued in this period of returning prosperity. The increasing desire for things Canadian also made it relatively easy for little magazines to make a beginning. First Statement and Preview combined as Northern Review in late 1945 under the editorship of John Sutherland. The emphasis was on poetry, but short stories by Canadian authors appeared in almost every issue and prizes were often awarded for them. Up to its cessation early in 1956, Northern Review was one of the most influential of Canadian little magazines. The editors tried, according to the statement in the first issue (N Rev 1, Dec-Jan, 1945-6, 2), "to provide a place where the young writer who has something true and unpleasant to say can say it without fuss or frill." There was, too, as in Preview, to be a stress on cosmopolitan culture. Another rather ambitious little magazine, Reading, with Lister Sinclair as one of its editors, began in 1946, published several short stories, but failed after three numbers. It was followed in 1947 by Here and Now which produced four issues
before suspension in 1949. Canadian Life also began a short period of publication in 1949.

Apart from these avenues of publication in Canada, the writer could still submit to Canadian Forum, which, often after the war, again began to publish more and longer stories. Saturday Night, too, which for a time published mainly stories by Mary Quayle Innis, was accepting other authors. Queen's Quarterly, however, published fewer stories in this period. The writer had still often to turn either to the United States or to commercial periodicals in Canada.

Since there are not such diverse magazines in this period as Preview and First Statement and since the leading short story writers contributed to several different magazines, it is more convenient here to discuss overall trends in characters, subjects, themes and form.

The realism which had been stimulated by the depression and the war continued in the post-war period. There are a few periodical stories dealing with romantic far-away places (the collections of Bird and Raddall also illustrate this), with stock plots, or with black-and-white heroes and villains, for this tradition never completely vanishes. These are particularly evident in the popular magazines. In "Slaphappy Angel" (Macleans 59, Oct 15, 1946, 20) Edwin Rutt exploits a typical romantic situation. Hildegarde, the "slaphappy angel" falls in love with Alec for whom she is trying to arrange a love affair with someone else,
and the feeling is reciprocated. Such lines as "Her eyes were two strayed stars" are typical of the language in these efforts. For the most part, more critical readers were unwilling to accept stories that did not deal with real people in real places, or at least with emotions varying from the stock sentimental ones.

There was naturally a decline in war situations as subject matter, though the aftermath of war still appears in several. Eva-Lis Wuorio, in "Until the Day Break" (Maclean's 60, Aug 1, 1947, 10) deals with a group of people leaving Quebec for their various homelands in Europe after the war. Despite a lack of spontaneity and a too mechanical handling of the situation, she does clearly illustrate the varying attitudes of these people, as well as the contrast between the new world of affluence and opportunity and the old world of difficulty but more solid values to which they are returning. On a lighter plane are the selections from Earle Birney's *Turvey*, a war novel, which appeared in periodicals at this time. Not really properly classed as short stories, they do show a light satire rather infrequent Canadian writing. In "The Strange Smile of Thomas Turvey" (Here and Now 2, June, 1949, 38), Birney ridicules the regimentation and beauracracy of the army, its medical staff and psychologists. Yet another side of war experience is shown in J.N. Harris' "The Two Joes" (Reading 1, May, 1946, 40), mainly character sketches of two POW's who are not enterprising enough to convert discomfort
to comfort, and might be classed as "the undeserving poor". Some of the bitterness has passed from these war stories.

Similarly, with the returning prosperity after the war, there was less social criticism to be found. There were still, of course, such subjects as prejudice which provided solid foundations for stories. Ethel Wilson, in "Down at English Bay" (Here and Now 1, March, 1948, 7), one of the episodes from her novel The Innocent Traveller, shows Aunt Topaz in an unusual burst of eloquence defending Joe Fortes and Mrs. Hamilton Coffin against the suspicious gossiping minds of the Minerva Club. In William Brown's "Saturday Morning" (Canadian Forum 27, May, 1947, 38) Sammy Goldstein, who has just managed to get his playmates' agreement to join him in his father's workshop for the afternoon, has his hopes dashed when they hear a neighborhood boor shouting "Goddamn Jew" at a salesman. Another, "Major Albert, Surgeon" (Canadian Forum, 27, Oct, 1947, 159) with a situation a little too contrived, involves a young German in a Canadian Army Hospital getting attention from a doctor who proves to be a Jew. Yet these stories of the social condition are not nearly so frequent as in the previous period. The poor, the lower classes, and the victims of society have been replaced in the story by other types of characters. Even the French-Canadian is exploited less frequently than earlier. As Desmond Pacey points out in his introduction the writers

did not want to appear parochial. While interested in preserving a Canadian identity, they sought to achieve this effect by means other than local colour problems narrowly Canadian. In so doing, they missed one of the few dramatic situations available for writers in Canada.

In this increasingly mature Canada which had no longer such serious practical problems, stories very often centered around children. Of the twenty-four stories in Weaver and James' anthology, thirteen deal mainly with children or young people. A substantial number in *Northern Review, Canadian Forum*, and *Here and Now* also have children as subjects, narrators, or both. Pacey saw it as an unwillingness to face crucial problems by retreating to the uncomplicated world of childhood. Samuel Roddan, too, saw an unwillingness on the part of writers to become involved in the world. In an article on post-war fiction he writes:

> I still feel, however, that the isolation of many of our writers from the traffic and friction of the world is as perilous as it was before the war; that a cork-lined study still leads, not to great art, but to psychoanalytic self-confession. ("Letter to a Young Writer Now Dead", *Canadian Forum* 28, March, 1949, 279)

In another article he also faulted the Canadian public for contributing to this situation by being unwilling to accept works of integrity and imagination.


Nevertheless, the emphasis on the child may be a natural healthy result of a post-war atmosphere. The turning to the young and the building of a better world is not necessarily a retreat. It is probably, too, the result of an increasing interest in psychology and psychoanalysis; the effect of important events occurring in childhood was to be observed in later life. Also easily observed in children are prejudice and changing sets of values. Thus, though the portrayal of the child could, and often did in commercial fiction, lead to an exploitation of sentimentality, it was not necessarily an escape from reality.

These different functions of the child in the short story may be illustrated from the periodicals and from Weaver and James' anthology. One story which contains exploration of sentimentality and moralization is E.G. Perrault's "Silver King" (Weaver and James, p. 165), dealing with a young boy who tries to protect a beautiful salmon from the Indians by destroying their fishing equipment. It shows the necessity of nature's taking its course. Beryl Grey's "That Boy of Ed's" (Macleans's 60, Jan, 1, 1947, 16) starts to deal realistically with a troublesome adopted boy but becomes rather sentimental as the boy learns to do the proper thing, confesses his sins, and puts himself right with the family.

Most of the stories dealing with children are more subtle than these. Several involve the growth from innocence.
Sinclair Ross' "The Outlaw" (Queen's Quarterly 57, Summer, 1950, 198) describes a boy's experience in trying to ride an outlaw horse. After riding the horse which his parents have forbidden to him, he realizes that they had expected him to be brave enough to do so. Alvin Goldman's "Almost Like Dead" (Weaver and James, p. 216) is of a boy who learns that the sin he commits against his friend Morris' God is not punished, and, rather than going to the synagogue, he returns to listen to his radio. William S. Annett's "The Relic" (Weaver and James, p. 76), shows a boy's first experience of evil as he learns his employer is selling worthless Indian relics, but he also recognizes a greater evil in the Texan who reports him to the police. Closely related to these themes are those in which an older set of values is questioned. In "The Lies My Father Told Me" (Weaver and James, p. 41), Ted Allen shows a boy torn between the values of his grandfather, whom he loves, and the more modern ways of his parents.

Even more characteristic of this period are stories relating childhood experience to later life or exploring serious psychological problems. James Reaney in "The Young Necrophiles" (Canadian Forum 28, Sept., 1948, 136) presents young children who have a toy cemetery where animate and inanimate objects are treated much the same. Young Jimmy, who buries Mrs. Exton's pup alive, is later to become an undertaker. Ralph Gustafson's "The Pigeon" (Northern Review 3, Oct-Nov, 1949, 4) shows a cause and effect relationship
between a child's fear and her father's anger. The lonely little girl, left at home one night by herself, discovers a pigeon in the attic, which she determined to keep. After a nightmare in which she dreams her father kills it, she accidentally causes the pigeon to die and is filled with hatred for her father. Gustafson presents this brief significant incident dramatically from the point of view of the child.

One story which shows the suitability of children as subjects in portraying elemental fears is Bernard A. Ide's "The Spider" (Northern Review 2, Oct-Nov, 1947, 25). A timid boy, with an abnormal fear of spiders, is told by a father insensitive to these fears to gather wood. In doing so, the boy has his arm trapped in the woodpile, and, all other means failing, chops it off as the spider advances. It is typical of the modern story that no comment is made at the end, that the last sentence merely describes the boy's feeling as he grabs the hatchet.

Stories involving children are also used frequently in this period to show prejudice, which is less politely masked at that age. Ernesto Cuevas' "Lock the Doors, Lock the Windows" (Weaver and James, p. 191) is an example, though it deals as much with the father, who sees his son's stealing money as the final factor in the ill-luck that has dogged him, as it does with the son who also feels his difference from others. Christine Van der Mark's "Catch-Colt" (Here and Now May, 1948, 26) shows promise in its realistic, if at times sentimenta
portrayal of a half-breed boy whose uncle wants him to go to school, where he is at first taunted, even by the native boys, but later wins acceptance.

What is obvious in many of these stories involving children is that their authors are dealing, not with isolated, but with representative incidents. The writer is accepting a responsibility to deal with serious material. The incidents mark the separate stages in the child's life, showing the influence of dramatic incidents on later life, or the importance of parents' treatment of children. They reflect the increasing interest in psychology and psychoanalysis.

Evident, too, in these stories is often a refreshing sense of humour after the seriousness of the war years. Even the sacred is often treated lightly. D.O. Spettigue's "Asters for Teddy" (Weaver and James, p. 88), from its point of view of the hired boy watching the crude preparations for his employers' son's funeral, is grimly comic. Indeed, it is not merely in the stories of children that a certain amount of humour emerges in the short story again. James Reaney, though his humour is mocking and often grim, is most characteristic in this vein. In "The Bully" (Weaver and James, p. 204), the story of a shy young boy who suffers serious psychological complications because of a bullying older sister, he presents this basically serious situation in a mocking way. "The Dress" (Canadian Life 1, Spring, 1950, 9) is the lightest of these, the story of a dressmaker whose
creation is worn backwards by Mrs. Fletcher-Grouse to the ball, necessitating two large pins and a handkerchief for decency. It comments both on the creative pride of the artist and on false modesty. Apart from Reaney, Birney, and Ethel Wilson, the work of the period is still quite serious.

Stories other than those of children often deal with situations increasingly introspective and intellectual. The writer or artist is still a favourite character. William McConnell's "The Totem" (Weaver and James, p. 137) involves the effect of religion on art, as a woman who comes to paint totems in a small Indian community has her painting ripped apart after the mission man describes these totems as evil idols. The writer in Alan Philips' "The Presence in the Grove" (Weaver and James, p. 27) explores the difference between illusion and reality after he has his finger cut off. After this loss, he realizes the mystery of life and will never again be afraid of death. Frank Venables' "The Green, Green Artist" (Reading 1, Feb, 1946, 58) dramatizes the problem of artistic integrity as one artist is jealous of another's financial success. Patrick Anderson's "The Nest of Luck" (Northern Review 1, Dec-Jan, 1946-7, 25) by a stream-of-consciousness method, seeks to show the artist after the war, artist as exiled yet desiring involvement, and is one of the more sophisticated stories of the period.
Desmond Pacey's "No Young Man" (Canadian Forum 28, May, 1948, 38) is an introspective story of a young professor who in the midst of exam pressure finds himself identifying with the hero in a second-class movie on death. Then he remembers a quotation from Hazlitt "No young man believes he shall ever die". Such a story shows the change from earlier themes. The struggle of man against nature in the pre-war period where man was often a hero who by endurance might or might not win out, and the often socialist stories of the war period involving destitute characters who need a social revolution to win has been replaced by a more subjective concern. Now the characters are often children, and the landscape is frequently of the mind.

No doubt there is some truth in the accusation that these concerns are an escape. Ralph Gustafson in "Verandah Talk" reminiscing over pleasant childhood memories, writes:

For my part I think mine [his memories] as pleasant as a man can have - as pleasant almost as reading something without politics in it. (Reading 1, May, 1946, 40).

This desire to escape from the problems which were so obvious during the war and from the complexity of urban society is most clearly shown in Patrick Waddington's "The Street That Got Mislaid" (Weaver and James, p. 185). Here Marc Girondin, happy with his job but dissatisfied with his personal life, retires to a Montreal street that has been lost from the records, a street where no taxes are paid, where there is no traffic, just a small community of compatible people. It is true that there are some stories dealing with
current social problems. Joyce Marshall's "The Old Woman" (Weaver and James, p. 48) is a frightening picture of a war bride who finds her husband becoming increasingly devoted to his power plant, until he finally goes out of his mind. H.W. Holy's "The Yellow Mill" (Northern Review 1, Feb-March, 1947, 14) also investigates both prejudice and the labour situation as Chinese workers are brought into a town in British Columbia. Yet most stories now deal with the problems of the mind, with the effects of experience, with more universal and abstract ideas, with character and the way it is formed.

There is a special emphasis on sex and more frankness about it. Ralph Gustafson's "The Thicket" (Here and Now 1, Jan, 1959, 48) is one. The story of a brother and sister who live together but are of different temperaments, it shows symbolically through the thicket, the woman’s frustrated passion. Mavis Gallant's "Flower of Spring" (Northern Review 3, June-July, 1950, 31) shows another facet as a young woman whose husband is a paralyzed war victim lives with another man, yet cannot find satisfaction in her situation.

During these years, changes were slowly taking place in the form of the story as well as in its other facets. There was less explicitness, more use of symbols to convey subtle shadings, more suggestiveness, allowing the reader to make the same imaginative leaps as the writer. In "Afternoon Morn" (Here and Now 1, May, 1948, 38), for example, James Reaney places side by side various experiences from childhood without
explained connections. Too, there is often a turning aside from the steady plot development to a mere sketch of a mood. P.K. Page in "Weekend-West Coast" (Northern Review 1, Oct-Nov, 1946, 28), describes her impressions on a visit to Vancouver Island where the deadness and conservativism force her to leave. A few also experiment with a stream-of-consciousness method. Mary Weekes' in "Trail Ride" (Canadian Forum 28, April, 1948, 12) presents the rapid patter of the train porter in this manner, and E.A. McCourt in "The Locked Door" (Northern Review 3, Aug-Sept, 1950, 2) uses it effectively as a woman reveals her past to a psychiatrist.

The language, too, was changing. Though simplicity still characterized most of the stories, some writers sought to gain new effects by a varying use of words. It is natural that, in a period where stories were often written by authors predominantly poets, symbols, rhythmic language, irony, and ambiguity would be transferred. Dorothy Livesay's "The Glass House" (Northern Review 3, June-July, 1950, 1) describes a garden:

On the petals of pink roses below, tiny pin pricks of dew rested. And all down the slopes of the garden, and lower still, among the orchards, dew gleamed and sparkled like tiny mirrors. Every leaf held a reflection.

Experimentation with language did not originate in this period --writers in the previous period had often sought such effects. Yet there is more often this delicacy of description, less of the harshness evident in the war years.
This period, then, was one of activity in the short story. The commercial magazines were publishing stories more frequently and little magazines were quite plentiful. Several writers published a number of stories. P.K. Page was publishing stories of the common man in his relation to others; E.A. McCourt published stories with some experimentation in form; James Reaney relied heavily upon irony and the unusual for his effects. Generally these writers concentrated less on the practical problems of living than on emotions, and particularly psychological factors. The young country seeking maturity was free to explore such problems.
Chapter 4 1951-1955: The Story of Ideas

The mid-century and the new decade saw Canada continuing in economic prosperity. Her world trade was extensive, for some of her strongest competitors, such as Japan and Germany, were no longer so active. At home, too, industries expanded, as people invested their war savings. A most important new feature of the 50's was the development of natural resources in several areas of Canada. Thus the change from the dominance of farming products in exports was almost complete:

While in the years 1926 to 1929 farm products had formed more than half of Canadian exports, by the period 1951 to 1954 forest and mineral products had come to hold first and second place respectively. Yet her farm products had also found expanded markets, and the west gained more prosperity both through wheat sales and natural resources. Another factor in the increasing wealth was a rise in population through immigration and a post-war birth rate increase. Communications within Canada also profited from the boom period, with the Pipe Line, national television transmission in 1952, the St. Lawrence Seaway, and the beginning of the Trans-Canada highway. Improved communications, of course, meant even less strong regional divisions.

Politics remained steady during the period, with Louis St. Laurent and his experienced ministers still in power after the election of 1953. This government continued a program of social reform, including the Old Age Security Act of 1951. The rivals of the party were few, though the C.C.F. were in power in Saskatchewan. Conservatism was evident in the Social Credit government in power in Alberta and in British Columbia's Social Credit party which took office under W.A.C. Bennett in 1952. There was clearly not much desire for left-wing politics in these years. Neither did Quebec under Duplessis provide much trouble for the federal government. A further sign of national unity was to be seen in the appointment of the first Canadian-born Governor General, Vincent Massey, in 1952. The Massey Report from the commission which he had headed in 1951, expressed Canada's need to remain separate culturally from the United States. Though all seemed satisfactory, there was, however, some unrest which was to lead to the government's defeat in 1956.

External politics followed much the same pattern as in the post-war years. There were, however, some serious concerns such as the Korean war, to which Canada sent troops, the Indo-China armistice commission of which Canada was a member, and the difficulty with the United States over the St. Lawrence Seaway Project, on which agreement was finally reached in 1954. There was also co-operation between Canada and the United States on the D.E.W. Line whose bases were
established from Alaska across the Canadian Arctic by an agreement of 1955. Although these bases represented permanent U.S. military installations in Canada, and pointed again to the danger of American control, they were necessary as Canada could not provide them herself.

In this boom period, with economic and political stability, Canadian growth to maturity continued. Increasing immigration meant a more cosmopolitan flavour, though this did not preclude Canadian nationalism. The country, too, with the necessity of a struggle to make a living eliminated for many, turned increasingly to culture. The advent of television brought a ready source of entertainment. Since life was prosperous, more emphasis could be placed on abstract, less practical problems. The boom and increasing urbanization led people to question the still-strong church or to find less necessity for it. These trends may be found in some of the stories of the period.

Publication of collections of short stories did not show any unusual features. Two books of short narrative sketches appeared: Harry Symons' The Bored Meeting (1951) and Samuel Raymond Hodgins' The Parsleys and the Sage (1952). Symons deals with contemporary phenomena in this book, from which some of the selections have more of the personal essay than the short story. "Have You Seen My Operation?", for example, begins with a general preamble on doctors, before giving a specific incident. Most of the selections have a humorous tone,
depending mainly on a peculiar use of language. They deal with such diverse topics as board meetings, buses, Sundays, baths, teeth, and elevators. Hodgins' *The Parsleys and the Sage*, in a similar light tone, consists of a series of short sketches about the Parsleys and their talkative roomer The Sage, who, once started on a subject, listens to no corrections.

There seem to have been fewer writers interested in animal and historical tales, probably because of increased sophistication, but one volume with historical flavour was published by Thomas H. Raddall. *A Muster of Arms* (1954), his last collection of stories to date, are his acknowledgment of the wars in which Canada has been involved. As he states in the preface:

> War is a fierce business and the flash and bang of it are apt to fill one's mind to the exclusion of all else. During two wars, chiefly the second, I was curious enough to look away from the blaze at intervals and see what sort of shadows it cast, and where .... Some were plain, some tragic, some merely funny or grotesque, but all seemed worth recording for their origin in that twice - experienced phenomenon of my time, the spectacle of men and women under the strain of war and the effect of it upon their lives .... I offer them as yarns for the passing hour, a little peepshow staged on the netherside of Mars his armor, in the heat of struggle, in the cold of the morning after, and from the viewpoint of the coast on which I live.

Even in this introduction, the difference between Raddall's attitude to war and that of many others who wrote about it is obvious, a difference partly accounted for by the fact that they are written after the war itself, but mainly by Raddall's personality. For, although it is clear that
there is an awareness of the horror of the war, there is little bitterness. He is interested not so much in the ideas and basic causes as in glancing at characters, some of them heroes, who were produced or affected by it. Too, he takes a decidedly Maritime viewpoint, not so much a universal one. He is deliberately writing entertainment "for the passing hour." In his usual manner, he has chosen to use historical material and transform it into fiction. Neither have the methods of narration changed. There is, however, variety in character, theme, tone, and attitude here, if there is never any questioning of the worth of it all.

The subjects, as stated, are all situations related to the war. Most are stories of courage and heroism, of the spirit that will win a war, with characters who are unusual and brave. In "Silk for Lennie" young McKelland buys stockings for his girl at home and ships off for Scotland. On the journey, when the boat is torpedoed, he performs acts of heroism in getting people to safety, under the inspiration of Lenny and her beauty "which makes the world go round."

Similarly in "A Muster of Arms" in a more casual tone, this heroic spirit is again revealed as a woman arrives at the R.C.M.P. station to present her firearms for the muster which has been ordered. With each she gives an account of the heroism or skill of its owner. After she has gone, the local minister points out that this is the imagination and spirit
that will win the war. "The Whale Killer" also turns out to be a typical story of courage. When Ilsa Kristoferson invites a young Norwegian whaler to her home, her father is disappointed to find that the boy is going whale hunting rather than to war. Yet when Ilsa follows him to the boat, she finds that the hunting is not of whales, but of Germans.

Other stories, however, do show the effect that the war had on the mode of thinking and living. These stories have no such happy endings. "The Golden Age" deals with a middle-aged husband and wife who meet during the war, when he is on leave, to try to recapture their lost youth. At first this seems to be working, but after the wife hears some crewmen talking of her husband's strange behaviour at sea, she strengthens him by pointing out that he should retain his stability for the sake of their son. Ironically, she has just learned that the son has been killed in the war. Though courage is illustrated, this time it is the courage of the wife, and the ironic ending prohibits optimism. A questioning of heroism, or the ability "to take it," appears in "Morale," as the narrator illustrates his belief that censorship, for purposes of morale, during war, is prevalent. He tells of the "seventh man", the one man out of seven who go to war who is not able to stand the strain. His story is a bloody one of a young soldier who went crazy and beat up an old lady. This type of story, he points out, never makes the papers in wartime. The others who know of the soldier's guilt but fail to tell because of fear, have the same effect as the withholding of information from the public by the censors.
The narrator disapproves of such actions for the sake of morale. Two others illustrate a more tolerant attitude toward what would once have been considered morally reprehensible. "The Mistress of CKU" is the story of Lena Fitch, narrated by one of the men who had been stationed at the lonely outpost near her home. After she lost her innocence to one of the men, she kept a lover out of each of the groups stationed there. Years later, when the narrator goes to see her, he finds her an old and shapeless woman, still preserving the memory of Mark O'Hare, father of her child. No adverse comment, but rather sympathy, is to be seen in his attitude. Also the story of a prostitute, with a similar theme of humanity, "The Badge of Guilt" is the story of Georgie Belleisle who, while vacationing at a Prince Edward Island resort, becomes involved with a young airman. Despite her understanding and love for him, he leaves her when he finds she has been a Montreal prostitute. The hypocritical and unkind attitude of the others and the purity of Georgie are symbolized by the white boots which she flings at the feet of the other guests when she leaves the hotel. By showing characters such as these, Raddall emphasizes the common bond of humanity in all.

Another story, "Resurrection," conveys in the attitude of the narrator the difference between the East and Central portions of Canada. During the war years he disliked the central portions intensely, but on a second visit a few years later, he has come to enjoy the light and ironic attitude to life in
Montreal. As a Bluenoser, he had been against money (perhaps because of jealousy, he suggests) and extremely righteous. Sam Cutcliffe, however, told him a story which showed the strength of chance (as opposed to Providence), a story which also illustrated men's concern with money. Even after an experience which nearly killed them, when he and his companions were rescued at sea, they went back to get their money. The spiritual feeling of being close to the essence of life receded when they knew they were going back into the world. The narrator has come to accept this less serious attitude to life.

This last story shows one of the changes in Raddall's work. There is a greater concern with more universal issues. There is also a less definite ending. Other stories show less concern with the hardworking, strongly moral character. These characters are chosen from the relatively contemporary and not the distant past. Yet Raddall's work still belongs mainly to the older tradition.

A second collection in this period was *A Boy in the House and Other Stories* (1952) by Mazo de la Roche. Just as her novels are in the romantic tradition and show little of the contemporary Canadian situations and problems, so these are remote, being mainly set in England. Yet, though sometimes romantic, they do catch, in an arresting situation, common human foibles and virtues. Her characters, as may be expected
in this type of writing, are highly individualized. There is an almost even division between pleasant and unpleasant situations. Of the more pleasant type is "Auntimay", the story of a middle-aged woman who has always been busy looking after other people and then finds herself with no one to depend on her. Even after she asserts her independence by leaving her sister's house, getting a job, and then a husband, she has need for someone to depend on her. Her life becomes happy finally when she cares for her niece and her child. A story of obsession is "Twa Kings", about George McQueen who goes to the Jubilee of Queen Victoria and is so proud of his medal that he chides his mother for getting blood on it in a motorbike accident on the way home. The story thus becomes a rather mild attack on patriotism. "Patient Miss Peel" shows a woman with a dislocated hip discovering that her maid has neglected the house and putting her through two weeks of gruelling work to fix it up. After this pleasant revenge, Miss Peel falls again just as the work is done--but this time the girl has learned to keep the place in order. "The Widow Cruse" is the most sentimental of the stories as a rich man, noting a For Rent sign which never disappears from the window of a poor woman's house, rents the room. At first he plans to spend only an hour a day in it, but eventually he moves in, marries Mrs. Cruse, and grows fat with the rest of the lodgers. Yet Miss De la Roche also deals with more grim situations.
"The Celebration" shows the machinations in a poor family after one son wins the Irish Sweepstakes, with the situation so serious that the father disowns the son. "The Submissive Wife", an attempt to deal with ideas, is rather melodramatic. It is the story of Captain and Mrs. Bell, and of the writer Hartley Drewe who takes Mrs. Bell away from the boredom of her husband. Just as she discovers that she cannot live with the self-absorbed Hartley and his sister Edwina, a telegram comes saying that Captain Bell has died. Also more thoughtful is "A Word for Coffey", which explores the disturbing effects of a fundamental religion. Coffey, because he has led a riotous life, becomes terrified as a child tells him of hell and damnation. When he has persuaded the boy to plead for him in heaven, he tries to drown them both. Ironically, the boy, who has been able to do nothing for the man's spiritual state, survives to be a minister.

Two stories of romance in this volume are "The Broken Fan" and "Quartet." The former is of a middle-aged woman jealous of her young companion who pays attentions to another girl. It is a story of passion, shorter, more intense than several of the others. Similary intense and covering a short period of time is "Quartet" which tells of a man going from Massachusetts to Italy to see a former sweetheart, now married. When he reaches there and discovers that she is very unhappy and changed, he escapes gladly. The romantic dream is smashed.

Though these stories have settings mainly remote from Canada, and though they do sometimes rely on coincidence
(for example, Miss Peele's friends must be away so that it takes her some time to discover the maid's neglect of the house), they generally do not deal with stock situations. It is true, however, that they are of an older method, the character-centered story with emphasis on the unusual individual and situation. They have some artistry of style, but are usually quite explicit. Her skill is in the depiction of characters and emotions, not with ideas.

Hugh Garner's *The Yellow Sweater and Other Stories* (1952) is in a manner and tone quite different from these collections. The stories here were written over a long period of time, although only three are from the pre-war years. One was written in 1951, and the rest between 1946 and 1950. Garner points out that the purpose of his stories is to entertain and that they are Canadian, all but two of them being set in Canada, and even those two with Canadian characters (Preface, p. 5.). He is much concerned, too, to defend himself against the "commercial fiction" label which he feels is not valid. He states that these stories were published in both literary and commercial magazines, most of them Canadian. Nor did he change any of them for the commercial market, except to delete profanity. Too, he notes that commercial formula stories should end happily, and few of his do (Preface, p. 6.). However, despite the fact that some of his stories did appear in commercial magazines, it is evident that most of the better writers did not publish there, and that concessions were made. Rarely have commercial stories much
depth, provocative comment, or artistry in language. Even Garner admits that they usually end happily whether such an ending is suitable or not.

Garner is one of the few writers at this time who is consistently urban; the majority of his stories are set in Canadian cities, the others on the Gaspé coast. With few exceptions, they accept this urban situation, and one of the stories which explores the city-country contrast, "One Mile of Ice," does not paint a favourable picture of the country. By showing two brothers, Pete from the city and Ralph from the country, under stress in a frightening New Brunswick snowstorm, he contrasts reactions in such situations, although it must be admitted that Pete does not act heroically, letting his brother die to save his own life.

Many of the stories are concerned with the difference between exterior and interior. In "Interlude in Black and White," a young negro, who comes to a clinic to be treated for V D, shy and self-conscious, is treated by a pretty nurse and a fat intern, all in white. From the point of view of the puzzled negro, Garner shows the young nurse becoming uglier and more distasteful. In "A Couple of Quiet Young Guys," too, the man running a cafe discovers that the group of noisy hoods who frequent his place are less obnoxious than two quiet young men, one of whom tries to get fresh with a customer, while the other robs him. Where there is a clash between higher and lower classes, often the plainer person proves preferable. In "A Visit with Robert," the
seaman Thomas who is forced to leave his son with his mother-in-law to bring up is obviously a more sincere person than she. This belief in humble virtues is, perhaps, a particularly Canadian attitude, where suspicion of elegance has always been common, especially in rural areas. It is also, of course, a sentimental attitude suited to commercial fiction.

Many of the stories are psychological studies, of the type often written between 1946-1950. "The Yellow Sweater," after picturing a businessman pleased with himself, but growing old, has him try to seduce a young girl who is horrified and refuses. When he tosses her luggage out of the car after her, the yellow sweater which falls from it reminds him of his daughter, and he comes to self-realization. "A Trip for Mrs. Taylor" also deals with old age, but this time shows the ability of such an older person to appreciate and imagine. Mrs. Taylor's trip, which is only to the outskirts of the city, is for her as much adventure as a journey of many miles. "The Old Man's Laughter" again conveys the sadness of age as an old man, kept by his children only for the sake of his money, turns the tables by not leaving it to them and drives them mad.

Garner can also, through characterization, convey a significant idea. In "One, Two, Three Little Indians," he shows the effect of civilization on the Indian through the plight of Big Tom, whose wife is caught up in a desire for white man's comforts, disregarding her husband, home, and
child to work for and go out with white men. Tom's efforts to save his dying child are frustrated by a lack of concern on the part of the whites. When the child dies, he is defeated, though his wife joins him to mourn.

These stories generally, then, deal with individuals and significant emotions or events. One of the only examples of the heroic struggle in the older sense is "Red Racer" which deals with a man who feels elated in defeating the forces of nature in a forest fire. The others range over the themes of appearance vs. reality, the problem of growing old, and isolation, generally stressing the more homely virtues. No longer is man assured of winning his struggle; as Garner points out in the preface, over half the stories involve the defeat of the protagonist.

Garner's stories bear considerable resemblance to those of Callaghan in form. Both writers concentrate on character and theme. The character is usually shown in a significant situation which reveals how he will act. Few are moralizing or over explained. Garner, especially, relies on contrasts for the presentation. The flat tone, too, is characteristic of both writers. This conclusion, from "The Yellow Sweater," bears some resemblance to the often quiet endings of Callaghan's stories:

He tried to recapture his feelings of the morning, but when he looked at himself in the mirror all he saw was the staring face of a fat frightened old man.

The stories are not particularly experimental, though they do
concentrate on a single effect. There is, however, a more
conscious effort to be Canadian in Garner. Too, Garner's
stories have less depth than Callaghan's and less optimism.

No comprehensive anthologies of short stories appeared
at this time. Klinck and Watters' Canadian Literature (1955),
while concentrating on poetry, did, however, contain a few
stories. Though important as a Canadian literature text book
suitable for use in universities, it reveals little of the
development of the short story. Several selections from
Haliburton and Roberts are included, but from the post-war
period practically no writers are represented.

Three specialized anthologies also were published. The
golden jubiles of Saskatchewan and Alberta in 1955 produced
volumes containing, among other material, some of the best
short stories by writers in these provinces. Saskatchewan
Harvest contains stories by 5 authors, all well-known
as short story writers: F. P. Grove, Illingworth Kerr, E. A.
McCourt, Sinclair Ross, and W. O Mitchell. The Alberta
Golden Jubilee Anthology was not so selective in its choice,
but did include W. G. Hardy, R. Ross Annett, and Henry Kreisel.
Nathaniel Benson's Canadian Stories of Action and Humour (1955)
contains both contemporary and earlier stories emphasizing
the Canadian setting. Here, too, can be seen the shift from
rural to urban, from the earlier stories of Indians and the
frontier to later stories of war with more credible characters.

For a picture of what changes were actually occurring in
the short story, the periodicals must be consulted. Though
the country was prosperous, there was no increase in the number of periodicals containing stories. Northern Review continued throughout the period; its suspension in 1956 can be considered a convenient ending to the period. Canadian Life ceased publication in 1952. For a very short period pm Magazine was published in Vancouver, though an emphasis on all the arts allowed only one short story per issue. Canadian Forum continued to publish short stories; here, however, fewer were to be found, several issues often going by with none included. Saturday Night discontinued stories in 1950. Even the popular periodicals were including less fiction. The advent of television, which supplied a ready means of entertainment could account in part for this decrease, especially in the commercial magazines. The preponderance of U. S. magazines which provided Canadians with what should have been supplied in her own was noted in the Royal Commission Report of 1951. Too, the fact that many of the short story writers in the previous period were primarily poets who now concentrated on that form can also be a factor. The greater number of poetry outlets in the period shows the increasing popularity of the form. Writers who had found ready subjects in the war for short stories of social protest may have found this medium less suitable for the complex impressions they wanted to convey. Morley Callaghan suggested that this was merely a passing phase,


that the short story was out of fashion and would again become popular.

As a result of this decline in interest, few stories appeared in *Northern Review* during these years. The most frequent contributor was Ethel Wilson, who published several excerpts from her novels. Most of these stories are of everyday existence in and around Vancouver. They reveal both the trend toward abstract ideas in the short story and a portrayal of characters psychologically. In those which appear from the novels and novellas, of course, some of the effect is lost as the significance of an act may not be clear when the reader is not familiar with all the characters. In "Burnaby Nurseries", for example, an excerpt from *Tuesday and Wednesday* (*N Rev 4*, June - July, 1951, 12), though the characters of Mort and Mr. Mottle are clearly contrasted, the significance of Victoria May is rather confusing outside the full story. Yet, even here, the individual flavour of her work is obvious in the careful description of background and relating it to the action, in the uncomplicated, yet varied prose, and in her presentation of the unusual yet representative in characterization. In "Miss Tritt" (*N Rev 5*, Oct - Nov, 1951, 11) another selection from *Tuesday and Wednesday*, more resembling a short story in its unified effect, she portrays particularly the intense loneliness and isolation which may confront a person who has lost the only motivating force in life, in this case a mother. By placing Victoria May in contrast with
Wolfenden, who is also alone, but at least has had some experience in his life, she intensifies this feeling. Her larger-than-life characters convey in exaggeration the common aspects of humanity.

Another aspect of the trend away from a flat realism may be seen in her prose style. She describes Vicky's thoughts on reading of a fine house in this way:

Two master bedrooms; what can that signify! no wonder this house is important. She projects herself or some braver person--into the skin of a girl--or widow--seeking companionship or matrimony, and vicariously meets, marries, and discards three or four men in turn in the course of the evening, but without desire or envy. She takes--and leaves--several positions. She loses herself in the funnies. She goes to bed. Her routine is successful, and prevents her from too often being aware of the desert of loneliness in which she dwells, underneath her small shelter of routine.

Here may be seen the short, broken sentences and sometimes startling phraseology. It is often as if a definite statement cannot be made, as if it must be qualified by parenthetical expressions. Though these parentheses are sometimes annoying, they often serve to show the irony of a situation, to point out a different view, or to keep the reader aware that language is important and not definite. Thus, though her vocabulary and style are not at all pretentious, they have an individuality and artistry that can elsewhere be considered one of the most serious lacks in the Canadian short story.

"The Funeral Home" (N Rev 4, April - May, 1951, 2) shows further her use of simple incident to portray characters
and also ideas and themes. In this, Mort goes to visit his friend Pork, who works in a funeral home, and is struck there by the inevitability of death. Nothing is explained, merely presented, and when Mort is walking home with the funeral flowers Pork has given him, he considers carefully what has been their use. Not plot-oriented, it is a sketch of emotions and mood.

Her ability to portray individual emotions through symbol is seen in "The Birds" (Northern Review 7, Oct - Nov, 1954, 24). Here the narrator, having just broken off with her boyfriend, visits her sister Cora, who, though usually reserved, now wants to sympathize. Yet the narrator, while she sits there musing, sees a bird dash itself against the window. The bird, usually so free, has just destroyed itself, and she empathizes. Intense situations such as these, centering in human emotions and introspection, are the core of her stories. Imagination might be said to be the quality which distinguishes her stories from those of many Canadian writers.

It is significant of the decline in the short story that few new writers published in Northern Review during these years, except in the issue devoted to university authors (Northern Review 5, Feb - Mar, 1953). Of those apart from Ethel Wilson who published here, most were still primarily poets. Dorothy Livesay's "The Last Climb" (Northern Review 4, Aug - Sept, 1951) is the description of a significant event -- a young girl visiting France from Canada and the boy she met there are parting. Themes of reality, time, and necessity are interwoven
in the symbolic journey and intercourse. Ralph Gustafson's "The Paper Spike" (Rev 5, June-July, 1952, 34) is also more poetic in form and language. Here, as a couple sits in the restaurant, the husband muses on the difference between their love, as seen in his passion and her lack of response, the problems of shame and puritanism. This is told by suggestion, with fragmented thoughts.

In "King over the Water" (Rev 6, June-July, 1953, 29) E. A. McCourt strikes a different note, another change from the strict and monotonous realism which often governed stories in the earlier move away from romanticism. Here, through the career of the teacher Strangeways new to the university, McCourt by a plotted fantasy shows the reverence for the past and ritual which stifles life. Another which pursues a morbid and fantastic line is Anne Marriot's "Mrs. Absalom" (Rev 6, Aug-Sept, 1953, 28) which relates nature and death in the story of a woman who moves to an island on the B. C. coast and becomes obsessed with vegetation, neglecting the piano she has brought with her. Heavy with symbol and nature imagery, it presents a frightening picture of her decay.

These stories all show the increasingly complex and suggestive nature of the work, relying more on symbol than previously. There is also a move from a strict realism, though the stories are contemporary in concerns and settings. They have, too, become increasingly intellectual and introspective, probing characters' minds.
The other two literary magazines carrying stories, *pm Magazine* and *Canadian Life*, both of which existed only a short time, also show the complexity of the story in this period, though they betray a lack of direction. There seems, too, to be a lack of Canadian writers, with stories by Americans frequently appearing. In *Canadian Life* only one with any interest appeared, C. B. Pyper's "A Short Story" (*C Life* 2, Spring, 1951, 19), which pokes fun at short story conventions and offers several short chapters "by way of innovation". *pm Magazine* contained, in addition to Yvonne Agazarian's "Final Absolution" (*pm Mag* 1, Nov, 1951, 34), the story of a young man who breaks from religious tradition, William McConnell's "The Catalyst" which has an author as subject and works by juxtaposing several incidents to show the author's isolation and problems. This story's clever flippant dialogue is rare in Canada. Too, there are more scholarly references than are generally found. (*pm Mag* 1, Dec-Jan, 1951-2, 35)

Because of the few stories published in these magazines, it is necessary to turn to the less literary ones for some other indications of trends. Even in *Canadian Forum*, a change from the more psychology-oriented to thought-oriented stories may be seen. Doris French's "The Spider" (*C Forum* 31, April, 1951, 4) describes the difference between appearance and reality, the growing coldness of society with automation. Mrs. Cusky, a shopper in a large clothing store, becomes nothing more than a dummy in the window. John V. Hick's "The Chord that Was Lost," about an organist whose snobbish
attitude to the organ selection named in the title of the story is ridiculed, pictures all art as sacred, having its own realism and meaning. Robert Fontaine, in "Spring Comes Late" (C Forum 32, June, 1952, 64), examines a young boy coming to consciousness of self and a realization of the life cycle. When the boy's grandfather visits and tells of his youth, the boy cannot understand how he could ever have been different but, when the grandfather dies, he becomes aware of the passing of things. Now he can look forward to spring with hope, as he knows the winter will pass.

Some of the stories, however, deal with social concerns and have less abstract themes. In John Glassco's "Mr. Noad" (C Forum 32, March, 1953, 77), a boy as narrator tells of a visit to Mr. Noad's old home, a large estate from the past. Neither the boy nor Mr. Noad wishes to have his dreams disillusioned, but obviously they have to face the fact that life such as existed on the estate is no longer possible. Vera Johnson, in "The Way Is Hard and Weary" (C Forum 33, April, 1953, 14) combines social concerns and more abstract themes. Gertrude Binning, a defeated socialist candidate who attends her niece May's conversion to Catholicism, is led to question her own political and religious views. Her inability to come to a firm decision is further intensified by the thought of a possible new war. All of these show increasing complexity in the story.

In this period, Morley Callaghan was again writing stories. In the late 40's he began to contribute to the periodicals,
especially American ones, and continued to about 1953 when he left the short story to concentrate on the novel. Those which were written between these years appeared in Canada in his collection of 1959, Morley Callaghan's Stories. The few new stories which appeared there show that, although basically his method had not changed, there was a concentration on characters who were not so near to the lower class. "Watching and Waiting," for example, deals with a lawyer; it is also, however, as many of his earlier stories were, a story of passion. That he was also still interested in religious concerns may be seen in "A Very Merry Christmas" which tells of a little boy's theft of a baby from a creche in the church. Here the contrast in attitudes is significant. Father Gorman suspects atheists and communists and calls the police; the boy's mother, when she discovers the theft, is angry and threatening. It is the caretaker of the church whose understanding of the boy's desire to take God for a sleigh ride which points to true godliness. Callaghan's stories still show a concern with the relations between individuals, still concentrate on a significant event, but have turned slightly more toward themes of religious significance.

The fact that Callaghan stopped writing stories in 1953 points again to the disfavour into which the short story

had fallen at this time. There were few new writers, and publication in both literary and commercial periodicals was down. There were, however, indications of some changes and trends. A less realistic manner of presentation seemed to be indicated, both in characters and situations. An increasing concern with abstract ideas may have been partly a result of the lack of concrete problems in a prosperous country, partly a result of the growing maturity.

This survey of the development of the story in Canada may be concluded by some general observations. That the story did change in many respects has already been shown. There are, however certain problems and concerns which remained constant.

One of the greatest difficulties faced by writers during these years was the lack of an audience for worthwhile short story writing. This led to a scarcity of literary magazines. The writers' avenues for publication were either the commercial magazines, the basically news centered publications such as *Saturday Night* and *Canadian Forum*, or outside Canada in magazines such as *Saturday Evening Post* and *The New Yorker* for which there were no equivalents in Canada. When little magazines did begin to appear during the war years, they frequently lasted only a short period of time, and often did not place much emphasis on the story. Only *First Statement*, *Preview*, and *Northern Review* could be seen to have had much influence. This lack of
outlets left writers without much opportunity for mutual stimulation and criticism, without the assurance that they could have serious stories accepted.

Another lack in the area of short writing was the infrequency of critical appraisal of the form. At the beginning of the period, Raymond Davis noted this lack:

There seems to be no one to point out that the average story in Canada is artistically worthless, a simple re-hashing of hackneyed and worn-out themes.5

He felt that the derivative nature of the short story in Canada could have been changed by proper criticism. In the rest of the period, very little increased in the amount of criticism is to be noted. Only Callaghan's stories received any amount of attention. In 1950 Scott Young again deplored the lack of attention to this form, noting particularly the fact that no national awards were offered here as for the novel and poetry.

The other difficulties faced by the short story writer were to be expected because of the nature of Canada's history and society. There was a lack of a strong tradition in a relatively young country. What history was available often lacked excitement. Related to this was the lack of serious problems dealt with in the short story. Canada has not been a land of great difficulty. Once the frontier problems were

overcome, the expansiveness, the fertility of the soil, and natural resources made living relatively easy. It is unfortunate that those features distinctive to Canada did not often provide a basis for stories. The French Canadian and Indian situations were rarely handled other than sentimentally.

Another aspect related to the peculiar nature of Canada was the conservativism which was evident. Puritanism has had a strong influence, emphasizing the necessity of work and retarding development in more intellectual areas. This kept the story in many ways tied to traditional values, unwilling to explore provocative ideas. Too, there has been an emphasis on the external in a country just forming. Rarely are stories highly philosophical or in a depth of spiritual agony.

The form of the story has been similarly rather slow to develop. Writers often had to cater to an audience that expected a clear-cut plot development, explicit details, and happy endings. The language, in order to reflect the often rather inarticulate Canadian character, was often flat and monotonous. There were, however, possibilities for showing regional differences in language which may be seen in the work of Raddall, Ross, and Callaghan, for example.

Despite these difficulties, a characteristically Canadian story did develop during these years. Most writers, used settings which were Canadian, and regional differences
appeared in the writings of several authors. The story followed the development of the country and reflected it. It could not be expected to do more. During these years its concerns shifted from the struggle against nature, to a portrayal of man's social problems, to a concern with the subconscious and finally to more depth of idea. At the same time the story had shifted in form from a plot-centered story of external action and suspense with neat closed endings to a more artistic form with more suggestion, symbol and unity. At the end of the period the story still lacked enough practitioners to make it a growing form and significant concerns to give it depth.
SELECTED BIBLIOGRAPHY OF THE CANADIAN SHORT STORY,
1935-1955

I chose to append this bibliography to my discussion of the Canadian short story for several reasons. First, no separate bibliography of collections of the Canadian short story exists. The most comprehensive bibliography of Canadian literature, R. E. Watters' *A Checklist of Canadian Literature and Background Materials 1628-1950*, groups these collections with the novels. Secondly, many short stories, some by well-known authors, pass almost unnoticed in periodicals unless they have been later chosen for collected works. Thirdly, usually only the works of noted authors reach the collection or anthology stage. For a broader view of what has happened to the short story during this period, we need to look at not only those in collections, but also those which appeared only in periodicals. Fourthly, I felt it would be valuable to discover the contribution of various periodicals to the development, the relative productivity of these years, or, in general, the history of the short story during the period.
In making these lists, I have considered as Canadian those short stories written by authors born in Canada or by authors resident in Canada at the time of writing. This information has been found in Watters' bibliography, in periodical writeups on the authors, and in other bibliographies of Canadian literature. I have not included short stories with Canadian settings written by non-Canadian authors.

Juvenile fiction has also been excluded from the lists, as it reveals little about the development of the short story proper, centering as it usually does around stories of romance or adventure written in a very simple style. I have excluded periodical serial publications covering more than two issues. In addition, although many Canadian short stories have been read over the CBC, I have been able to include only those which have since been published.

In making the periodical indexes, I have not included periodicals published outside Canada. Certain little magazines, especially those which existed briefly and had a small regional circulation, were not available to me for indexing. These, however, cannot be considered highly influential in the development of the short story. A list of those periodicals indexed is found in Section III.

Furthermore, in the periodical listings, I have for reasons of space found it necessary to exclude authors for whom I did not find five or more stories listed.
These lists have been set up in five categories. Section I contains, in chronological order, with yearly divisions, those works published under separate cover by one author, whether single stories or collections. Separately published stories over 30 pages long have been excluded. Otherwise this list is as complete as possible, but is not descriptive, including only author, title, publisher, place of publication, and pagination. Only one place of publication is given, either the first listed, or the Canadian publisher if two editions appeared simultaneously. Within each year the listing is alphabetical by author.

Section II, arranged in a manner similar to Section I, is of anthologies, or books containing works by more than one author. I have included here only those anthologies having primarily Canadian authors. Where possible, I have included a list of the short stories contained in these anthologies.

Section III, short stories from periodicals, is also arranged chronologically. Within each year the arrangement is alphabetical by author. Although this arrangement precludes locating a story by its title, I felt it to be best for the study of short story development. For each, the first known place of publication is given. Abbreviations of periodicals are found at the beginning of the section.
Section IV is a list of Canadian periodicals published from 1935 to 1955 which contained short stories. Section V is a list of references used in preparing this thesis, including bibliographies.
I. Collections

This list contains collections of works by one author (including those works having both prose and poetry). The arrangement is chronological. Separately published stories of more than 30 pages have not been included.

1935


1936


1937

ALLEN, EGBERT CHESTLEY. Our Northern Year: Stories and Songs of the Canadian Season. Toronto: Ryerson, 1937. 120 pp.


1938


1939


1940


1941


1942


1943


1944


1945


1946


1947


1948


1949


1950

1951

PENDLE, WALTER HENRY. Poems, Short Tales, Phantasies. Vancouver, 1951.


1952


O'MEARA, WALTER ANDREW. Tales of the Two Borders.

1953

BACCHUS, NOEL. You've Got to Show Me--, and Other Stories.

HAYCOX, ERNEST. By Rope and Lead.

WAKEHAM, PIUS JOSEPH. Twenty Newfoundland Stories.

1954

RADDALL, THOMAS H. A Muster of Arms and Other Stories.

YOUNG, REV. EGERTON RYERSON. When the Blackfeet Went South and Other Stories.

1955

WREN, PERCIVAL CHRISTOPHER. Stories of the Foreign Legion.

UNDATED

BLACK, MARTHA LOUISE (Munger). A Klondike Christmas Tale.

HALL, EMMA M. The Ass He Rode, The Ocean's Oratories.
The Scented Garden. Songs of a Young Country.
By Yvonne St. Claire, pseud. N. P. N. D. 4 vols in one.


RYAN, NORMAN J. "Red" Ryan's Rhymes and Episodes.
II. Anthologies

This list contains all collections including the stories of more than one author. The arrangement is chronological. Where possible, the stories contained in an anthology are listed below it.

1935


1936


1938


1940


1941


1944


1946


1947


1948


1950

JOSEPH, ALEXANDER CALLOW. The Rovin' Pigeon with Verse Yarns, Humour, Short Stories, etc. from D. V. A. Hospital Patients Across Canada. By Al Pat (pseud). Toronto, 1950.


1951


1952


1955


Charles E. D. Roberts, "The Young Tavern that Call
Up on Him"; In the Deep of the Drift"; Duncan
Campbell Scott, "The Recliner," "Theitching of
Ernie"; Sir Gilbert Parker, "Little Lobice";
Sara Jeannette Duncan Scott, from "A Social
D e a t u r e"; Stephen Leacock, "My Financial Career," "
The retroactive existence of Mr. Jutwins," "The
Rival Churches of St. Asaph and St. Osaph"; Frederic
Philip Grove, "A Storm in July," "The Sower";
Nazo de la Roche, from "The White Marsh of Jaila;
Sethel Wilson, from "Tuesday and Wednesday," "Miss
Tritt"; Horley Callaghan, "An escarcel," "The
Fishermen," "The Shining Red Apple"; Hugh McLehnnan;
from Leah Lam's Sea; Sinclair Ross, "One's a Heifer";
Malcolm Lowery, "Strange Comfort Afforded by the
Profession"; F. N. Page, "The Woman".

Benson, Nathaniel A., ed. Canadian Stories of Action and

Contains W. Bleasdale Cameron, "In the Crucible";
John D. Rigginton, "When the West Was Young";
Duncan Campbell Scott, "Charcoal"; Hugh McLehnnan,
"Halifax Explosion"; J. K. Harris, "Salt"; Sir
Charles G. D. Roberts, "The Bear Woke Up"; Gregory
III. Stories in Periodicals

This chronological listing includes only those authors who published at least five stories in the Canadian periodicals examined. Each item includes author, title, journal, volume, date, and the number of the first page on which the story appeared.

The following is a list of the periodicals indexed and the abbreviations used:

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>C Book</td>
<td>Canadian Bookman</td>
</tr>
<tr>
<td>C Forum</td>
<td>Canadian Forum</td>
</tr>
<tr>
<td>CHJ</td>
<td>Canadian Home Journal*</td>
</tr>
<tr>
<td>C Life</td>
<td>Canadian Life</td>
</tr>
<tr>
<td>C Mag</td>
<td>Canadian Magazine</td>
</tr>
<tr>
<td>Chat</td>
<td>Chatelaine</td>
</tr>
<tr>
<td>Dal R</td>
<td>Dalhousie Review</td>
</tr>
<tr>
<td>Direction</td>
<td>Direction</td>
</tr>
<tr>
<td>Echoes</td>
<td>Echoes</td>
</tr>
<tr>
<td>F Stat</td>
<td>First Statement</td>
</tr>
<tr>
<td>Here and Now</td>
<td>Here and Now</td>
</tr>
<tr>
<td>ML</td>
<td>Maclean's</td>
</tr>
<tr>
<td>New Front</td>
<td>New Frontier</td>
</tr>
<tr>
<td>N Rev</td>
<td>Northern Review</td>
</tr>
<tr>
<td>pm Mag</td>
<td>pm Magazine</td>
</tr>
<tr>
<td>Prev</td>
<td>Preview</td>
</tr>
<tr>
<td>Q Q</td>
<td>Queen's Quarterly</td>
</tr>
<tr>
<td>Reading</td>
<td>Reading</td>
</tr>
<tr>
<td>Sat N</td>
<td>Saturday Night</td>
</tr>
<tr>
<td>S and G</td>
<td>Scarlet and Gold</td>
</tr>
<tr>
<td>U.B.C. T'bird</td>
<td>U.B.C. Thunderbird</td>
</tr>
</tbody>
</table>

* Missing April, 1946 to January, 1948.
1935

ANNIATEL, PAUL
"Forest Feud" ML 48 (Oct 1, 1935) 20
"Old Battle Tank" ML 45 (Aug 15, 1935) 12

ATLEE, BENGIE
"Death by the River" ML 48 (March 15, 1935) 20
"This Yellow Dust" ML 45 (Dec 1, 1935) 7
"To Sleep, Perchance To ..." ML 48 (May 15, 1935) 12
"Woman of Saturn" ML 45 (Sept 15, 1935) 7

BARNARD, LESLIE GORDON
"Headlines for Peter" CHJ 31 (Jan, 1935) 18
"Here Chance" ML 48 (Aug 1, 1935) 25
"Seldon Square" CHJ 32 (Oct, 1935) 18
"Supper at Mr. Dodger's" Chat 8 (April, 1935) 20
"Water from the Jordan" CHJ 32 (July, 1935) 16

BENNETT, MELANIE E.
"Crisis for Everbl" ML 46 (Oct 15, 1935) 23
"Mrs. Dacier" Chat 8 (Oct, 1935) 5
"Pomp and Circumstance" CMag 84 (Aug, 1935) 16

BENTHAN, JOSEPHINE
"Little Miss Armenia" Chat 8 (Nov, 1935) 21
"The Man From Waterloo" ML 48 (Sept 15, 1935) 12
"Too Much Charm" ML 48 (April 1, 1935) 16

BIRD, WILL R.
"The Blue Feather" CHJ 32 (Sept, 1935) 18
"Souvenir" Chat 8 (Feb, 1935) 22
"The Substance of Content" C Mag 83 (Jan, 1935) 12

BOOTH, CHARLES G.
"Brief Holiday" C Mag 84 (Nov, 1935) 3
"Discovery Flight" C Mag 84 (Oct, 1935) 8

CALLAGHAN, KOREY
"The Fiddler on Twenty-Third Street" ML 49 (Dec 15, 1935) 16

CUNNINGHAK, LOUIS ARTHUR
"This 0' the Hoores" CHJ 31 (March, 1935) 3
"Uncle Croesus" ML 48 (Nov 1, 1935) 24

DeLaHOCHEZ, HAZO
"The Submissive Wife" CHJ 32 (Aug, 1935) 5

EVANS, ALLEN ROY
"Coming at Ten" ML 48 (Oct 15, 1935) 12
"Lulu Comes Home" ML 48 (April 15, 1935) 16
"The Overhead" ML 45 (Sept 15, 1935) 22
"The Withered Apple" Chat 8 (July, 1935) 20
EVANS, HUBERT

"Boys of the Old Brigade" ML 48 (Feb 15, 1935) 12

FINDLAY, D. K.

"By Faith Out of Hope" ML 48 (May 1, 1935) 16
"Heroine of an Anecdote" C Mag 83 (April, 1935) 3
"Match Play with Uncle Edward" C Mag 84 (Sept, 1935) 10
"Warmth in the Wilderness" C Mag 83 (Jan, 1935) 3

GERY, R. V.

"Escape Me Never" Chat 8 (May, 1935) 22
"The Iron Duke" Chat 8 (Feb, 1935) 23
"The Loves of a Dictator" Chat 8 (June, 1935) 20
"Sanders of the River" Chat 8 (July, 1935) 14
"The Scarlet Pimpernel" Chat 8 (March, 1935) 8
"The Thirty-Nine Steps" Chat 8 (Oct, 1935) 19
"Transatlantic Tunnel" Chat 8 (Dec, 1935) 14

GRAY, BERYL

"The Disturbing Influence" C Mag 83 (March, 1935) 3
"The Homecoming" C Mag 84 (Dec, 1935) 14
"House of Forgotten Laughter" Chat 8 (Feb, 1935) 20
"Land of Tomorrow" C Mag 84 (July, 1935) 3

HARDY, W. G.

"Festival in Florence" CHJ 31 (April, 1935) 12

HARRIS, FRANK MANN

"Not So Yellow Kid" ML 48 (Feb 1, 1935) 10
"Old Judge Hallowell" ML 48 (Aug 1, 1935) 12
"What It Takes Is Strategy" ML 48 (Jan 1, 1935) 12

HARRISON, VAN

"Once the Golden Helen" C Mag 84 (Nov, 1935) 6
"Skoal to the Viking" C Mag 84 (Aug, 1935) 8

HUTCHISON, BRUCE

"Farther From the East" Chat 8 (May, 1935) 18
"King of Sob" ML 48 (Nov 1, 1935) 7

INNIS, MARY QUAYLE

"Brotherhood" C Forum 15 (Feb, 1935) 188
"Thunder on the Stairs" CHJ 32 (May, 1935) 22

JASPERSON, FRED K.

"Haul!" C Mag 83 (June, 1935) 8

KENNEDY, R. S.

"Mr. Briggs, Gangster" C Mag 84 (July, 1935) 10

LAMOUNTAIN, MARION

"Breath of Pines" C Mag 84 (July, 1935) 6
LAURISTON, VICTOR
"Chinook Trail" C Mag 84 (Nov, 1935) 10
"9:18 Exactly" C Mag 83 (May, 1935) 10

LUGRAIN, M. de BERTRAND
"The Case of Allan Fairley" C Mag 83 (Jan, 1935) 16
"Vengeance of the Sea" C Mag 84 (Dec, 1935) 10
and C Mag 85 (Jan, 1936) 10

MCDougALL, JOSEPH EASTON
"The Table Behind" Sat N 50 (Oct 12, 1935) 2

McFARLANE, LESLIE
"The Future of Gerard" ML 48 (Oct 1, 1935) 10
"Tiger Jack's Daughter" ML 48 (March 1, 1935) 12

McKINLEY, MABEL BURNS
"Feast of the Kitchen God" CHJ 31 (Jan, 1935) 14
"The Festival of Lanterns" CHJ 32 (May, 1935) 18
"Precious Pearl" CHJ 32 (June, 1935) 16

PUGSLEY, E. E.
"Landslide to Romance" C Mag 84 (Sept, 1935) 14

RADCLIFFE, GARNETT
"A Christian Awakes" ML 48 (Oct 1, 1935) 7
"The Strange Case of John Ferguson" ML 48 (Jan 1, 1935) 15
"Sweet Peas" ML 48 (Sept 1, 1935) 20

ROBERTS, THEODORE GOODRIDGE
"Wolf in the Parish" CHJ 31 (February, 1935) 10

ROSS, MARY LOWREY
"Nothing To Worry About" Sat N (Dec 7, 1935) 18

ROSS, SINCLAIR
"A Field of Wheat" QQ 42 (Spring, 1935) 31
"September Snow" QQ 42 (Winter, 1935-6) 451

SANGSTER, HELEN NORSWORTHY
"Mr. Foster Takes a Chance" ML 48 (Sept 15, 1935) 25
"Mr. Pierce's Shopping" Sat N 51 (Dec 7, 1935) 17

SCHISGALL, OSCAR
"Petrified Personality" ML 48 (July 1, 1935) 12

SCHULL, JOSEPH
"One Hour After Midnight" C Forum 15 (Jan, 1935) 145

SCOTT, E. MARGERIE
"Dear Past" C Mag 84 (Dec, 1935) 8

SCOTT, JANET ERSKINE
"A Little Child Shall Lead Them" CHJ 32 (Dec, 1935) 25
SPENCER, SHEILA
"One Flew Over the Cuckoo's Nest" C Mag 84 (Oct, 1935) 4

TAYLOR, FRANCES BEATRICE
"All Through the Night" C Mag 84 (Dec, 1935) 12
"Miss Richardson Goes Wrong" C Mag 83 (Jan, 1935) 9

THOMAS, MARTHA BARRING
"Arrows in Your Heart" Chat 8 (April, 1935) 18
"Blind Man's Buff" Chat 8 (Jan, 1935) 3
"Oats for Cleander" Chat 8 (Aug, 1935) 5

TRIMBLE, ALBERTA C.
"Three's Company" C Mag 84 (Nov, 1935) 12

WATT, FREDERICK E.
"The Homing Pigeon" CHJ 32 (Aug, 1935) 10
"Trusting Thomas" C Mag 84 (July, 1935) 12

1936

ARMSTRONG, MATT MURRY
"Back from the Land" C Forum 15 (Aug, 1936) 17
"Sideroad" C Forum 16 (Sept, 1936) 23

ATLEE, BENGE
"Clue Unexpected" ML 49 (Feb 15, 1936) 12
"Death at 7:30" ML 49 (July 1, 1936) 12
"Roadhouse Blues" ML 49 (June 15, 1936) 7

BARNARD, LESLIE GORDON
"Beyond Paradise" CHJ 32 (April, 1936) 10
"By-Pass to Paradise" CHJ 33 (Aug, 1936) 16
"Cotton Cargo" CHJ 32 (Jan, 1936) 7
"Declaration of War" CHJ 33 (Nov, 1936) 12
"Northern Trail" C Mag 86 (Sept, 1936) 12
"Scandal Runs on Wheels" Chat 8 (Oct, 1936) 9
"She Bows to Brains" CHJ 33 (June, 1936) 5
"Two Minutes Silence" ML 49 (Nov 1, 1936) 15
"The Wooing of Kathie O'Toole" ML 49 (Nov 15, 1936) 33

BENNETT, MELANIE E.
"The Green Jacket" C Mag 86 (Sept, 1936) 14
"It's a Wicked World" C Mag 85 (April, 1936) 8

BIRD, WILL R.
"Anniversary" C Mag 85 (June, 1936) 12
"Girl Crazy" CHJ 33 (May, 1936) 18
"Movies Come to Gull Point" C Mag 85 (March, 1936) 16
"The New Rifle" C Mag 86 (Aug, 1936) 6
BOOTH, CHARLES G.
"Candlestick of Cellini" C Mag 85 (June, 1936) 10
"The Great Dalyrymple" C Mag 86 (July, 1936) 14

CUNNINGHAM, LOUIS ARTHUR
"The Kings of Yvetot" CHJ 33 (July, 1936) 16

DeLAROCHE, MAZO
"The Pony That Would Not Be Ridden" CHJ 33 (Aug, 1936) 8
"Twa Kings" CHJ 32 (Jan, 1936) 18

EVANS, ALLEN ROY
"Dream Out of Dust" Chat 9 (Feb, 1936) 10

EVANS, HUBERT
"Lurking Hordes" ML 49 (Feb 15, 1936) 25
"Silver Swallow" C Mag 85 (May, 1936) 10

EVERSON, RONALD GILMOUR
"Behind the Curtain" C Mag 86 (Nov, 1936) 6
"Lonesome River" C Mag 85 (April, 1936) 10
"The Other Road" CHJ 33 (Sept, 1936) 10
"Tuesday Evening Lady" C Mag 86 (Dec, 1936) 10
"Wedding on Wednesday" C Mag 86 (Oct, 1936) 10
"Winnipeg Strain" C Mag 85 (March, 1936) 17
"The Woman of the Pines" CHJ 33 (June, 1936) 16

FINDLAY, D.K.
"Pearls May Be Paste" C Mag 86 (Nov, 1936) 10

GERY, R. V.
"Dead Men's Shoes" C Mag 86 (July, 1936) 4
"The Fan" C Mag 85 (March, 1936) 8

GRAY, BERYL
"Karola" CHJ (March, 1936) 10
"Return to Life" Chat 9 (July, 1936) 8
"The Settling of Lorna" Chat 9 (Jan, 1936) 12
"Sweet Fool" Chat 9 (Feb, 1936) 10
"Twenty-First Birthday" C Mag 86 (Oct, 1936) 14

INNIS, MARY QUAYLE
"A Red Rose" CHJ 32 (April, 1936) 24
"Staver" New Front 1 (April, 1936) 18

JASPERSON, FRED K.
"There's Always Another Spring" C Mag 85 (April, 1936) 14
LAMOUNTAIN, MARION
"Mother Knows Best" C Mag 86 (Nov, 1936) 3
"She Had Everything" C Mag 85 (June, 1936) 3
"There Shone a Star" C Mag 86 (Dec, 1936) 16

LIVESAY, DOLORETHY
"Case Supervisor" New Front 1 (July, 1936) 6

LUGRIN, N. de BERTRAND
"This Dark" Chat 9 (Jan, 1936) 10

McDOUGALL, JOSEPH EASTON
"Apple Pie" Sat N 51 (Oct 17, 1936) 1
"The Confidence Man" Sat N 51 (July 18, 1936) 2
"The Den" Sat N 51 (Jan 4, 1936) 3
"The Heirloom" Sat N 51 (Feb 29, 1936) 1
"A Respectable House" Sat N 51 (June 6, 1936) 3

McFARLANE, LESLIE
"Dunkel from Dunkelburg" ML 49 (Feb 15, 1936) 22
"The Lunacy of Lucien" ML 49 (Nov 1, 1936) 12
"A Matter of Principle" C Mag 86 (Oct, 1936) 3

McILROY, KIMBALL
"A Letter From Mrs. Henderson" New Front 1
(March, 1936) 16
"Something to Tell You" C Forum 16 (Nov, 1936) 22

McKINLEY, MABEL BURNS
"At the Temple of the Crouching Tiger" CHJ 32
(April, 1936) 14
"Grey Wolf" CHJ 32 (Feb, 1936) 16

MCKINLEY, MARSEY T. BURNS
"Mr. Pierce Rebels" Sat N 52 (Dec 19, 1936) 1

ROSS, SINCLAIR
"Circus in Town" QQ 43 (Winter, 1936-7) 368

ROSS, MARY LOWREY
"Third Birthday" Sat N 51 (July 25, 1936) 1

SANGSTER, HELEN NORSWORTHY
"Mr. Pierce Rebels" Sat N 52 (Dec 19, 1936) 1

SCHISGALL, OSCAR
"Opening Night" ML 49 (May 1, 1936) 7
"They Call It Guna-Guna" ML 49 (Dec 1, 1936) 7

SCOTT, E. MARGERIE
"The Prodigal Strain" C Mag 85 (May, 1936) 8
SCOTT, JANET ERSKINE
"Home Sweet Home" CHJ 32 (April, 1936) 20
"I Hated My Mother-in-Law" CHJ 32 (March, 1936) 28
"I Have an Inferiority Complex" CHJ 33 (Aug, 1936) 2
"I Suppose I Was a Cad" CHJ 32 (Feb, 1936) 24
"I Was a Depression Bride" CHJ 32 (Jan, 1936) 20
"I Was a Stranger" CHJ 33 (Dec, 1936) 14
"My Father Was a Drunkard" CHJ 33 (Sept, 1936) 23
"My Husband Is a Miser" CHJ 33 (July, 1936) 20
"My Temper Ruined My Life" CHJ 33 (May, 1936) 26
"Sapphira--My Wife" CHJ 33 (Nov, 1936) 28
"To Love and To Cherish" CHJ 33 (June, 1936) 26
"You Knew I Was Married" CHJ 33 (Oct, 1936) 26

SPENCER, SHEILA
"If You Call It Luck" CHJ 33 (Nov, 1936) 8
"Three Days of Grace" CHJ 33 (May, 1936) 12

SUTTON, GERTRUDE MacAULAY
"From a Far Port" CHJ 32 (Jan, 1936) 22
"Shy Nudist" CHJ 32 (Feb, 1936) 10
"The Transit of Venus" CHJ 33 (Dec, 1936) 18

THOMAS, MARTHA BANNING
"Her Brother's Keeper" Chat 9 (Nov, 1936) 12

WATT, FREDERICK B.
"All Things New" CHJ 33 (Sept, 1936) 16
"Call to Freedom" CHJ 33 (May, 1936) 7
"Moccasin" C Mag 86 (Aug, 1936) 3 (with Ernestine Watt)
"Takeoff" CHJ 32 (Feb, 1936) 8

WOOD, KERRY
"The Land Grows Love" CHJ 32 (Jan, 1936) 10

1937

ANNIXTER, PAUL
"The Heathen" CHJ 33 (April, 1937) 10

ARMSTRONG, MATT MURRY
"Rooster Which Walked in a Circle" C Forum 17 (April, 1937) 23

ATLEE, BENGE
"Fangs" ML 50 (Jan 15, 1937) 16
"Steel Point" ML 50 (April 15, 1937) 10

BARNARD, LESLIE GORDON
"The Fugitive" CHJ 33 (Jan, 1937) 5
"The Little Man" CHJ 34 (Oct, 1937) 14
"Outpost of Empire" CHJ 34 (May, 1937) 24
"Put Back the Clock" Chat 10 (Oct, 1937) 10
"Sound of Trumpets" Chat 10 (Nov, 1937) 14
"They Aren't Always Weeds" C Mag 87 (Jan, 1937) 14
"Two Men and a Girl" CHJ 34 (June, 1937) 20

BENETT, MELANIE E.
"Haven in the Wilderness" C Mag 87 (March, 1937) 3
"Old Stars Never Die" Chat 10 (July, 1937) 8

BIRD, WILL R.
"The Rash Young Private" C Mag 88 (Nov, 1937) 10

BOOTH, CHARLES G.
"Mystery of the Maya Symbol" C Mag 87 (April, 1937) 10

BROWN, AUDREY ALEXANDRA
"Carnations for Youth" Sat N 52 (May 22, 1937) 3

CALLAGHAN, MORLEY
"This Man, My Father" ML 50 (March 15, 1937) 15

CUNNINGHAM, LOUIS ARTHUR
"Little Girl Lost" Chat 10 (March, 1937) 8
"Victory" ML 50 (March 15, 1937) 16

EVERSON, RONALD GILMOUR
"A Dollar's Worth of Tickets" C Mag 87 (Feb, 1937) 12

FINDLAY, D. K.
"Joy Is Thy Name" C Mag 88 (Sept, 1937) 10

GERY, R. V.
"Victoria the Great" Chat 10 (Dec, 1937) 26

GRAY, BERYL
"Enemies Dine" C Mag 88 (Dec, 1937) 3
"The Sheep Herders" C Mag 88 (Oct, 1937) 10
"Steve of Cragg Section" ML 50 (May 1, 1937) 14

HARRISON, VAN
"Owner's Interest" C Mag 88 (Aug, 1937) 10

HUTCHISON, BRUCE
"The Road Never Dies" ML 50 (Aug 15, 1937) 10

INNIS, MARY QUAYLE
"Builders of the Nation" Sat N 52 (Feb 13, 1937) 1
"It Was Him" Sat N 52 (April 10, 1937) 1
"Somebody from Home" Sat N 52 (May 1, 1937) 9

JASPERSON, FRED K.
"The Evidence Was Destroyed" CHJ 33 (March, 1937) 16

LA MOUNTAIN, MARION
"Still Was the Night" C Mag 87 (June, 1937) 12
LUGRIN, N. de BERTRAND

"Night of Snow" C Mag 87 (Feb, 1937) 14
"Ways That Are Dark" C Mag 88 (Dec, 1937) 10

McDOUGALL, JOSEPH EASTON

"Black Michael" CHJ 33 (Feb, 1937) 10
"The Old Doctor" CHJ 34 (Nov, 1937) 26

McFARLANE, LESLIE

"Christmas Tree Trail" ML 50 (Dec 15, 1937) 7
"The Little Men" ML 50 (Oct 15, 1937) 12
"Romance on Ice" ML 50 (Feb 15, 1937) 16

OSTENSO, MARTHA

"The Little Blue Hat" ML 50 (June 15, 1937) 5

PUGSLEY, E. E.

"Blood Mountain Speaks" C Mag 87 (Feb, 1937) 10

RAIDCLIFFE, GARNETT

"The Snowman of Katayadu" ML 50 (Sept 15, 1937) 16
"The War on the Flag" ML 50 (Oct 1, 1937) 20

ROBERTS, THEODORE GOODRIDGE

"The White Wolf" QQ 44 (Autumn, 1937) 285

ROSMANITH, OLGA A.

"From Whence Cometh My Help" CHJ 34 (July, 1937) 16
"Missionary's Wife" Chat 10 (March, 1937) 5

ROSS, MARY LOWREY

"Family Affair" Chat 10 (Jan, 1937) 10

SCHISGALL, OSCAR

"Man of Action" ML 50 (Nov 15, 1937) 12
"The Man in the White Suit" ML 50 (Aug 1, 1937) 5

SCOTT, E. MARGERIE

"The Happy Ending" C Mag 88 (Aug, 1937) 6

SCOTT, JANET ERSKINE

"Beginning Again" CHJ 33 (Jan, 1937) 18
"I Sacrificed Love to Duty" CHJ 33 (Feb, 1937) 16
"I Was a Doormat" CHJ 34 (Nov, 1937) 24
"I Was an Ugly Duckling" CHJ 33 (March, 1937) 24
"Mail Order Bride" CHJ 34 (June, 1937) 20
"My Mother Lives With Me" CHJ 34 (July, 1937) 10
"Secret Marriage" CHJ 34 (Aug, 1937) 16
"You Can Never Go Back" CHJ 33 (April, 1937) 29

SPENCER, SHEILA

"Love Means So Many Things" C Mag 87 (June, 1937) 9
"A New Role for Julie" CHJ 34 (Sept, 1937) 20
STRANGE, KATHLEEN
"Pullman People" Sat N 52 (Aug 7, 1937) 16

TAYLOR, FRANCES BEATRICE
"Let Nothing you Dismay" C Mag 88 (Dec, 1937) 12

THOMAS, MARTHA BANNING
"Up Ship Yard Way" ML 50 (Sept 1, 1937) 14

TRIMBLE, ALBERTA C.
"Festiva Maxima" C Mag 88 (Nov, 1937) 6

WATT, FREDERICK B.
"Hell-Ship" CHJ 34 (Oct, 1937) 10

WEEKES, MARY
"Gone Is the Old Trail" Sat N 52 (Jan 2, 1937) 1
"A Statue She Seemed" Sat N 52 (June 5, 1937) 2

1938

ANNIXTER, PAUL
"Chundra" ML 51 (April 1, 1938) 16
"Kennedy's Moose" ML 51 (Nov 15, 1938) 16
"Old Hari Badmarsh" ML 51 (Aug 15, 1938) 10

ARMSTRONG, MATT MURRY
"Me and His Country" C Mag 89 (June, 1938) 4
"The Rail" C Forum 17 (Jan, 1938) 352

ATLEE, BENGE
"Eight Horses" ML 51 (Nov 15, 1938) 7
"The General Died In" ML 51 (Nov, 1938) 16

BARNARD, LESLIE GORDON
"Church Parade" QQ 45 (Summer, 1938) 195
"The Dancing Bear" QQ 45 (Winter, 1938-9) 519
"Ghost from Eden" CHJ 34 (July, 1938) 5
"The Indecision of Louis Philippe" C Mag 90 (Aug, 1938) 6
"Street of Revolution" C Mag 89 (Jan, 1938) 12

BARNARD, MARGARET E.
"Johnny on the Spot" C Mag 89 (April, 1938) 16

BENNETT, MELANIE E.
"Day After Christmas" Chat 11 (Dec, 1938) 10
"A Day in the Life of Edward Oglethorpe" C Mag 89 (May, 1938) 4
"A Silk Dress for Sally" C Mag 90 (Nov, 1938) 14
BIRD, WILL R.
"The Dory Builder"  C Mag  90 (Dec, 1938) 14
"Finders Keepers"  C Mag  90 (July, 1938) 12
"Home Pastures"  C Mag  89 (April, 1938) 6
"Old Enchantment"  C Mag  89 (Feb, 1938) 10
"Red Brush"  C Mag  89 (Jan, 1938) 4
"Valedictory by Nate Moon"  C Mag  89 (March, 1938) 10
"A Woman Can't Wait Too Long"  Chat  11 (Sept, 1938) 16

DeLaROCHE, MAZO
"Mrs. Meade Savors Life"  CHJ  35 (May, 1938) 7

EVANS, ALLEN ROY
"The Twinkler"  ML  51 (April 15, 1938) 16

EVANS, HUBERT
"The Soft Dictator"  C Mag  89 (March, 1938) 17
"White Water Battle"  C Mag  90 (Sept, 1938) 36

EVERSON, RONALD GILMOUR
"The Clue That Came Back"  C Mag  89 (June, 1938) 13
"They Both Loved Hetty"  CHJ  34 (April, 1938) 16

FINDLAY, D. K.
"Brief Career of M. Stott, Detective"  C Mag  90 (Oct, 1938) 24

GRAY, BERYL
"The Exile"  ML  51 (March 15, 1938) 16
"Fool Kid"  ML  51 (October 15, 1938) 16
"The Path of Understanding"  Chat  11 (Aug, 1938) 12

GREENE, MARION
"Largely Anna-Maloney"  ML  51 (Sept 15, 1938) 16
"Of Such a Radiance"  ML  51 (Sept 15, 1938) 10

HARRISON, VAN
"Her Father's House"  C Mag  90 (July, 1938) 5
"I Had A Pilot"  C Mag  90 (Aug, 1938) 14

INNIS, MARY QUAYLE
"Case of Poor Cyril"  Sat N  53 (April 23, 1938) 1
"The Genius"  C Book  20 (April-May, 1938) 7
"Lambie in the Park"  Sat N  53 (Aug 20, 1938) 1

LaMOUNTAIN, MARION
"Tomorrow Is Forever"  C Mag  89 (Jan, 1938) 6

LAURISTON, VICTOR
"Night of Glory"  C Mag  90 (Oct, 1938) 18

McDOUGALL, JOSEPH EASTON
"Finger Marks"  Sat N  53 (Jan 8, 1938) 3
OSTENSO, MARTHA
"The Years Are Shadows" Chat 11 (May, 1938) 5

PHILIPS, KALMAN
"You Roll Your Own" ML 51 (March 15, 1938) 12

PUGSLEY, E. E.
"High Voltage" C Mag 89 (April, 1938) 4

RADCLIFFE, GARNETT
"The Ship That Came Back" ML 51 (Oct 1, 1938) 12
"Springs of Courage" ML 51 (April 1, 1938) 14

ROBERTS, THEODORE GOODRIDGE
"To Spite Her Face" C Mag 89 (May, 1938) 10
"Turtles for Luck" C Book 20 (Dec-Jan, 1938-9) 5

ROSSMANITH, OLGA
"Wings on Her Feet" CHJ 34 (March, 1938) 7

ROSS, MARY LOWREY
"City Visitors" Sat N 53 (Sept 3, 1938) 1

ROSS, SINCLAIR
"A Day With Pegasus" QQ 45 (Summer, 1938) 141
"The Lamp at Noon" QQ 45 (Spring, 1938) 30

SANGSTER, HELEN NORSWORTHY
"There Ought To Be A Law" Sat N 53 (Sept 10, 1938) 16

SHOOBRIDGE, HUGH
"The Sagacity of Samuel" Sat N 53 (Oct 15, 1938) 1

SPENCER, SHEILA
"Greater Than Love" CHJ 35 (Sept, 1938) 5
"If I Ever Lost You" CHJ 35 (Nov, 1938) 5
"Lost Laughter" C Mag 90 (Sept, 1938) 24
"More Than Once to Every Woman" CHJ 35 (June, 1938) 7

STRANGE, KATHLEEN
"November 11, Nineteen-Eighteen" Sat N (Nov 5, 1938) 6

TAYLOR, FRANCES BEATRICE
"Easy Money" C Mag 89 (April, 1938) 10

THOMAS, MARTHA BANNING
"From Boy into Man" CHJ 34 (Jan, 1938) 10
"Pattern for Living"  Chat  11 (March, 1938) 5
"Whistling Down the Wind"  CHJ  34 (April, 1938) 10
and  CHJ  34 (May, 1938) 14

WATT, FREDERICK B.
"The Sea Is a Woman"  C Mag  90 (Nov, 1938) 12

WEEKES, MARY
"Of a Smoothness"  C Forum  18 (Dec, 1938) 276

1939

ANNIXTER, PAUL
"My Guy"  ML  52 (Oct 15, 1939) 20

ATLEE, BENGE
"Fatal Flight"  ML  52 (Dec 15, 1939) 5
"Voice in the Night"  ML  52 (April 1, 1939) 14
"Was There a Body?"  ML  52 (Nov 15, 1939) 10
"Where Was Conway Praed?"  ML  52 (March 15, 1939) 17

BARNARD, MARGARET E.
"The Contents of a Cedar Box"  Sat N  54 (June 10, 1939) 22

BENETT, MELANIE
"The Bridge at High Leap"  Chat  12 (May, 1939) 12

BIRD, WILL R.
"Sit-Down Strike"  C Mag  91 (Feb, 1939) 10

BREYFOGLE, WILLIAM ARTHUR
"Carson Breaks His Word"  ML  52 (Dec 1, 1939) 16
"A New Job for Tim"  ML  52 (Jan 1, 1939) 8

BROWN, ALICE CAMERON
"Approaches to Romance"  Sat N  54 (Oct 14, 1939) 24
"The Woodman and His Axe" (Saskatchewan Style)  Sat N  55 (Nov 4, 1939) 24

BROWN, AUDREY ALEXANDRA
"A Miniature Mystery"  Sat N  54 (Sept 2, 1939) 20
CUNNINGHAM, LOUIS ARTHUR
"The Hermit of Dark Harbor" ML 52 (Mar 15, 1939) 19

EVERSON, RONALD GILMOUR
"Cave by the Hemlocks" CHJ 36 (June, 1939) 14

FINDLAY, D. K.
"The Roped Slalom" ML 52 (Jan 1, 1939) 3

GRAY, BERYL
"Life Sentence" Chat 12 (Aug, 1939) 14

GREENE, MARION
"Golden Spires" Chat 12 (May, 1939) 8
"Sally and the Blond Bomber" ML 52 (Aug 15, 1939) 10

HARRISON, VAN
"Code of the Sea" C Mag 91 (Jan, 1939) 14

HUTCHISON, BRUCE
"Cariboo Coach" ML 52 (March 1, 1939) 5

INNIS, MARY QUAYLE
"Coming Back" Sat N 54 (Aug 12, 1939) 20
"Lady with Ash Tray" Sat N 54 (July 29, 1939) 20
"Lava with Penny" Sat N 54 (May 6, 1939) 24
"Visit to Potsdam" Sat N 54 (Sept 9, 1939) 24
"The Wave" Sat N 55 (Dec 23, 1939) 20

LEISNER, DOROTHY (ROBERTS)
"The Dress with the Blue Flowers" Chat 12 (March, 1939) 11
"The Outsider" Chat 12 (July, 1939) 12

LEWIS, DOROTHY PURCELL
"The Hat" Chat 12 (Jan, 1939) 6

MACBETH, MADGE
"Out with an Ostrich" Sat N 54 (March 4, 1939) 16

McFARLANE, LESLIE
"The Great Cook Claude" ML 52 (Sept 1, 1939) 18

McLAREN, FLORIS C.
"And Her Hat Was Blue" Sat N 54 (June 10, 1939) 28

MILLAR, KENNETH
"From an Advertising Man's Diary" Sat N 55 (Nov 4, 1939) 24
"Little Theatre" Sat N 54 (Oct 21, 1939) 28
"The Yellow Dusters" Sat N 55 (Nov 11, 1939) 24
"A Young Man of Resource" Sat N 54 (Sept 23, 1939) 24
PHILLIPS, KALMAN
"Business Before Blueberries" ML 52 (Sept 15, 1939) 10
"What No Soap" ML 52 (March 1, 1939) 10

RADDALL, THOMAS H.
"The Road to Fortune" ML 52 (Dec 15, 1939) 10

ROBERTS, THEODORE GOODRIDGE
"Perfect Lady" Chat 12 (Feb, 1939) 8

ROSS, MARY LOWREY
"Come Again No More" Sat N 54 (Oct 28, 1939) 24
"Human Equation" Sat N 54 (May 13, 1939) 24
"Restricted Clientele" Sat N 54 (June 17, 1939) 32

ROSS, SINCLAIR
"Cornet at Night" QQ 46 (Winter, 1939-40) 431
"The Painted Door" QQ 46 (Summer, 1939) 145

HUTT, EDWIN
"Sail, Baby, Sail" ML 52 (March 15, 1939) 14

SHOOBRIDGE, HUGH
"King and Minister" Sat N 54 (Feb 25, 1939) 2

SPENCER, SHEILA
"Doctor's Daughter" CHJ 35 (March, 1939) 5

WATT, FREDERICK B.
"Miracle of the Fields" CHJ 36 (Dec, 1939) 14

WEEKES, MARY
"In Glory Gone" Dal R 19 (July, 1939) 179

1940

ANNIXTER, PAUL
"Feud on High Plateau" ML 53 (March 15, 1940) 18

ARMSTRONG, MATT
"Soldier" CHJ 37 (July, 1940) 12

ATLEE, BENGE
"Dust on My Shoulder" ML 53 (Sept 15, 1940) 5
"Red Drops Falling" ML 53 (April 15, 1940) 16
"2 Eggs for Breakfast" ML 53 (Sept 1, 1940) 10

BARNARD, LESLIE GORDON
"Case of the Mad Major" CHJ 36 (April, 1940) 14
"Girl at the Snack Bar" CHJ 37 (June, 1940) 14
"House Next Door" CHJ 37 (Oct, 1940) 8
"Lady Guesses Wrong" CHJ 36 (Feb, 1940) 12
"Wings for Miss Sprott" CHJ 37 (Nov, 1940) 5
"Wyndham Gives Absent Treatment" CHJ 36 (March, 1940) 12

BIRD, WILL R.
"Stubborn Like His Pa" CHJ 36 (April, 1940) 8

BREYFOGLE, WILLIAM ARTHUR
"The Day's Catch" ML 53 (Aug 15, 1940) 12
"The Pedlar" ML 53 (Jan 1, 1940) 18

BROWN, ANDREY ALEXANDRA
"Clara Passes Through" Sat N 55 (Sept 7, 1940) 20
"The Little Blue Glass Heart" Sat N 55 (Jan 6, 1940) 19
"The Silver Tree" Sat N 55 (June 22, 1940) 24

DeLA ROCHE, MAZO
"Pamela" CHJ 37 (Dec, 1940) 8

GRAY, BERYL
"Prelude to a Wedding" Chat 13 (May, 1940) 12
"Snacks and Smacks" Chat 13 (Aug, 1940) 12

GHEENE, MARION
"Anastasia's Horse" ML 53 (April 1, 1940) 12

HUTCHISON, BRUCE
"By the Lovely Dove" ML 53 (March 1, 1940) 7

INNIS, MARY QUAYLE
"Back Home to a New World" Sat N 55 (Sept 14, 1940) 39
"The Chinaberry Tree" Sat N 55 (Aug 24, 1940) 20
"Club Meeting" Sat N 55 (July 13, 1940) 20
"News from Abroad" Sat N 55 (Jan 13, 1940) 20
"A Pen Dipped in Moonlight" Sat N 55 (March 2, 1940) 24
"Romance" Sat N 55 (May 18, 1940) 36
"The Vine" Sat N 55 (June 15, 1940) 28
"Whither, O Ship" Sat N 56 (Nov 30, 1940) 33

MACBETH, MADGE
"Over the Border for Her" Del R 20 (Oct, 1940) 277

McCONNELL, WILLIAM C.
"Kaleidoscope" C Forum 20 (Dec, 1940) 279

McFARLANE, LESLIE
"But Mr. Referee, You Lug ..." ML 53 (Dec 1, 1940) 16
"Grandpaw Foglesky's Leg" ML 53 (Sept 18, 1940) 12
"The Voice of Oomph" ML 53 (June 15, 1940) 5
McLaren, Floris Clark
"It Isn't the Gold" S and G 22 (1940) 24

Mayse, Arthur
"Bush Job" ML 53 (Feb 15, 1940) 5
"Day in Heaven" ML 53 (Feb 1, 1940) 14

Middleton, J. E.
"The House That Harve Built" Sat N 56 (Nov 16, 1940) 39

MILLAR, Kenneth
"The Dance" Sat N 55 (Feb 24, 1940) 32
"A Hard-Boiled Soft Boiled Egg" Sat N 55 (July 20, 1940) 24
"The Man I Meet" Sat N 55 (June 22, 1940) 24
"Mr. Hoyberry's Career" Sat N 55 (April 27, 1940) 28
"Time Unheeded" Sat N 55 (Jan 13, 1940) 20
"Trajan" Sat N 55 (April 14, 1940) 28

Phillips, Kalman
"Echoes Lack Character" ML 53 (Nov 1, 1940) 12

Radcliffe, Garnett
"The Return of Nur Din" ML 53 (July 15, 1940) 10

Raddall, Thomas H.
"Lupita" ML 53 (June 1, 1940) 5
"Mr. Embury's Hat" ML 53 (July 1, 1940) 14
"North from Vinland" ML 53 (Aug 1, 1940) 10
"Tit for Tat" ML 53 (April 1, 1940) 16
"Triangle in Steel" ML 53 (Nov 1, 1940) 7

Ross, Mary Lowrey
"Life Isn't Like the Movies" Chat 13 (March, 1940) 14
"Shades of the Prison House" Sat N 55 (Jan 6, 1940) 20
"Store Santa Claus" Sat N 56 (Dec 21, 1940) 29
"Summer, 1940" Sat N 55 (Aug 31, 1940) 28

Rutt, Edwin
"Crowd Fever" ML 53 (Oct 15, 1940) 14
"Water Lulu" Chat 13 (Sept, 1940) 8

Sangster, Helen Norsworthy
"The Devil Came to Ashcombe" ML 53 (Dec 15, 1940) 5

Shoodridge, Hugh
"Short, Short Story" Sat N 55 (Sept, 1940) 3

Spencer, Sheila
"Sun Returning" CHJ 36 (Jan, 1940) 8 and
CHJ 36 (Feb, 1940) 15
SUTTON, GERTRUDE MACAULAY  
"Revolving Door"  CHJ  36 (Feb, 1940) 8

THOMAS, MARTHA BANNING 
"Second Growth"  Chat  13 (July, 1940) 8 
"The Stars Hang High"  ML  53 (March 15, 1940) 8

1941

ARMSTRONG, MATT HURRY 
"Achilles and Willie"  ML  54 (Jan 15, 1941) 15

ATLEE, BENGE 
"The Great Enrico"  ML  54 (Feb 1, 1941) 10

AYLEN, ELISE (Mrs. D. C. Scott) 
"The Star Leads On"  Sat N  56 (Jan 25, 1941) 33

BARNARD, LESLIE GORDON 
"The Far Hills"  QQ  48 (Winter, 1941-2) 364 
"House of Graham"  CHJ  37 (April, 1941) 6 and CHJ  38 (May, 1941) 12

BIRD, WILL R. 
"The Last Trick"  ML  54 (March 1, 1941) 16

BREYFOGLE, WILLIAM ARTHUR 
"Report for the Board"  ML  54 (June 1, 1941) 7

BROWN, ALICE CAMERON 
"The Anatomy Lesson"  Sat N  56 (May 10, 1941) 29

BUCKLER, ERNEST 
"Another Christmas"  Sat N  57 (Dec 20, 1941) 25

CUNNINGHAM, LOUIS ARTHUR 
"Sunshine of St. Eulalie"  CHJ  38 (May, 1941) 5

GREENE, MARION 
"Another Face Around the House"  ML  54 (Oct 15, 1941) 14 
"Concerto for Clarinet"  ML  54 (Nov 15, 1941) 8

INNIS, MARY QUAYLE 
"Don't You Hear Me?"  Sat N  57 (Nov 8, 1941) 29 
"Polkplay"  Sat N  56 (Jan 18, 1941) 29 
"Night of the Recital"  Sat N  56 (June 28, 1941) 29 
"The Valentine"  Sat N  56 (Feb 15, 1941) 29

LAURISTON, VICTOR 
"Odd Happening"  Sat N  56 (Feb 1, 1941) 25
McFARLANE, LESLIE
"Hungry Skater" ML 54 (Jan 15, 1941) 10
"Kelsey Skates Again" ML 54 (Feb 1, 1941) 5
and ML 54 (Feb 15, 1941) 16
"Herry Christmas, McKane" ML 54 (Dec 15, 1941) 14

McLAREN, FLORIS C.
"Busman's Holiday" Dal R 21 (July, 1941) 211
"The Shadow Falls" C Forum 20 (Jan, 1941) 320

MALK, DOROTHEA
"Love of My Life" ML 54 (Jan 1, 1941) 12

OSTENSO, MARTHA
"No Time for Sentiment" Chat 14 (July, 1941) 10

PACEY, DESMOND
"The Hired Man" 48 (Autumn, 1941) 268

PHILLIPS, KALMAN
"A Tactical Error" ML 54 (June 1, 1941) 14

RADDALL, THOMAS H.
"Once Upon a Time" Chat 14 (Dec, 1941) 9
"Swan Dance" ML 54 (April 15, 1941) 14

ROSS, MARY LOWREY
"In the Midst of Life" Sat N 56 (Feb 1, 1941) 25
"Santa Laughs at a Bicuspid" Sat N 57 (Dec 20, 1941) 6
"Stocking's End" Sat N 57 (Oct 4, 1941) 29
"Two-Fifths of a Degree Above Normal" Sat N 56 (June 7, 1941) 29

ROSS, SINCLAIR
"Not by Rain Alone" QQ 47 (Spring, 1941) 7

SANGSTER, HELEN NORSWORTHY
"D'Ye Ken John Peel" ML 54 (July 1, 1941) 18

SHOOBRIDGE, HUGH
"My Countries, 'This of Youse" Sat N 56 (July 26, 1941) 25

SOUTER, RAYMOND
"Night in Muskoka" CF 21 (July, 1941) 121

STRANGE, KATHLEEN
"The First German" Sat N 56 (Aug 2, 1941) 25
(with Harry Strange)
"Lord Anslough's Shirt" Sat N 56 (July 26, 1941) 25
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Book</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUTTON, GRACE MacAULAY</td>
<td>&quot;Terror by Night&quot;</td>
<td>CHJ 38</td>
<td>(July, 1941)</td>
</tr>
<tr>
<td>TRIMBLE, ALBERTA C.</td>
<td>&quot;Sign Here Miss&quot;</td>
<td>CHJ 38</td>
<td>(Dec, 1941)</td>
</tr>
<tr>
<td></td>
<td>&quot;Windflowers for Courage&quot;</td>
<td>CHJ 38</td>
<td>(Oct, 1941)</td>
</tr>
<tr>
<td>WATT, FREDERICK B.</td>
<td>&quot;Retreat from Paradise&quot;</td>
<td>CHJ 37</td>
<td>(Feb, 1941)</td>
</tr>
<tr>
<td>WEEKES, MARY</td>
<td>&quot;No Christmas in the Neighborhood&quot;</td>
<td>C Forum</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>&quot;Summer Cottage in Saskatchewan&quot;</td>
<td>Sat N 56</td>
<td>(May 17, 1941)</td>
</tr>
</tbody>
</table>

1942

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Book</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>&quot;The Plotter&quot;</td>
<td>F Stat 1:4</td>
<td>(Supp, undated)</td>
</tr>
<tr>
<td>ARMSTRONG, MATT MURRY</td>
<td>&quot;Kiss for Bay of Plenty&quot;</td>
<td>CHJ 39</td>
<td>(May, 1942)</td>
</tr>
<tr>
<td></td>
<td>&quot;Sally Is Our Soldier&quot;</td>
<td>CHJ 39</td>
<td>(Aug, 1942)</td>
</tr>
<tr>
<td>ATLEE, H. BENGE</td>
<td>&quot;Last Armada&quot;</td>
<td>CHJ 38</td>
<td>(Feb, 1942)</td>
</tr>
<tr>
<td>BARNARD, LESLIE GORDON</td>
<td>&quot;Girls Are Like That&quot;</td>
<td>CHJ 39</td>
<td>(Oct, 1942)</td>
</tr>
<tr>
<td></td>
<td>&quot;Scandal in Seldon Square&quot;</td>
<td>CHJ 39</td>
<td>(Nov, 1942)</td>
</tr>
<tr>
<td></td>
<td>&quot;This Might Be Murder&quot;</td>
<td>CHJ 39</td>
<td>(Aug, 1942)</td>
</tr>
<tr>
<td></td>
<td>&quot;Waterfront Girl&quot;</td>
<td>CHJ 39</td>
<td>(Sept, 1942)</td>
</tr>
<tr>
<td>BIRD, WILL R.</td>
<td>&quot;Homesteader Needs a Wife&quot;</td>
<td>CHJ 39</td>
<td>(Sept, 1942)</td>
</tr>
<tr>
<td>CUNNINGHAM, LOUIS ARTHUR</td>
<td>&quot;Upon the Midnight Clear&quot;</td>
<td>CHJ 39</td>
<td>(Dec, 1942)</td>
</tr>
<tr>
<td>ERNST, PAUL</td>
<td>&quot;Call for the Old Doctor&quot;</td>
<td>ML 55</td>
<td>(May 1, 1942)</td>
</tr>
<tr>
<td>FINDLAY, D. K.</td>
<td>&quot;Bugles, Blow for These&quot;</td>
<td>ML 55</td>
<td>(April 1, 1942)</td>
</tr>
<tr>
<td></td>
<td>&quot;The Shining Links&quot;</td>
<td>ML 55</td>
<td>(June 15, 1942)</td>
</tr>
<tr>
<td>GREEN, H. GORDON</td>
<td>&quot;Letter of Application&quot;</td>
<td>ML 55</td>
<td>(Feb 15, 1942)</td>
</tr>
<tr>
<td>Name</td>
<td>Title</td>
<td>Publication</td>
<td>Date</td>
</tr>
<tr>
<td>----------------------</td>
<td>--------------------------------------</td>
<td>-------------</td>
<td>------------</td>
</tr>
<tr>
<td>INNIS, MARY QUAYLE</td>
<td>&quot;But Peaceful&quot;</td>
<td>Sat N 58</td>
<td>Dec 26, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Day To keep Always&quot;</td>
<td>Sat N 58</td>
<td>Dec 12, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;End of the Summer&quot;</td>
<td>Sat N 57</td>
<td>Aug 29, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Every Vote Counts&quot;</td>
<td>Sat N 57</td>
<td>May 2, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Harvest Home&quot;</td>
<td>Sat N 58</td>
<td>Nov 21, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Morning's at Nine&quot;</td>
<td>Sat N 57</td>
<td>Jan 31, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Quiet Haven of War&quot;</td>
<td>Sat N 57</td>
<td>Aug 8, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Tape Measure&quot;</td>
<td>Sat N 57</td>
<td>June 27, 1942</td>
</tr>
<tr>
<td>LAURISTON VICTOR</td>
<td>&quot;Sleeping Tiger&quot;</td>
<td>ML 55</td>
<td>Sept 15, 1942</td>
</tr>
<tr>
<td>LAYTON, IRVING</td>
<td>&quot;A Parasite&quot;</td>
<td>F Stat 1:14</td>
<td>(undated)</td>
</tr>
<tr>
<td>LEISNER, DOROTHY</td>
<td>&quot;The Long Love&quot;</td>
<td>Chat 14</td>
<td>(Sept, 1941)</td>
</tr>
<tr>
<td>(ROBERTS)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEWIS, DOROTHY PURCELL</td>
<td>&quot;She married Three Men&quot;</td>
<td>Chat 14</td>
<td>(Sept, 1941)</td>
</tr>
<tr>
<td>McCONNELL, WILLIAM</td>
<td>&quot;Horn of Roland&quot;</td>
<td>Sat N 58</td>
<td>Dec 26, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Spring Idyll&quot;</td>
<td>Sat N 57</td>
<td>May 2, 1942</td>
</tr>
<tr>
<td>MACBETH, MADGE</td>
<td>&quot;Little Land of Paraguay&quot;</td>
<td>Dal R 22</td>
<td>Oct, 1942</td>
</tr>
<tr>
<td>McDougall, JOSEPH EASTON</td>
<td>&quot;Nancy and Santa Claus&quot;</td>
<td>Sat N 58</td>
<td>Dec 5, 1942</td>
</tr>
<tr>
<td>McFARLANE, LESLIE</td>
<td>&quot;The Cat Called Claudius&quot;</td>
<td>ML 55</td>
<td>July 1, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Doodads on the Doochicke&quot;</td>
<td>ML 55</td>
<td>Jan 18, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Good Goalies Are Scarce&quot;</td>
<td>ML 55</td>
<td>Feb 1, 1942</td>
</tr>
<tr>
<td>MALM, DOROTHEA</td>
<td>&quot;Nancy Had a Man&quot;</td>
<td>Chat 15</td>
<td>Dec, 1942</td>
</tr>
<tr>
<td>MITCHELL, W. O.</td>
<td>&quot;But As Yesterday&quot;</td>
<td>QQ 49</td>
<td>Summer, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Elbow Room&quot;</td>
<td>ML 55</td>
<td>Sept 15, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;A Voice for Christmas&quot;</td>
<td>ML 55</td>
<td>Dec 15, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;Wimmen Is Wimmen&quot;</td>
<td>ML 55</td>
<td>Dec 1, 1942</td>
</tr>
<tr>
<td></td>
<td>&quot;You Gotta Teeter&quot;</td>
<td>ML 55</td>
<td>Aug 15, 1942</td>
</tr>
<tr>
<td>OSTENO, MARTHA</td>
<td>&quot;The Stars Over Home&quot;</td>
<td>Chat 15</td>
<td>Oct, 1942</td>
</tr>
</tbody>
</table>
PAGE, P. K.  
"Fear"  F Stet  1:6 (undated) 4
"The Green Bird"  Prev  1:7 (Sept, 1942) 7
"Room and Board"  F Stet  1:3 (undated) 4

PHILLIPS, KALMAN  
"Greetings, Scarab"  ML  55 (Oct 1, 1942) 10
"Homer Dates a Goon"  Chat  15 (Aug, 1942) 8

PUGSLEY, E. E.  
"Repair Track Job"  ML  55 (March 1, 1942) 8

RACKOWE, ALEC  
"Innoculation"  ML  55 (Feb 1, 1942) 7
"Summer Fires Keep Winter Warm"  Chat  15 (Dec, 1942) 14

RADDALL, THOMAS H.  
"The Powers of Darkness"  ML  55 (Jan 15, 1942) 18

ROSMANITH, OLGA  
"Airman's Wife"  Chat  15 (May, 1942) 8
"Jeremy and the Star"  Chat  15 (Dec, 1942) 5

ROSS, MARY LOWREY  
"Bitter Tea for Miss A"  Sat N  58 (Sept 12, 1942) 9
"Heaven Lies About Us"  Sat N  58 (Sept 19, 1942) 33

SIMPSON, ROBERT G.  
"Dominion"  F Stet  1:6 (Undated) 3
"Nocturne"  F Stet  1:5 (Undated) 5
"Selection from Crucifixion"  F Stet  1:2 (Undated) 6
"Time and Mr. Aaronsen"  F Stet  1:1 (Undated) 1

THOMAS, MARTHA BANNING  
"Swan Feathers"  Chat  15 (April, 1942) 5

WEEKES, MARY  
"The Tourist Pulse"  C Forum  22 (May, 1942) 48

WILSON, ETHEL  
"On Nimpish Lake"  C Forum  22 (July, 1942) 119
1943

ANDERSON, PATRICK
"The Americans"  Prev 15 (Aug, 1943) 7
"Danny ... Nova Scotia"  Prev 16 (Oct, 1943) 1
"A Note from My Journal"  Prev 17 (Dec, 1943) 7

AYLEN, ELISE (Mrs. D. C. Scott)
"Pieta"  Dal R 23 (April, 1943) 95

BARNARD, LESLIE GORDON
"Man Who Wrote to Chamberlain"  CHJ 40 (May, 1943) 8
"Murder in the Wind"  CHJ 40 (Oct, 1943) 14
"There Is No Fear in Love"  CHJ 39 (Jan, 1943) 10 and CHJ 39 (Feb, 1943) 12

BENTHAM, JOSEPHINE
"Possession"  Chat 16 (May, 1943) 5

BREYFOGLE, WILLIAM ARTHUR
"Judas Ship"  ML 56 (Feb 1, 1943) 16

BROWN, AUDREY ALEXANDRA
"Purple Cat"  Sat N 59 (Dec 1, 1943) 44

BUCKLER, ERNEST
"On the Third Day ..."  Sat N 58 (April 24, 1943) 33

COATES, ELEANOR
"Next of Kin"  Chat 16 (Aug, 1943) 5

CUNNINGHAM, LOUIS ARTHUR
"Crossing the Bar"  CHJ 40 (May, 1943) 12
"Unto Us a Child Is Born"  CHJ 40 (Dec, 1943) 12
"Young May Moon"  CHJ 40 (Aug, 1943) 12

ERNST, PAUL
"If You Knew How I Feel"  ML 56 (Jan 1, 1943) 8
"A Time for Honesty"  Chat 16 (Oct, 1943) 8

FINDLAY, D. K.
"Flight to Destiny"  ML 56 (Nov 1, 1943) 8

GREEN, H. GORDON
"A Question of Faith"  ML 56 (Aug 15, 1943) 16
INNIS, MARY QUAYLE
"Beauty's Mirror" Sat N 58 (Sept 4, 1943) 29
"Minister's Cat" Sat N 59 (Sept 25, 1943) 32
"Original Sweater Girl" Sat N 59 (Dec 11, 1943) 35
"Six or Seven Mice" Sat N 58 (Aug 7, 1943) 25
"Stamp on a White House" Sat N 58 (May 15, 1943) 37
"Yam -- and Blanche" Sat N 59 (Dec 18, 1943) 24
"Youngest of the Family" Sat N 58 (Jan 23, 1943) 29

LAURISTON, VICTOR
"It's Hard To Be Selfish" CHJ 40 (Oct, 1943) 5

LEISNER, DOROTHY (ROBERTS)
"The Mountain" Chat 16 (July, 1943) 10

LEWIS, CLARK
"Johnny Comes Marching Home" ML 56 (March 1, 1943) 10

McCONNELL, WILLIAM
"The Boys" F Stat 2:2 (Sept, 1943) 4
"Episode in Greece" QQ 50 (Winter, 1943-4) 347
"Room for a Guest" Sat N 59 (Oct 23, 1943) 41
"The Runaway" F Stat 2:3 (Oct, 1943) 12

McCOURT, E. A.
"Tom O'the Skies" QQ 50 (Spring, 1943) 64

MALM, DOROTHEA
"The Acid Test" Chat 16 (June, 1943) 14
"Only Fools Fall In Love" ML 56 (Aug 15, 1943) 8

MITCHELL, W. O.
"Gettin' Born" ML 56 (May 1, 1943) 10

PAGE, P. K.
"Leisure Class" Prev 12 (March, 1943) 6
"The Rat Hunt" Prev 15 (Aug, 1943) 1
"The Resignation" Prev 10 (Jan, 1943) 3
"Under Cover of Night" Prev 17 (Dec, 1943) 5

PHILLIPS, KALMAN
"Eagles Don't Tame" ML 56 (Oct 15, 1943) 16

RADDALL, THOMAS H.
"Muster of Arms" ML 56 (Oct 15, 1943) 8
"Tambour" ML 56 (Jan 1, 1943) 17

ROSS, MARY LOWREY
"Take Woman for Instance" Chat 16 (Oct, 1943) 14

SCHISGALL, OSCAR
"Maker of Heroes" ML 56 (Dec 1, 1943) 16
SHOOBRIDGE, HUGH
"Betrayal" ML 56 (Feb 15, 1943) 16

STRANGE, KATHLEEN
"Hara Kiri -- Modern Style" Sat N 59 (Nov 13, 1943) 40

STURDY, JOHN RHODES
"A Question of Time" ML 56 (July 15, 1943) 10

TRIMBLE, ALBERTA C.
"Two Moons in the Sky" CHJ 40 (June, 1943) 12

WATT, FREDERICK B.
"Imperishables" CHJ 40 (July, 1943) 14

WEEKES, MARY
"Colored Yarns for Poor Miss P." Sat N 59 (Jan 9, 1943) 25

ANDERSON, PATRICK
"Autumn" Prev 19 (March, 1944) 2

AYLEN, ELISE (Mrs. D.C. Scott)
"The Westward Eden" Dal R 24 (July, 1944) 193

BRECHT, EDITH R.
"I Want Your Picture" Chat 17 (Nov, 1944) 10

BROWN, ALICE CAMERON
"Man in a Caleche: or the Best Way To See Quebec on a Sunny Day" Sat N 60 (Nov 18, 1944) 27

BUCKLER, ERNEST
"Finest Tree" Sat N 59 (Jan 1, 1944) 17

COATES, ELEANOR
"Be Brave My Heart" CHJ 40 (March, 1944) 10
"ADay To Remember" Chat 17 (March 1944) 14

CUNNINGHAM, L.A.
"Bulldog Breed" CHJ 41 (July, 1944) 14
"Joy to the World" CHJ 41 (Dec, 1944) 8
"That One Debbil Sea" CHJ 41 (Oct, 1944) 12

DeLaROCHE, MAZO
"Spring Song" CHJ 40 (April, 1944) 5

FORREST, A.C.
"And It Makes a Man Wonder Why Things Happen This Way" Sat N 59 (Jan 22, 1944) 25
"Real Reason Why Johnny Up and Left His Father's Farm"
Sat N 60 (Nov 11, 1944) 40
"Retirement Postponed; or the Tragi - Comedy of 1944 Farming" Sat N 59 (April 15, 1944) 40

GOLDBERG, WILLIAM
"Jewish Tailor Shop" Direction 6 (Dec, 1944) 10
"Let's Get Married" Direction 5 (Oct, 1944) 4
"Storms Over Grand Bay" Direction 4 (undated) 7
"Useless" Direction 3 (undated) 1

GREENE, MARION
"Coming Home -- To Me" Chat 17 (Sept, 1944) 5

GRAY, BERYL
"Awakening at Silver River" CHJ 41 (Oct, 1944) 8

INNIS, MARY QUAYLE
"How Foolish to Race When There Are Girls Who Want to Win" Sat N 60 (Sept 30, 1944) 25
"Lived-In Look; or Quaint Gourds and Pottery Figures!" Sat N 60 (Dec 21, 1944) 36
"Repentance: an Unimproving Tale of Canadian Childhood" Sat N 54 (Aug 26, 1944) 28

LAURENCE, ELSIE FRY
"Going Home" Chat 17 (Dec, 1944) 11
"Strangers in the House" Chat 17 (Jan, 1944) 11

LAYTON, IRVING
"The Philistine" F Stat 2 (April, 1944) 5

LEWIS, CLARK
"Verse and Reverse" ML 57 (Feb 15, 1944) 8

MACBETH, MADGE
"One More Warrior" CHJ 41 (June, 1944) 12

McCONNELL, WILLIAM
"Field Tactics" Prev 21 (Sept, 1944) 11
"Happy Warrior: The French Kid Was Too Much Like Little Joe" Sat N 59 (July 8, 1944) 25
"McRae's Music" F Stat 2:4 (Feb, 1944) 12
"Scalding Water" F Stat 2:8 (Aug, 1944) 9

MITCHELL, W. O.
"Frankincents an' Meer" ML 57 (Dec 15, 1944) 14
"Old MacLachlin Had a Farm" ML 57 (Sept 1, 1944)
"What's Ahead for Billy" C Forum 24 (July, 1944) 85
"Woman Trouble" ML 57 (July 1, 1944) 20

PAGE, P. K.
"Miracles" Prev 20 (May, 1944) 9

RACKOWE, ALEC
"-- And a Hank of Hair" ML 57 (March 1, 1944) 8
"Perfectly Normal" ML 57 (July 1, 1944) 8
"A Ship's Lady Too" Chat 17 (April, 1944) 11

RADDALL, THOMAS H.
"By Any Other Name" ML 57 (April 1, 1944) 16
"The Deserter" ML 57 (Oct 15, 1944) 16
"Harp in the Willows" ML 57 (Sept 15, 1944) 16
"Pass O'Killiecrankie" ML 57 (Jan 15, 1944) 16
ROSMANITH, OLGA
"Flowers for Christmas" Chat 17 (Dec, 1944) 14

ROSS, MARY LOWREY
"The Future Is Nobody's Business" Chat 17 (Nov, 1944) 16
"Inheriting Week" Sat N 59 (Jan 1, 1944) 19

RUTT, EDWIN
"Ananias Junior" ML 57 (May 1, 1944) 8

SIMPSON, ROBERT G.
"Jive-Joint" P Stat 2:4 (Feb, 1944) 15

SOUSTER, RAYMOND
"Hitting the Deck" Direction 5 (Oct, 1944) 9
"The Party" P Stat 2 (Feb, 1944) 4
"Poem in Prose: Meet You at the Arcade" Direction 4 (undated) 3
"The Room, the Radio, Their Love" Direction 5 Oct, 1944) 6

THOMAS, MARTHA BANNING
"Plot for Safety" CHJ 41 (Sept, 1944) 14

TRIMBLE, ALBERTA C.
"Life Is for the Living" CHJ 41 (Nov, 1944) 5
"Limpets Are Out" CHJ 40 (Feb, 1944) 5
"Run, Rabbit, Run!" CHJ 41 (June, 1944) 10

WEEKES, MARY
"The Jolly Song" C Forum 24 (June, 1944) 64

1945

ANDERSON, PATRICK
"Portrait of a Marine" Prev 23 (undated) 7

BARNARD, LESLIE G.
"Case of the Fat Fisherman" CHJ 42 (June, 1945) 14

BROWN, ANDREY ALEXANDRA
"It Almost Seemed Certain...It Was To Be a Day For Annelise" Sat N 60 (April 28, 1945) 40

BUCKLER, ERNEST
"Yes, Joseph, There Was A Woman; She Said Her Name Was Mary" Sat N 61 (Dec 8, 1945) 48

COATES, ELEANOR
"If Christmas Comes" ML 58 (Dec 15, 1945) 20
"Make It Come True" Chat 18 (Aug, 1945) 14
"Sawdust in Their Eyes" ML 58 (Sept 1, 1945) 16

CUNNINGHAM, LOUIS ARTHUR
"And You Shall Receive" CHJ 42 (Dec, 1945) 14
"Corner of Eden" CHJ 42 (Sept, 1945) 16
"Unto the Hills" CHJ 41 (March, 1945) 16

ERNST, PAUL
"Death of a Wolf" Chat 18 (April, 1945) 16
"Everybody Does" ML 58 (Jan 15, 1945) 8
"No Time to Waste" Chat 18 (May, 1945) 6
"Strength for Tomorrow" Chat 18 (July, 1945) 6

FINDLAY, D. K.
"Swords for Slander" ML 58 (Feb 15, 1945) 16
FORREST, A. C.  
"Building a Stack Is Man's Work and Not for an Old, Old Man" Sat N 60 (Feb 10, 1945) 32  
"Men As Ships Passing in the Night Speak to One Another, Then Silence" Sat N 60 (May 5, 1945) 41  
"Until Judge Rutherford Do Us Part: A Tale of Saskatchewan" Sat N 60 (Jan 13, 1945) 28  

GOLDBERG, WILLIAM  
"Summer on the Farm" Direction 8 (July, 1945) 1  

GREENE, MARION  
"Like a Flower in Her Hair" CHJ 42 (Oct, 1945) 5  

HARRIS, J. N.  
"Dr. Potter Found a Poet Without Honour in His Own Vicarage" Sat N 61 (Dec 29, 1945) 17  

INNIS, MARY QUAYLE  
"Donna, You're the Oldest, Donna Come Here Donna, Sing Donna" Sat N 61 (Sept 29, 1945) 32  
"Holly with Berries for Erie: We Wept When We Remembered Zion" Sat N 61 (Dec 1, 1945) 40  
"Little Good Music with Some Incidental Off-Stage Noises" Sat N 61 (Sept 18, 1945) 36  
"Old Mills and Clay Dishes Are Old Mills and Clay Dishes" Sat N 60 (June 9, 1945) 32  
"One of the Dutch Family: Three Cakes of Yeast in a Bag" Sat N 60 (April 28, 1945) 32  

LAURENCE, ELSIE FRY  
"Battle to the Strong" Chat 18 (June, 1945) 6  
"The Lighted Tree" Chat 18 (Dec, 1945) 6  

LAYTON, IRVING  
"The English Lesson" F Stat 2:12 (April-May, 1945) 3  
"Piety" F Stat 3:1 (June-July, 1945) 23  

LEWIS, CLARK  
"Spark Plug" ML 58 (Feb 1, 1945) 8  
"This Time for Keeps" ML 58 (Oct 1, 1945) 8  

McCONNELL, WILLIAM  
"He Who Was Alien Traces a Road" N Rev 1 (Dec-Jan, 1945-6) 3  
"Mastick, Harry" F Stat 2:11 (Feb-March, 1945) 4  

McCOURT, E. A.  
"The Ancient Strain" QQ 52 (Winter, 1945-6) 429  

McLAREN, FLORIS C.  
"Thunderstorm" C Forum 28 (July, 1945) 88  
"Winter Scene: The Face of the Foe Is Not Altogether Unfamiliar" Sat N 61 (Dec 8, 1945) 45
Malm, Dorothea
"Lots of Love" Chat 18 (Aug, 1945) 8
"Resist No More" Chat 18 (Feb, 1945) 10
"Take It Easy" ML 58 (March 15, 1945) 8

Mayse, Arthur
"The Case of the Ailing Angler" ML 58 (July 1, 1945) 8
"Gambling Man" ML 58 (May 15, 1945) 16
"Man-Hunter's Moon" ML 58 (Sept 15, 1945) 36
"Murder Lode" ML 58 (April 1, 1945) 5
"River Demon" ML 58 (May 1, 1945) 8
"Russian Lady" ML 58 (Aug 1, 1945) 16
"The Sea Otters" ML 58 (March 15, 1945) 16

Mitchell, W. O.
"The Lion Hunter" ML 58 (Aug 15, 1945) 16
"Somethin's Gotta Go" ML 58 (July 1, 1945) 20

Ostenso, Martha
"Calendar" CHJ 41 (April, 1945) 12

Page, P. K.
"Them Ducks" Prev 23 (undated) 1

Phillips, Kalman
"She Would Like To Be Kissed" Chat 18 (Dec, 1945) 10
"A Taste for Lemonade" Chat 18 (Nov, 1945) 7

Rackowe, Alec
"I'm the Girl" ML 58 (Dec 1, 1945) 8

Raddall, Thomas H.
"The Love Moon" ML 58 (May 1, 1945) 16
"The Seige" ML 58 (March 1, 1945) 16

Ross, Mary Lowrey
"Case of the Alcoholic Cat and the Incompatible Tenant" Sat N 60 (April 21, 1945) 10
"For the Average Small Household Two or Three Cats Are Plenty" Sat N 61 (Sept 22, 1945) 10
"It Seems You Can't Go Against Nature or Even Human Nature" Sat N 60 (June 16, 1945) 10
"Miss A. Meets the Atomic World and Puts It in Its Place" Sat N 60 (Sept 1, 1945) 10
"Only the Wise Are Pessimists, and Only Pessimists Wise" Sat N 60 (April 7, 1945) 10
"Satan Finds Some Mischief Still for Idle Hands To Do" Sat N 60 (July 21, 1945) 14
"Strange Story of Otto Kraut, or How Blood Came on the Moon" Sat N 60 (Jan 20, 1945) 10
"Travel Still Has Disadvantages, Some of Them Unlooked For" Sat N 60 (July 7, 1945) 14

Simpson, Robert G.
"Shore Leave" F Stat 3:1 (June-July, 1945) 8
SOUSTER, RAYMOND
"The Creek" Direction 8 (July, 1945) 4
"Interval" Direction 8 (Nov, 1945) 8

STURDY, JOHN RHODES
"The Grey Funnel Line" ML 58 (Jan 1, 1945) 16
"His Majesty From Sioux City" ML 58 (Sept 15, 1945) 19

WILSON, ETHYL
"The Cigar and the Poor Young Girl" Echoes 180 (Autumn, 1945) 11
"We Have To Sit Opposite" Chat 18 (May, 1945) 15

1946

ALLEN, RALPH
"Hut Scene" ML 59 (Nov 1, 1946) 10
"The Landing" ML 59 (Nov 15, 1946) 13
"The Scarf" ML 59 (July 1, 1946) 20
"Witch of Endor" ML 59 (Sept 15, 1946) 10

ALLEN, ROBERT THOMAS
"No Lemons on My Lot" ML 59 (Aug 15, 1946) 16
"Wilfred and the Two-Ton Romeo" ML 59 (Jan 1, 1946) 10

ANDERSON, PATRICK
"The Nest of Luck" N Rev 1 (Dec-Jan, 1946-7) 25

ANNIXTER, PAUL
"Hunting Coat" ML 59 (May 1, 1946) 23
"The River Lord" ML 59 (March 15, 1946) 14

AYLEN, ELISE (Mrs. D. C. Scott)
"The Stranger from Arcady" QQ 53 (Spring, 1946) 15

BARNARD, LESLIE GORDON
"Man at the Door" CHJ 42 (Jan, 1946) 5
"Robert Is Mine" Echoes 185 (Christmas, 1946) 6

BARNARD, MARGARET E.
"Some Other Woman's Daughter" ML 59 (Sept 1, 1946) 16

BROWN, ALICE CAMERON
"Invitation to Freedom Abetted by the Flowering Beethoven" Sat N 61 (May 18, 1946) 34

BROWN, H.
"Girl with the Big Red Hat" Sat N 62 (Sept 7, 1946) 25
"Greatest King" Sat N 62 (Nov 30, 1946) 48
"Invisible Wall" Sat N 61 (Aug 10, 1946) 28
"You'll Certainly Get the Axe" Sat N 62 (Oct 12, 1946) 48

BUCKLER, ERNEST
"You Could Go Anywhere Now" Sat N 62 (Nov 2, 1946) 28
ERNST, PAUL
"Buy Me Some Peanuts" ML 59 (April 1, 1946) 20
"The Difficult Cross" Chat 18 (May, 1946) 6
"For Sale -- Princess" Chat 18 (Feb, 1946) 8
"Time and Mr. Egan" Chat 18 (Nov, 1946) 14

FONTAINE, ROBERT
"Fall of the Sparrow" ML 59 (Nov 1, 1946) 16
"The Lantern That Was Magic" ML 59 (Aug 15, 1946) 19

FORREST, A. C.
"Case of Civil Marriage" Sat N 62 (Nov 2, 1946) 29
"Strike -- 1946 Pattern" Sat N 62 (Sept 28, 1946) 41

GRAY, BERYL
"The Captive Heart" Chat 18 (Feb, 1946) 6
"This for Remembrance" Chat 18 (July, 1946) 14

GREEN, H. GORDON
"Excuse My Dust" ML 59 (April 15, 1946) 21
"Star on the Balsam" ML 59 (Dec 15, 1946) 12

GUSTAFSON, RALPH
"Verandah Talk" Reading 1 (May, 1946) 54

HARRIS, J. N.
"Two Joes" Reading 1 (May, 1946) 40

HOWARTH, JEAN
"I'll Wait for You All My Life" ML 59 (Feb 15, 1946) 20

INNIS, MARY QUAYLE
"Grass by the Side of Different Roads Looks Very Much Alike" Sat N 61 (Feb 9, 1946) 33
"Our Motion Is Low" Sat N 62 (Oct 12, 1946) 49
"Sport Has His Day" Sat N 61 (Aug 24, 1946) 25
"White Skirts Passing" Sat N 61 (June 22, 1946) 32

LAURENCE, ELSIE FRY

LAYTON, IRVING
"A Death in the Family" N Rev 1 (Dec-Jan, 1946-7) 2
"Vacation in La Voiselle" N Rev 1 (Feb-Mar, 1946) 2

McCONNELL, WILLIAM
"Break Off" UBC T'bird 1 (Dec, 1946) 6
"Garden Is a Lovesome Thing -- But Some People Can't Take It" Sat N 61 (June 1, 1946) 32

McILROY, KIMBALL
"Conversation Piece: Winkleman of Cleveland Travels Abroad" Sat N 62 (Nov 2, 1946) 18
"Hockey Reorganized" Sat N 62 (Nov 16, 1946) 15
MCLAREN, FLORIS C.
"Afternoon at Sand Point" Sat N 62 (Nov 16, 1946) 36
"Willow's Tender Leaf" Sat N 61 (May 24, 1946) 41

MALM, DOROTHEA
"Come and Play" Chat 18 (Jan, 1946) 12

MAYSE, ARTHUR
"Don't Call Me Susie" ML 59 (Oct 15, 1946) 10

MIDDLETON, J. E.
"Very Gallant Lady" Sat N 61 (July 27, 1946) 29

MITCHELL, W. O.
"Two Kinds of Sinner" ML 59 (June 1, 1946) 10

PACEY, DESMOND
"Aunt Polly" QQ 53 (Summer, 1946) 209

PAGE, F. K.
"George" Reading 1 (Feb, 1946) 5
"Week-End West Coast" N Rev 1 (Feb-March, 1946) 28

PHILLIPS, KALMAN
"Gentlemen Are Born" ML 59 (July 1, 1946) 10
"Too Much Glamour" ML 59 (May 15, 1946) 10

ROBERTS, THEODORE GOODRIDGE
"Escape in Spring" ML 59 (June 15, 1946) 20
"The Night Before Waterloo" ML 59 (Feb 15, 1946) 20

RUTT, EDWIN
"Slaphappy Angel" ML 59 (Oct 15, 1946) 20
"Tough Egg" ML 59 (Feb 1, 1946) 18

STRANGE, KATHLEEN
"The Rubber Apron" Echoes 184 (Autumn, 1946) 14

THOMAS, MARTHA BANNING
"The Captain's Skipper" ML 59 (Aug 1, 1946) 10

WEBSTER, KAY
"A Different Cup of Tea" ML 59 (Dec 1, 1946) 16
"It Takes All Kinds" ML 59 (Feb 1, 1946) 7
"Red Dress" ML 59 (Oct 1, 1946) 20

WUORIO, EVA-LIS
"Micali and the Little Pavlov" ML 59 (Nov 15, 1946) 13

YOUNG, SCOTT
"The Broncos" ML 59 (Oct 1, 1946) 10
"Haunted Heart" ML 59 (April 1, 1946) 10
1947

ALLEN, RALPH
"The Invincible Dope" ML 60 (April 15, 1947) 10

ALLEN, ROBERT THOMAS
"Boy Wonder" ML 60 (Feb 15, 1947) 20
"The Girl with the Future Features" Chat 20 (Oct, 1947) 30

BARNARD, LESLIE GORDON
"The Question" QQ 64 (Autumn, 1947) 330

BARNARD, MARGARET E.
"There's Always George" Chat 20 (Nov, 1947) 17
"Water Rat" Chat 20 (June, 1947) 18

BREYFOGLE, WILLIAM ARTHUR
"Portrait of a Dog" QQ 64 (Winter 1947-8) 461

BROWN, H.
"Man Who Had So Much" Sat N 62 (Jan 4, 1947) 17

BUCKLER, ERNEST
"You Wouldn't Believe Me" Sat N 63 (Dec 6, 1947) 48

CALLAGHAN, MORLEY
"The Mexican Bracelete" ML 60 (April 15, 1947) 24

CLARE, JOHN
"Gabriel Blow Your Horn" ML 60 (Jan 15, 1947) 20
"Home Is the Hunter" ML 60 (May 1, 1947) 20

COATES, ELEANOR
"Wild Gesture" ML 60 (Sept 1, 1947) 10

ERNST, PAUL
"Cynthia, Inc." ML 60 (July 15, 1947) 20
"Lost Avenue" ML 60 (Nov 1, 1947) 10

EVANS, HUBERT
"Let My People Go" ML 60 (Oct 15, 1947) 18

FONTAINE, ROBERT
"The Faraway Music Company" ML 60 (June 15, 1947) 24
"Geralde and the Green Green Grass" ML 60 (Feb 15, 1947) 22

FORREST, A. C.
"Domestic Triangle" Sat N 62 (March 22, 1947) 36
"Our Ships Will Follow After" Sat N 62 (Jan 11, 1947) 20

GRAY, BERYL
"That Boy of Ed's" ML 60 (Jan 1, 1947) 16
GREEN, H. GORDON
  "Did This Happen to You" ML 60 (April 1, 1947) 20
  "One More Dream" ML 60 (Feb 1, 1947) 20

HARDY, W. G.
  "Two Came Back" ML 60 (Sept 1, 1947) 16

HOOGSTRATEN, VINIA
  "My Family and the Suckling Pig That Came to Our
  Dinner Table" Sat N 62 (Feb 15, 1947) 33
  "Passion Every Saturday; or Our Affair with Mr. John
  Gilbert" Sat N 62 (Aug 30, 1947) 17

HOWARTH, JEAN
  "Portrait of Anna" ML 60 (Feb 15, 1947) 10

INNIS, MARY QUAYLE
  "'Fine' by Definition" Sat N 62 (Feb 1, 1947) 21
  "Hair Ribbon" Sat N 62 (March 1, 1947) 25
  "One of the Crowd" Sat N 63 (Oct 25, 1947) 37

JASPERSON, FRED K.
  "A Gift for Big Nig" ML 60 (Dec 15, 1947) 20

KING, VIOLET
  "A Lantern for Nancy" ML 60 (Aug 15, 1947) 10
  "Mama Had It All Planned" ML 60 (April 1, 1947) 10
  "The Painted Clock" ML 60 (July 1, 1947) 10

LEWIS, CLARK
  "Play It Square" ML 60 (Jan 1, 1947) 10

McCONNELL, WILLIAM
  "The English Professor" UBCT'bird 2 (March, 1947) 2

McILROY, KIMBALL
  "Fall of the Alps: The Fable with a Moral for
  Everybody" Sat N 62 (May 24, 1947) 18
  "For Pleasure But Not for Money; or What Is an
  Amateur Today?" Sat N 62 (March 1, 1947) 18
  "Manuscript Found in an Old Catcher's Mitt"
  Sat N 62 (May 10, 1947) 16
  "Mr. Lou Pfaltz and the Wrestling Championship
  of the World" Sat N 62 (Aug 16, 1947) 10

McLAREN, FLORIS C.
  "Some Monday Morning" Sat N 62 (April 12, 1947) 29
  "Uncle Hardy, Bachelor" Sat N 63 (Nov 22, 1947) 29
  "We'll Know Better Next Time" Sat N 62 (July 19, 1947) 25

MAYSE, ARTHUR
  "The Lord and Gideon" Chat 20 (Feb, 1947) 6
MIDDLETON, J. E.
"Gallant Lady's New Man" Sat N 63 (Sept 13, 1947) 40
"Of Dolly and Charlie" Sat N 62 (Feb 15, 1947) 36
"Retirement Blues" Sat N 62 (July 5, 1947) 21
"Unwelcome Responsibility" Sat N 63 (Nov 1, 1947) 33

PAGE, P. K.
"The Woman" Here and Now 1 (Dec, 1947) 36

PHILLIPS, KALMAN
"The Black Sedan" Chat 20 (May, 1947) 6
"The Coat" Chat 20 (Nov, 1947) 18
"Maybe Not For Linda" Chat 20 (Oct, 1947) 22
"Sympatico" ML 60 (June 1, 1947) 23

RACKOWE, ALEC
"It Takes Two" ML 60 (Oct 15, 1947) 10

REANEY, JAMES
"Mr. Whur: A Metamorphosis" Here and Now 1 (Dec, 1947) 14

SCHISGALL, OSCAR
"Answer in the Negative" ML 60 (May 1, 1947) 10

SCHULL, JOSEPH
"Common Man" Sat N 63 (Sept 27, 1947) 33

SCOTT, E. MARGERIE
"Two Women" ML 60 (Nov 15, 1947) 23

STRANGE, KATHLEEN
"Fur Coat" Sat N 63 (Oct 18, 1947) 25
"The Stamp Collection" Echoes 186 (Spring, 1947) 6

STURDY, JOHN RHODES
"The Old Man and the Radar" ML 60 (Dec 1, 1947) 20

WEBSTER, KAY
"Hope for the Living" ML 60 (Aug 1, 1947) 16

WEEKES, MARY
"Buffalo Skull" Sat N 62 (March 29, 1947) 29

WOOD, KERRY
"The Silver Bugles" Echoes 188 (Autumn, 1947) 14

WUORIO, EVA-LIS
"Aunt Kristina and the Monk Vladimir" Chat 20 (May, 1947) 8
"Christmas at Chalet Skol" Echoes 189 (Christmas, 1947) 10
"Until the Day Break" ML 60 (Aug 1, 1947) 10

ZACKS, ROBERT
"Guardian of the Clock" ML 60 (June 15, 1947) 20
"The Ship" ML 60 (Nov 1, 1947) 19
1948

ANNIXTER, PAUL
 "The Caged" ML 61 (June 1, 1948) 21

BARNARD, MARGARET E.
 "The Flight of Birds" CHJ 45 (June, 1948) 10
 "When Do We Start Living?" Chat 21 (Aug, 1948) 23

BROWN, H.
 "This Boy Got a Break" Sat N 63 (Aug 28, 1948) 25

BUCKLER, ERNEST
 "Penny in the Dust" ML 61 (Dec 15, 1948) 18

CALLAGHAN, MORLEY
 "All Right, Flatfoot" ML 61 (Aug 15, 1948) 18
 "With an Air of Dignity" ML 61 (Jan 15, 1948) 10

EVANS, HUBERT
 "Young Cedars Must Have Roots" ML 61 (March 1, 1948) 20

FONTAINE, ROBERT
 "In the Long Run" ML 61 (Jan 15, 1948) 20
 "It Couldn't of Been Babe Ruth" ML 61 (Sept 15, 1948) 16
 "Misfortune of Desmonde" CHJ 45 (April, 1948) 22
 "Romance Is a Dream" CHJ 45 (July, 1948) 16

FORREST, A. C.
 "She Might Never Be Happy" Sat N 63 (Sept 4, 1948) 21

HARDY, W. G.
 "Geoffrey and the Lady Gemma" ML 61 (Nov 1, 1948) 10
 "Love's a Different Kind of Game" ML 61 (April 1, 1948) 10

HARRIS, J. N.
 "Gold Mine in the House" ML 61 (March 1, 1948) 16
 "Walk Before Breakfast" Sat N 63 (May 15, 1948) 18

HOOGSTRATEN, VINIA
 "Cowboys Aren't Pretty" Sat N 63 (Feb 7, 1948) 23

HOWARTH, JEAN
 "The Novitiate" UBCTbird 4 (Winter, 1948-9) 4
 "Valentine for Jackie" ML 61 (Feb 1, 1948) 12

JASPERSON, FRED K.
 "The Skipper Fell in Love" ML 61 (Oct 1, 1948) 10

LAURENCE, ELSIE FRY
 "That Lived- In Look" CHJ 45 (Dec, 1948) 12
LIVESAY, DOROTHY
"Proof of the Puddln'--a North Vancouver Story" Sat N 63 (March 27, 1948) 29
"See the World Clearly" Sat N 64 (Nov 13, 1948) 36

McCONNELL, WILLIAM
"Bushed" UBCT'bird 3 (March, 1948) 25
"The Poets and Novelists I'm Talking About" UBCT'bird 3 (Jan, 1948) 2
"They Didn't Want to Listen" Sat N 63 (June 12, 1948) 33

McCOURT, E. A.
"High Sierras" ML 61 (Sept 1, 1948) 22

McILROY, KIMBALL
"Blue Ribbon" CHJ 45 (April, 1948) 66
"Don't Go Near the Water" Chat 21 (July, 1948) 34
"Judgement Day" Sat N 64 (Dec 18, 1948) 15
"Wonderful Bat" Sat N 63 (May 8, 1948) 12

MCKINLEY, MABEL BURNS
"Youth" CHJ 45 (April, 1948) 14

McCLAREN, FLORIS CLARK
"Something To Do on Sunday" Sat N 63 (May 22, 1948) 33

MALM, DOROTHEA
"Home's Where You Keep Your Heart" ML 61 (May 15, 1948) 10
"You Marry a Man's Whole Family" Chat 21 (Sept, 1948) 22

MAYSE, ARTHUR
"Danny and the Tragoped" ML 61 (Feb 1, 1948) 24
"Don't Call Me Mister" ML 61 (Aug 15, 1948) 18
"Some Day You'll Thank Me" ML 61 (May 1, 1948) 22

MITCHELL, W. O.
"Air Nest and La Belle Dame" ML 61 (Nov 1, 1948) 20
"Air Nest and the Child Harold" ML 61 (Aug 1, 1948) 20
"The Day Jake Made Her Rain" ML 61 (March 1, 1948) 10
"Shoparoon for Maggie" ML 61 (May 15, 1948) 22

PACEY, DESMOND
"No Young Man" C Forum 28 (May, 1948) 38

PETERSON, PHYLLIS LEE
"The Human Factor" ML 61 (Aug 1, 1948) 12
"Rhyme Nor Reason" ML 61 (Dec 1, 1948) 20

PHILIPS, KALMAN
"The Devil's Court" Chat 21 (May, 1948) 30

RACKOWE, ALEC
"A Different Woman" ML 61 (March 15, 1948) 10
REANEY, JAMES
"Afternoon Morn"  Here and Now  1 (May, 1948) 38
"The Young Necrophiles"  C Forum  28 (Sept, 1948) 136

ROSS, MARY LOWREY
"Kiss of Death"  Sat N  63 (Feb 21, 1948) 10

SCHULL, JOSEPH
"No Time Like the Future"  Sat N  63 (May 8, 1948) 36
"Running Wolf Goes A-Wooing"  Sat N  63 (July 31, 1948) 21

STRANGE, KATHLEEN
"The Miracle of the Mahogany"  Echoes  193 (Christmas, 1948) 5

WEBSTER, KAY
"Deadwood"  ML  61 (July 15, 1948) 8

WEEES, FRANCES SHELLEY
"Auction Sale"  Chat  21 (March, 1948) 30

WEEKES, MARY
"Captive to Color: or the Wooing of India Jacob"  Sat N  63 (May 8, 1948) 41
"Trail Ride"  C Forum  28 (April, 1948) 12

WILLIAMSON, ROSSA
"Dear Ginny"  CHJ  45 (May, 1948) 16

WILSON, ETHEL
"Down at English Bay"  Here and Now  1 (May, 1948) 7

WOOD, KERRY
"Prairie Jack"  QQ  55 (Autumn, 1948) 334

WUORIO, EVA-LIS
"Christmas Is Together"  ML  61 (Dec 15, 1948) 10

ZACKS, ROBERT
"The Pigeon and the Eagle"  ML  61 (Feb 15, 1948) 19

1949

AYLEN, ELISE (Mrs. D. C. Scott)
"The Mackenzie Plaid"  QQ  56 (Spring, 1949) 31

BENTHAM, JOSEPHINE
"The Liar"  Chat  22 (May, 1949) 24
"Mr. Pompton's Eaby"  Chat  22 (Feb, 1949) 4
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Column</th>
<th>Date</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLARE, JOHN</td>
<td>&quot;Love From a Menace&quot;</td>
<td>Chat</td>
<td>22 (April, 1949)</td>
<td>30</td>
</tr>
<tr>
<td>DeLaROCHE, MAZO</td>
<td>&quot;What Price Loyalty?&quot;</td>
<td>CHJ</td>
<td>46 (Dec, 1949)</td>
<td>14</td>
</tr>
<tr>
<td>ERNST, PAUL</td>
<td>&quot;Blow the Horn for Christmas&quot;</td>
<td>ML</td>
<td>62 (Dec 15, 1949)</td>
<td>10</td>
</tr>
<tr>
<td>CARNER, HUGH</td>
<td>&quot;Some Are So Lucky&quot;</td>
<td>CHJ</td>
<td>46 (July, 1949)</td>
<td>8</td>
</tr>
<tr>
<td>GUSTAFSON, RALPH</td>
<td>&quot;The Pigeon&quot;</td>
<td>N Rev</td>
<td>3 (Oct-Nov, 1949)</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>&quot;The Thicket&quot;</td>
<td>Here and Now</td>
<td>1 (Jan, 1949)</td>
<td>48</td>
</tr>
<tr>
<td>HARRIS, J. N.</td>
<td>&quot;Forbes Radford—Gentleman&quot;</td>
<td>ML</td>
<td>62 (Feb 1, 1949)</td>
<td>20</td>
</tr>
<tr>
<td>HOWARTH, JEAN</td>
<td>&quot;Red is For the Living&quot;</td>
<td>ML</td>
<td>62 (May 1, 1949)</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>&quot;Small Miracle for Cora&quot;</td>
<td>ML</td>
<td>62 (Dec 15, 1949)</td>
<td>20</td>
</tr>
<tr>
<td>INNIS, MARY QUAYLE</td>
<td>&quot;Night at Miss Koenig's&quot;</td>
<td>Sat N</td>
<td>64 (Aug 2, 1949)</td>
<td>21</td>
</tr>
<tr>
<td>LEISNER, DOROTHY</td>
<td>&quot;Spring Song&quot;</td>
<td>CHJ</td>
<td>45 (April, 1949)</td>
<td>22</td>
</tr>
<tr>
<td>McDougall, JOSEPH EASTON</td>
<td>&quot;That Dog That Could Climb Trees&quot;</td>
<td>ML</td>
<td>62 (June 15, 1949)</td>
<td></td>
</tr>
<tr>
<td>McILROY, KIMBALL</td>
<td>&quot;Challenger&quot;</td>
<td>Sat N</td>
<td>64 (May 24, 1949)</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>&quot;Forgotten Man&quot;</td>
<td>Sat N</td>
<td>6 (March 1, 1949)</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>&quot;Homecoming&quot;</td>
<td>Sat N</td>
<td>64 (June 7, 1949)</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>&quot;Rose of the Gardens&quot;</td>
<td>Sat N</td>
<td>64 (Sept 13, 1949)</td>
<td>21</td>
</tr>
<tr>
<td>MCLAREN, FLORIS C.</td>
<td>&quot;You Gave Away My Sled&quot;</td>
<td>Sat N</td>
<td>64 (Sept 6, 1949)</td>
<td>21</td>
</tr>
<tr>
<td>MALM, DOROTHEA</td>
<td>&quot;Soft Answer&quot;</td>
<td>Chat</td>
<td>22 (Nov, 1949)</td>
<td>28</td>
</tr>
<tr>
<td>MAYSE, ARTHUR</td>
<td>&quot;The Dogwood Tree&quot;</td>
<td>CHJ</td>
<td>45 (March, 1949)</td>
<td>18</td>
</tr>
<tr>
<td>PETERSON, PHYLLIS LEE</td>
<td>&quot;The Banshee and Willie O'Hara&quot;</td>
<td>CHJ</td>
<td>46 (Oct, 1949)</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>&quot;Pamela Pays the Piper&quot;</td>
<td>CHJ</td>
<td>45 (Feb, 1949)</td>
<td>16</td>
</tr>
<tr>
<td>PHILLIPS, KALMAN</td>
<td>&quot;Last Chance for Love&quot;</td>
<td>Chat</td>
<td>22 (May, 1949)</td>
<td>28</td>
</tr>
</tbody>
</table>
ROSS, SINCLAIR
"Jug and Bottle" QQ 56 (Winter, 1949-50) 500

RUTT, EDWIN
"Sailor's Son" ML 62 (July 15, 1949) 18

SCOTT, E. MARGERIE
"A Matter of Love or Murder" CHJ 45 (Feb, 1949) 10
"The Prodigal Heart" CHJ 46 (March, 1950) 22

SPENCER, SHEILA
"The Hundred Dollar Dog" CHJ 45 (March, 1949) 10

WEES, FRANCES SHELLEY
"Point of View" Chat 22 (July, 1949) 16
"Quarantine" CHJ 46 (July, 1949) 5 and CHJ 46 (Aug, 1949) 12

WILLIAMSON, ROSSA
"Escape to the Forest" CHJ 46 (May, 1949) 10

WILSON, ETHEL
"The Innumerable Laughter" CHJ 46 (July, 1949) 14

WOOD, KERRY
"A Soldier Comes Home" Echoes 195 (Summer, 1949) 5
"The Spirit of the West" Echoes 196 (Autumn, 1949) 10

WUORIO, EVA-LIS
"The Bride from Holland" Chat 22 (Jan, 1949) 8
"Jeanne d'Arc and the Siren Sea" ML 62 (Nov 1, 1949) 20

YOUNG, SCOTT
"The Choice" ML 62 (June 1, 1949) 10

ZACKS, ROBERT
"A Man of Principle" ML 62 (March 1, 1949) 20
"Stop That Marriage" ML 62 (Dec 1, 1949) 10

1950

BARNARD, LESLIE GORDON
"I've Got To Tell You Darling" CHJ 46 (Feb, 1950) 12
(with Margaret E. Barnard)
"Windward Summer" CHJ 47 (Sept, 1950) 22

BARNARD, MARGARET
"I've Got To Tell You Darling" CHJ 46 (Feb, 1950) 12
(with Leslie Gordon Barnard)

BUCKLER, ERNEST
"The Clumsy One" ML 63 (Aug 1, 1950) 8

CLARE, JOHN
"The Strange Death of Sam Fletcher" ML 63 (Sept 1, 1950) 20
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publication</th>
<th>Date</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>CUNNINGHAM, LOUIS ARTHUR</td>
<td>&quot;The Terrible Secret of M. Laroche&quot;</td>
<td>ML</td>
<td>Nov 1, 1950</td>
<td>18</td>
</tr>
<tr>
<td>ERNST, PAUL</td>
<td>&quot;Anything For a Pal&quot;</td>
<td>CHJ</td>
<td>June, 1950</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>&quot;Unwanted Guest&quot;</td>
<td>ML</td>
<td>Sept 1, 1950</td>
<td>10</td>
</tr>
<tr>
<td>GARNER, HUGH</td>
<td>&quot;Coming Out Party&quot;</td>
<td>Chat</td>
<td>Sept, 1950</td>
<td>16</td>
</tr>
<tr>
<td>GREEN, H. GORDON</td>
<td>&quot;Church Going Down&quot;</td>
<td>Chat</td>
<td>May, 1950</td>
<td>21</td>
</tr>
<tr>
<td>HARRIS, J. N.</td>
<td>&quot;Mail&quot;</td>
<td>ML</td>
<td>Dec 15, 1950</td>
<td>11</td>
</tr>
<tr>
<td>KING, VIOLET</td>
<td>&quot;The Bells of Heaven&quot;</td>
<td>Chat</td>
<td>Dec, 1950</td>
<td>12</td>
</tr>
<tr>
<td>LAURENCE, ELSIE FRY</td>
<td>&quot;The Poor Moriartys&quot;</td>
<td>CHJ</td>
<td>April, 1950</td>
<td>20</td>
</tr>
<tr>
<td>LIVESAY, DOROTHY</td>
<td>&quot;The Glass House&quot;</td>
<td>N Rev</td>
<td>June-July, 1950</td>
<td>1</td>
</tr>
<tr>
<td>McCONNELL, WILLIAM</td>
<td>&quot;Raise No Memorial&quot;</td>
<td>N Rev</td>
<td>Dec-Jan, 1950-51</td>
<td>23</td>
</tr>
<tr>
<td>McCOURT, EDWARD A.</td>
<td>&quot;The Locked Door&quot;</td>
<td>N Rev</td>
<td>Aug-Sept, 1950</td>
<td>2</td>
</tr>
<tr>
<td>MALM, DOROTHEA</td>
<td>&quot;Aren't You My Husband?&quot;</td>
<td>CHJ</td>
<td>Oct, 1950</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CHJ</td>
<td>Nov, 1950</td>
<td>22</td>
</tr>
<tr>
<td>PACEY, DESMOND</td>
<td>&quot;The Good Hope&quot;</td>
<td>QQ</td>
<td>Autumn, 1950</td>
<td>325</td>
</tr>
<tr>
<td>PETERSON, PHYLLIS LEE</td>
<td>&quot;The House of Foley&quot;</td>
<td>CHJ</td>
<td>April, 1950</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CHJ</td>
<td>May, 1950</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>&quot;The Undertaker of Ste. Angele&quot;</td>
<td>ML</td>
<td>May 15, 1950</td>
<td>18</td>
</tr>
<tr>
<td>REANEY, JAMES</td>
<td>&quot;The Dress&quot;</td>
<td>Life</td>
<td>Spring, 1950</td>
<td>9</td>
</tr>
<tr>
<td>ROSS, SINCLAIR</td>
<td>&quot;The Outlaw&quot;</td>
<td>QQ</td>
<td>Summer, 1950</td>
<td>198</td>
</tr>
<tr>
<td>WEEBS, FRANCES SHELLEY</td>
<td>&quot;Rude Awakening&quot;</td>
<td>Chat</td>
<td>April, 1950</td>
<td>15</td>
</tr>
</tbody>
</table>
YOUNG, SCOTT
"Mabel's Rainbow"  CHJ  47 (July, 1950) 10
"The Turning Point"  CHJ  47 (Dec, 1950) 22

ZACKS, ROBERT
"Fire That Redhead"  ML  63 (July 15, 1950) 8
"The Girl with the Gingham Heart"  ML  63 (June 1, 1950) 6

1951

BARNARD, LESLIE GORDON
"Successor to Laura"  CHJ  48 (May, 1951) 16

BUCKLER, ERNEST
"The Rebellion of Young David"  ML  64 (Nov 15, 1951) 22

ERNST, PAUL
"He'd Have Baked a Cake"  Chat  24 (Feb, 1951) 18

GARNER, HUGH
"Father's Day"  CHJ  47 (Jan, 1951) 5
"A Trip for Mrs. Taylor"  Chat  24 (Oct, 1951) 21
"The Yellow Sweater"  Chat  24 (March, 1951) 16

GREEN, H. GORDON
"A Poem for the Blind"  Chat  24 (Nov, 1951) 22
"To My Daughter in Love"  CHJ  48 (Aug, 1951) 9

HARDY, W. G.
"But a Stranger Here"  CHJ  47 (Feb, 1951) 22
"The Philistine"  ML  63 (Nov 15, 1950) 12

JOHNSON, VERA D.
"Black Six on Red Seven"  ML  64 (Jan 15, 1951) 8

KING, VIOLET
"Moment of Decision"  Chat  24 (June, 1951) 18
"Timothy's Christmas Rose"  Chat  24 (Dec, 1951) 14

LEISNER, DOROTHY (ROBERTS)
"Hunger"  N Rev  4 (April-May, 1951) 21

LIVESAY, DOROTHY
"The Last Climb"  N Rev  4 (Aug-Sept, 1951) 2

MACBETH, MADGE
"Blessed Are the Peacemakers"  Echoes  202 (Spring, 1951) 6
"Los Mariachis"  Dal R  31 (Summer, 1951) 113

McCONNELL, WILLIAM
"The Catalyst"  pm Mag  1 (Dec-Jan, 1951-2) 35
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Journal</th>
<th>Volume</th>
<th>Date</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAYSE, ARTHUR</td>
<td>&quot;The Hex-Man of Croaker's Hole&quot;</td>
<td>ML</td>
<td>64</td>
<td>March 15, 1951</td>
<td>12</td>
</tr>
<tr>
<td>RACKOWE, ALEC</td>
<td>&quot;The Reporter and the Redhead&quot;</td>
<td>Chat</td>
<td>24</td>
<td>Jan, 1951</td>
<td>18</td>
</tr>
<tr>
<td>ROSS, SINCLAIR</td>
<td>&quot;Saturday Night&quot;</td>
<td>QQ</td>
<td>58</td>
<td>Autumn, 1951</td>
<td>387</td>
</tr>
<tr>
<td>SCHULL, JOSEPH</td>
<td>&quot;The Jinker&quot;</td>
<td>ML</td>
<td>64</td>
<td>April 15, 1951</td>
<td>20</td>
</tr>
<tr>
<td>SCOTT, E. MARGERIE</td>
<td>&quot;To Kill a Ghost&quot;</td>
<td>CHJ</td>
<td>48</td>
<td>Oct, 1951</td>
<td>10</td>
</tr>
<tr>
<td>SMITH, RONALD R.</td>
<td>&quot;Footlights Around My Heart&quot;</td>
<td>ML</td>
<td>64</td>
<td>Oct 15, 1951</td>
<td>26</td>
</tr>
<tr>
<td>STURDY, JOHN RHODES</td>
<td>&quot;Anniversary&quot;</td>
<td>ML</td>
<td>64</td>
<td>April 1, 1951</td>
<td>18</td>
</tr>
<tr>
<td>WILSON, ETHEL</td>
<td>&quot;The Funeral Home&quot;</td>
<td>N Rev</td>
<td>4</td>
<td>April-May, 1951</td>
<td>12</td>
</tr>
<tr>
<td>WILSON, ETHEL</td>
<td>&quot;Miss Tritt&quot;</td>
<td>N Rev</td>
<td>5</td>
<td>Oct-Nov, 1951</td>
<td>11</td>
</tr>
<tr>
<td>WOOD, KERRY</td>
<td>&quot;Donito and His Quest&quot;</td>
<td>Echoes</td>
<td>203</td>
<td>Summer, 1951</td>
<td>5</td>
</tr>
<tr>
<td>YOUNG, SCOTT</td>
<td>&quot;The Boy Who Threw a Snowball at Santa&quot;</td>
<td>Chat</td>
<td>24</td>
<td>Dec, 1951</td>
<td>10</td>
</tr>
<tr>
<td>ZACKS, ROBERT</td>
<td>&quot;The Shepherd and the Dictator&quot;</td>
<td>ML</td>
<td>64</td>
<td>Dec 15, 1951</td>
<td>18</td>
</tr>
</tbody>
</table>

1952

ALLEN, ROBERT THOMAS    | "Evening Without Clark Gable"             | CHJ     | 49     | Nov, 1952     | 10    |
BUCKLER, ERNEST         | "A Present for Miss Merriam"              | Chat    | 25     | Dec, 1952     | 8     |
CALLAGHAN, MORLEY       | "Keep Away from Laura"                    | ML      | 65     | Nov 1, 1952   | 12    |
FONTAINE, ROBERT        | "Spring Came Late"                        | C Forum | 32     | June, 1952    | 64    |
GARNER, HUGH
"The Compromise" CHJ 49 (Sept, 1952) 14
"I'll Never Let You Go" Chat 25 (Aug, 1952) 18
"Lucy" CHJ 48 (April, 1952) 10

GUSTAFSON, RALPH
"Classical Portrait" Dal R 32 (Summer, 1952) 131
"The Paper Spike" N Rev 5 (June-July, 1952) 34

HOOGSTRATEN, VINIA
"Afternoon of Love" Chat 25 (Sept, 1952) 7
"The Lost Cowhand" Chat 25 (March, 1952) 19
"Those Who Wait" CHJ 49 (Dec, 1952) 24

KING, VIOLET
"Fifteen Borrowed Dollars" Chat 25 (Dec, 1952) 12

LEISNER, DOROTHY (ROBERTS)
"A Patriotic Ballet" N Rev 5 (June-July, 1952) 5

LIVESAY, DOROTHY
"The First Crocus" C Forum 31 (March, 1952) 276

MALM, DOROTHEA
"Beautiful Red-Haired Wife" Chat 25 (Oct, 1952) 8

MITCHELL, W. O.
"The Princess and the Wild Ones" ML 65 (March 15, 1952) 12

PETERTON, PHYLLIS LEE
"Gossip from the Grassroots" CHJ 48 (Jan, 1952) 2
"In Memory of a Boy Named Johnny" Chat 25 (April, 1952) 24

REANEY, JAMES
"Dear Metronome" C Forum 32 (Sept, 1952) 134

ROSS, SINCLAIR
"The Runaway" QQ 59 (Autumn, 1952) 323

SCHULL, JOSEPH
"For Three Nights Only" ML 65 (May 1, 1952) 18

SMITH, RONALD R.
"Mary, Mary Quite Contrary" ML 65 (Aug 1, 1952) 8
"Philippa Takes the Count" ML 65 (Feb 15, 1952) 14

WEEKES, MARY
"Bleeding the Army" C Forum 32 (Jan, 1953) 227

WILLIAMSON, ROSSA
"The Trouble With You Girls" Chat 25 (March, 1952) 14
WOOD, KERRY
"Docherty's Gone" QQ 59 (Winter, 1952-3) 464
"The Unmelodious Jail Bird" Echoes 206 (Spring, 1952) 5

YOUNG, SCOTT
"Honest Woman" CHJ 49 (Aug, 1952) 9

1953

BARNARD, LESLIE GORDON
"So Wide the Sea" CHJ 49 (April, 1953) 20 (with Margaret E. Barnard)
"You're Very Young Mrs. Barry" Chat 26 (March, 1953) 18 (with Margaret E. Barnard)

BARNARD, MARGARET E.
"So Wide the Sea" CHJ 49 (April, 1953) 20 (with Leslie Gordon Barnard)
"You're Very Young Mrs. Barry" Chat 26 (March, 1953) 18 (with Leslie Gordon Barnard)

BUCKLER, ERNEST
"Last Delivery Before Christmas" Chat 26 (Dec, 1953) 11

CALLAGHAN, MORLEY
"The Way It Ended" CHJ 50 (Sept, 1953) 12

FONTAINE, ROBERT
"The Chair Flower" Chat 26 (Oct, 1953) 24

GUSTAFSON, RALPH
"In Punctum of Fact" QQ 60 (Autumn, 1953) 344

HARRIS, J. N.
"The Bolshevik and the Wicked Witch" ML 66 (April 1, 1953) 18

JOHNSON, VERA D.
"Death in the Toy Parade" ML 66 (Dec 1, 1953) 28
"The Long Night" ML 66 (April 15, 1953) 14
"A Man's Got To Lie Once in a While" ML 66 (Feb 1, 1953) 24
"The Silent Star of Stratford" ML 66 (Aug 15, 1953) 12
"The Way Is Hard and Weary" C Forum 33 (April, 1953) 20

LEISNER, DOROTHY (ROBERTS)
"The Wanted" M Rev 6 (June-July, 1953) 10
LIVESAY, DOROTHY
"Matt" C Forum 32 (Jan, 1953) 227

MCCOURT, EDWARD A.
"The King Over the Water" N Rev 6 (June-July, 1953) 25

McNAMEE, JAMES
"Give the Bride a Kiss, George" ML 66 (Sept 15, 1953) 16
"Two Ways To Hook a Sucker" ML 66 (Aug 15, 1953) 18

MITCHELL, W. O.
"Crocus at the Coronation" ML 66 (June 1, 1953) 18

SMITH, RONALD R.
"Hare" ML 66 (Dec 1, 1953) 32

WILSON, ETHEL
"The Escape" N Rev 6 (June-July, 1953) 2
"Swamp Angel" QQ 60 (Winter, 1953-4) 526

YOUNG, SCOTT
"The Delegate from Saskatoon" Chat 26 (June, 1953) 20

ZACKS, ROBERT
"Take Care of Uncle Harry" ML 66 (May 1, 1953) 20

1954

BARNARD, LESLIE GORDON
"The Threatening Storm" Chat 27 (Oct, 1954) 22

BUCKLER, ERNEST
"Goodbye Prince" CHJ 51 (Dec, 1954) 16

CALLAGHAN, MOHLEY
"Something for Nothing" CHJ 51 (May, 1954) 18

HOOGSTRATEN, VINIA
"The Long View" CHJ 50 (Jan, 1954) 14

KING, VIOLET
"The Lie" CHJ 50 (Jan, 1954) 24

LEISNER, DOROTHY (ROBERTS)
"The Measure of Mr. Samson" Chat 27 (March, 1954) 16

McNAMEE, JAMES
"Are People Monkeys?" ML 67 (March 1, 1954) 22
"The Richest Woman in Town" ML 67 (Oct 1, 1954) 16

PACEY, DESMOND
"The Mirror" Dal R 34 (Summer, 1954) 155
PETERSON, PHYLLIS LEE
"The Last Door"  Chat 27 (April, 1954) 12
"Mr. Cohen's Leprechaun"  Chat 27 (Jan, 1954) 16

SMITH, RONALD R.
"The Memory of a Sentimental Morning"  ML 67
(Feb 15, 1954) 22

WILSON, ETHEL

YOUNG, SCOTT
"City Girl's Name"  CHJ 51 (Aug, 1954) 16

1955

BARNARD, LESLIE GORDON
"Holiday Eve"  CHJ 52 (May, 1955) 10

BENTHAM, JOSEPHINE
"A Thief in the House"  Chat 28 (Sept, 1955) 18

CALLAGHAN, MORLEY
"We Just Had To Be Alone"  ML 68 (March 5, 1955) 18

GARNER, HUGH
"The Manly Heart"  CHJ 52 (June, 1955) 32

HARRIS, J. N.
"Porky Proctor's Downfall"  ML 68 (March 19, 1955) 24

JOHNSON, VERA D.
"Vigil on the Rock"  ML 68 (Dec 10, 1955) 38

LaMOUNTAIN, MARION
"Which Way My Heart?"  Chat 28 (Oct, 1955) 22

McNAMEE, JAMES
"How To Handle Women"  ML 68 (Oct 1, 1955) 16
"The Shameless Wooing of Clarence Paterson"  ML 68
(April 2, 1955) 26

MITCHELL, W. O.
"The Golden Jubilee Citizen"  ML 68 (June 25, 1955) 32

PACEY, DESMOND
"That Day in the Bush"  C Forum 34 (Jan, 1955) 226
PETERSON, PHYLLIS LEE
"The Runaway" Chat 28 (Feb, 1955) 14

ROSS, MARY LOWERY
"Free Speech" CHJ 52 (Sept, 1955) 26

SCOTT, E. MARGERIE
"George and the Lonely Hearts" Echoes (Christmas, 1955) 5

SMITH, RONALD R.
"All for the Love of Marie" ML 68 (Nov 26, 1955) 16
"A Card from the Comtesse" ML 68 (Jan 15, 1955) 12

TRIMBLE, ALBERTA C.
"Be Yourself" CHJ 51 (April, 1955) 32

WEES, FRANCES SHELLEY
"We're Having a Wonderful Christmas" Chat 28 (Dec, 1955) 11

WILLIAMSON, ROSSA
"The Moment" CHJ 51 (April, 1955) 14

WUORIO, EVA-LIS
"Call Off Your Cats" Chat 28 (Feb, 1955) 12

Acadia Athenaeum
Acta Victoriana
Atlantic Advocate
Atlantic Guardian
Author's Sign Post

Beaver

Canadian Author and Bookman
Canadian Banker
Canadian Bookman
Canadian Business
Canadian Forum
Canadian Home Journal
Canadian Jewish Review
Canadian Life
Canadian Magazine
Canadian Messenger of the Sacred Heart
Canadian National Railways Magazine
Canadian Nature
Cape Breton Mirror
Cataragui Review
Challenge
Chatelaine
Country Guide
Country Guide and Nor'West Farmer
Creative Campus
Critic
Crucible

Dalhousie Review
Direction

Echoes

Family Herald and Weekly Star
Farmer's Advocate
First Statement
Forestry and Outdoors

Health
Here and Now

Impressions
Interlude

Kateri

Maclean's
McMaster Quarterly (McMaster Muse)

Man

Maritime Baptist
National Home Monthly
New Advance
Newfoundland Quarterly
New Frontier
New Magazine
New Outlook (United Church)
Northern Review
Nor'West Farmer
pm Magazine
Presbyterian Record
Preview
Queen's Quarterly
Raven (U. B. C.)
Reading
Saturday Night
Scarlet and Gold
Spotlights: Toronto Fortnightly
Toronto Star Weekly
Trinity University Review
Tuesday Night
U. B. C. Thunderbird
Undergraduate
United Church Observer
Vagabond
Valley Echo
Vox

Waterloo Review
Western Baptist
Western Free Lance
Western Recorder
Winnipeg Free Press
V. References Used

A. Short Story: General Criticism


B. Canadian History: General References


C. Canadian Literature: Bibliographies and Literary Histories.


Canadiana. Ottawa: National Library, 1950 -


Short Story Index. New York: Wilson, 1953.


D. Canadian Literature: Criticism.


_________. "The Plight of Canadian Fiction." *University of Toronto Quarterly* 7 (January, 1938), 152-161.


Luce, P. W. "The Editor's Advice" [on Prairie fiction]. Saturday Night 54 (June 24, 1939), 2.


. "Proletarian Literature in Canada." Dalhousie Review 19 (April, 1939), 49-64.


Magee, William H. "Local Colour in Canadian Fiction." University of Toronto Quarterly 28 (Jan, 1959), 176-189.


Preston, Bernard. "Toronto's Callaghan" Saturday Night 51 (Jan. 18, 1936), 12.


Sandwell, B. K. "Canadian Writing, '52." Saturday Night 68 (Nov. 29, 1952), 1, 21.


Shoolman, Regina. "Is There a Canadian Literature?" Story 10 (March, 1937), 2-7, 119-121.

Spencer, Ralph E. "Fate Sisters (Canada) Incorporated." Canadian Bookman 17 (July, 1935), 83-84.


Sutherland, John. "On a Story Published in Preview Magazine." First Statement 1:1 (undated), 4-6.


