Some Letters to John Lane, Ella D'Arcy, John Lane, Tragara Press, 1990, 0948189339, 9780948189333, .

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Vignettes Pastels in Prose, Hubert Crackanthorpe, 1915, 13 pages.

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A study in yellow the Yellow book and its contributors, Katherine Lyon Mix, 1960, Literary Criticism, 325 pages.


Amoris victima, 1897; Amoris victimia [sic], 1940, Arthur Symons, 1984, Biography & Autobiography, 93 pages.


The bishop's dilemma, Ella D'Arcy, 1898, 145 pages.


The Picture's Secret - A Story - To Which Is Added an Episode in the Life of Mr. Latimer, Walter Herries Pollock, May 1, 2010, 284 pages. Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing
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The Yellow Book, Volume 12, Henry Harland, 1897, ...  

The sad years, Dora Sigerson Shorter, 1918, 88 pages.


6. Shaw's own account of his being a potential contributor to The Yellow Book may be found in a letter to Arthur Waugh (who was representing The New Review), 19 June 1894, in Bernard Shaw: Collected Letters 1874-1897, Dan H. Laurence, ed. (New York: Dodd, Mead, 1965), 446. There he writes of the high payment offered him by The Yellow Book for a contribution. He also mentions deferring "for a quarter the fulfillment of an engagement" for the periodical, where he never did publish anything although his essay "On Going to Church" appeared in the first number of The Savoy. On James-D'Arcy similarities, see my ELT article, 79, 193, 194, 204.

Ella D'Arcy was born in London in 1851 to Irish parents and educated in Germany and France. Initially, D'Arcy studied to become a visual artist but problems with her eyesight lead her to turn to fiction writing as an alternative. Before her appearance in The Yellow Book's first volume, D'Arcy had published some of her work in Charles Dickens's All the Year Round, as well as in Blackwood's Magazine and Temple Bar. Previous publishers had refused to publish D'Arcy's short story because they felt her treatment of marriage was inappropriate. Her story, which describes the dire reality of a loveless marriage from the male perspective, lead the editor of Blackwood's to insist that marriage was a sacrament and should not be treated so summarily. Her fiction style won acclaim, however, from Henry Harland and The Yellow Book circle. She worked with Harland as assistant editor for the periodical's three-year run. D'Arcy was also a long-time friend of the writer Charlotte Mew, a Yellow Book contributor herself, who was in love with D'Arcy.

Both D'Arcy's style and subject matter were ground-breaking, challenging traditional morality as much as conventional narrative styles. Her writing also questioned the standard representations of women. Of her place in English fiction, William C. Frierson has said that the intimate and unromantic detail which characterized her presentations forecast the unsentimental analyses of the late English realists (qtd. in Mix 235). In 1895, D'Arcy saw the publication of her first collection of short stories, Monochromes. This was followed in 1898 by another entitled Modern Instances. She published the novel The Bishop's Dilemma that same year. D'Arcy also translated André Maurois's biography of Percy Bysshe Shelley, Ariel, into English. D'Arcy died in 1939.

Ruth Knechtel completed her Doctorate at York University in Toronto. She has published in English Literature in Transition and Victorians Institute Journal. In addition, Ruth is in the process of building The New Woman Online, a searchable environment including rare documents related to the concept of nineteenth and twentieth century womanhood. Currently, she teaches at the University of Manitoba.

D'Arcy, Constance Eleanor Mary Byrne [known as Ella D'Arcy] (1857?&150;1937), writer, was born in Pimlico, London, one of the nine children of Anthony Byrne D'Arcy (1826&150;1873), corn factor and maltster, and his wife, Sophia Anne (1833&150;1891), daughter of John Matthews, town clerk of Gravesend, Kent. Her father's family home was Drummartin Castle, near Dublin, and she had a private income from the estate. Educated at a convent in Clapham and abroad, she studied fine art between 1875 and 1877 at the Slade School of Art, London. Relinquishing art, because, it was said,
of poor eyesight, she turned to short-story writing. Her early work, some of it under the pseudonym Gilbert H. Page, was published in Argosy, All the Year Round, Blackwood's Magazine, and Temple Bar.

Quickened interest in the latter part of the twentieth century in the writers and artists of the 1890s has focused in the case of Ella D'Arcy on the French influence on her work (especially that of Maupassant), and on the short story as a vehicle for the expression of cynicism, discontinuity, and isolation. Her realism has also been analysed, with its depiction of a broader cross-section of society including its failures, its willingness to embrace taboo subjects, and its readiness to detail the commonplace. The quality of her descriptions has also been admired, many of them having a visual appeal held to derive from her training as an artist. In her interest in the supernatural and in the folklore of the Channel Islands, Ella D'Arcy has been held to foreshadow the work of Elizabeth Goudge, Sheila Kaye-Smith, John Ferguson, C. Northcote Parkinson, and G. B. Edwards.

Ella D'Arcy was short in stature, with ginger hair, small greenish eyes, and a large upper lip. Her love of travel and habit of losing touch with her friends for months before turning up unannounced earned her the nickname of Goblin Ella. Frederick Rolfe described her as a 'mouse-mannered piece of sex' (Rolfe, 31), while Constance Smedley, who had failed to persuade her to join a literary coterie, found her 'entirely sincere and unsentimental' (Smedley, 46). She had a zest for life, was amusing and witty, keenly interested in genealogy, sharp and penetrating in her judgements, and with decided views on most subjects. Ella D'Arcy's last years were spent in Paris, where she lived in a single room in the rue Jacob, but she was brought to England in 1937 after a stroke and died in a London hospital on 5 September 1937. She was buried in the Roman Catholic section of the Brookwood cemetery. She is best-known for her short stories, and for her translation into English of André Maurois's Ariel (1924), a biography of Shelley.