"The aim of a short-story," says Clayton Hamilton, "is to produce a single narrative effect with the greatest economy of means that is consistent with the utmost emphasis." While considering Corelli's tales, one hesitates to acknowledge them as 'short-stories,' though Corelli herself calls them 'short stories' in the Introductory Note to Camae. They barely satisfy the requirements of a modern short-story.

The theme of Corelli's stories do not differ from those of her novels. Most of them are written with a deliberate purpose. She does not introduce her religious creed in these stories. But her philosophical and reformatory ideas find a place in them. God's Light on the Mountains is an allegory and it seems to have been based on the life and message of Jesus Christ. In The Distant Voice, a millionaire experiences the futility of his earthly life and longs at the end for the sweet voice of his twin soul in heaven. In The Soul of the Newly Born, Corelli describes the agony of the soul of an illegitimate child. She praises the glory of man's spiritual life. Corelli has written some stories depicting the life of

class society. We see in them her sympathy for the down-trodden and the destitute. In The Hired Baby, a forlorn woman begs in the streets of London with a hired baby in her arms. In Angel's Wickedness, a poor girl, Angel, is seen struggling against the bitterness and helplessness of her life. In Tiny Tramps Corelli describes how children are trained by their parents to beg and deceive the public. An Old Bundle is about the pathetic death of an old woman whose heart breaks when her long-cherished desire of seeing the Queen is frustrated. Some of the stories deal with art and artists. She condemns fraud and treachery in art and commends honesty and justice. Mademoiselle Zephyr deals with a six-year-old ballet dancer. Corelli describes the popularity of Zephyr's art in contrast with the utter poverty of her personal life. Nehemiah Hoskins, Artist, is an exposure of a fraudulent artist; Hoskins, whose popularity depended on the paintings and sketches of an unknown woman artist, Giulietta. Corelli enlists our admiration for ancient art and architecture in One of the World's Wonders. Love is the main theme of some of her stories. She denounces immorality and mere material prosperity and glorifies the purity of love. In The Withering of a Rose, a girl of romantic temperament is shown fading away in the company of her fastidious and selfish husband. Love is the centre of woman's existence. She flowers when it awakens.
within her. But when it departs, she lives like the ghost of herself as Giulietta does in Nehemiah P. Hoskins, Artist. In *The Love of Long Ago*, a girl dedicates her life to the honour of her late first love, Gallant Percy. *Brown Jim's Problem* is a story of twin souls. In *The Silence of the Maharaja* Corelli describes the sudden passion of an Indian Maharaja for an English woman.

Corelli's stories have hardly anything of the technique of the modern short-story. Her stories do not produce a single effect. She is not economical and artistic in the construction of her plots. The plots of her stories are melodramatic and unnatural. Her *novel* stories are mainly the stories of setting and action and not of characterisation. She skips from one incident to another and from one object to another. A writer of short-stories must focus his attention on a single character or a single situation. Corelli's stories do not impress one much. Her vague conception of the technique of the short-story is seen even in the titles of her stories. The subtitle of *The Hired Baby* is "A Romance of the London Streets." As a writer of short-stories, Corelli does not concentrate on the hired baby but makes it an excuse to describe the scorn of the rich men for the poor, the vulgar life of the parents of the baby and their neighbourhood. She gives an exaggerated description of the affection and the sentimentality of the woman-beggar
beggar who hired the baby. Corelli's grotesque description of the parents of the baby is incredible. In The Silence of the Maharaja, the Maharaja does not appear at all in the first half of the story. The story is based on the wayward life of Anglo-Indians living in a hill station like Simla, such as we find depicted in Kipling's stories. Mrs. Claude Anneasley, a colonel's wife, is a woman with a 'frivolous butterfly soul.' She wants to impose her high status and superiority over other Anglo-Indians. She once entertains a Maharaja noted for his wealth and education. She invites to the same party her old friend Idreana, a 'fairy like feminine bundle of nerves and sentiment,' and now the wife of Captain Le Marchant. Idreana arrives with her husband at Mrs. Claude's house a few days before the party. Captain Marchant is a coarse drunkard. Corelli devotes many pages to describing the disillusioned life of Idreana. The Maharaja detects a secret sorrow in the angelic face of Idreana. He is fascinated by her charm. His admiration for her develops into a secret passion which ultimately exposes him when the drunken Captain strikes his wife for her senselessness at the time when a dance is in progress. The Maharaja attacks the Captain on the spot. Colonel Anneasley separates them. Later, the Maharaja, commits suicide in his palace for the love of Idreana. This is the 'silence' of
the Maharaja. Corelli's knowledge of Indian princes and of the life of Anglo-Indians is second hand and inadequate. Her characterization of the Maharaja is sketchy and careless.

Corelli's stories do not contribute in any way to the development of the modern short-story. They are neither remarkable for their technique nor for any profound vision of life. They lack even that gripping descriptive power which characterizes her novels. Her stories seem to be casual products. She appears to have been influenced by Kipling and other writers of realistic fiction in some of her short-stories.

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