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Source: *European Joyce Studies*, Vol. 26, PUBLISHING IN JOYCE'S ULYSSES: Newspapers, Advertising and Printing (2018), pp. 25-46

Published by: Brill

Stable URL: <https://www.jstor.org/stable/44871439>

Accessed: 30-01-2024 19:08 +00:00

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## Bloom, the Dandy, the Nymph and the Old Hag: *Tit-Bits* and *Photo Bits*, Reflections of the Victorian Press in James Joyce's *Ulysses*

*Elisabetta d'Erme*

### Abstract

The two late Victorian penny weeklies, *Tit-Bits* and *Photo Bits*, play an important role in the narrative of James Joyce's *Ulysses*. An analysis of their peculiarities and the use Joyce makes of them, especially of the "Prize Tit-Bit" competition and the *Photo Bits* ads column, illustrates this. With particular focus on Leopold Bloom and his interest in these periodicals, both as an advertising canvasser and as a casual reader, *Tit-Bits* can be appreciated for the various ways Joyce reworked it into *Ulysses* in, for example, his treatment of the figure of the prize-winning writer Philip Beaufoy. *Photo Bits*, on the other hand, a periodical heavily illustrated with photographs and advertisements and amounting to what, in today's terms, may be described as a soft porn magazine, provided traits that resurface in the more erotically charged episodes like "Calypso", "Nausicaa", "Circe", "Ithaca" and "Penelope". We will see how, by opting for a style in which he assembled and recycled texts from the mass media like the periodicals, Joyce was able to transform advertising slogans into declarations of love, weather forecasts into acknowledgements of failure, prize stories into chances of social advancement, or penny weekly supplements into works of art.

### Keywords

*Ulysses* – Victorian popular press – *Tit-Bits* – George Newnes – Philip Beaufoy – Penny weeklies – *Photo Bits* – advertising – competitions and prize games – style and memory

In this essay I will be discussing *Tit-Bits* and *Photo Bits*, two late Victorian penny weeklies that play an important role in the narrative of *Ulysses*. I'll analyse their peculiarities and the use that Joyce makes of these publications, especially the "Prize Tit-Bit" competition and the *Photo Bits* ads column. I will also focus on Leopold Bloom's interest in these periodicals as an advertising

canvasser and as a casual reader. Furthermore, we will see how Joyce, opting for a style “à la *Tit-Bits*” in which he assembled and recycled text from the mass media, was able to transform slogans into love declarations, weather forecasts into acknowledgements of failure, prize stories into chances of social advancement, or penny weekly supplements into works of art.

### The Old Hag's Heritage

My research at the Colindale Newspaper department of the British Library began under the conviction that James Joyce was a product of Victorian culture. He was in his late teens when Queen Victoria died on 22 January 1901, and besides his classical and Jesuit upbringing, he grew up reading all kinds of Victorian literature as well as typical Victorian newspapers and periodicals, from the *Daily Mail* to *Ally Sloper's Half-Holiday*.

Late Victorian Dublin, where Joyce lived until he was twenty-two, was a colonial city overwhelmed by British publications like *The Sun* or *The Illustrated London News* and popular weeklies, which were the new expressions of mass culture. Copies of *Tit-Bits* or *Answers* were typically found in Victorian homes and in Joyce's later dwellings in the north inner city of Dublin. The Victorian popular press provided him with important working material. He understood the newspaper business, its formats, advertising and its role as a mass medium. Joyce also decided to involve Leopold Bloom in newsprint and advertising, fields which at that time were considered to be lowbrow. However, Joyce's Dublin was also full of people involved in the publishing industry. Over eighty newspapers are listed in the 1906 *Thom's Directory*, from the *Freeman's Journal* to the *Irish Cyclist*.

In fact, under the reign of the “great squaw Victoria” (*U* 12.1525),<sup>1</sup> publishing had steadily gathered momentum thanks to the abolition of the “Taxes on Knowledge”,<sup>2</sup> the invention of faster transport systems, important progress in telecommunication, as well as cheaper, faster and better ways of printing

1 There are two dozen references that Joyce makes to “old Vic” (*U* 12.1395) in *Ulysses*, like the “Old hag with the yellow teeth. *Vieille ogresse* with the *dents jaunes*” (*U* 3.232-33), the “old queen in a bathchair” (*U* 8.710), “the flatulent old bitch that's dead” (*U* 12.1392), or “the white chief woman, the great squaw Victoria” (*U* 12.1525).

2 Taxes on Knowledge: Advertisement duty (3 shillings and sixpence per ad) abolished in 1837, Stamp tax (compulsory penny newspaper stamp) abolished in 1855, Paper duty abolished 1861; see Leah Price, “Victorian Reading”, in *The Cambridge History of Victorian Reading*, ed. Kate Flint (Cambridge: Cambridge University Press, 2012), 41.

and producing paper.<sup>3</sup> As a consequence of these innovations, newspapers, magazines and novels became available and affordable to all classes of society, even the poorest. The “Thumping. Thumping” “printingworks” (*U* 7.72, 33), the rotary printing presses and the linotypes, the telegraph and the telephone are topics which have been frequently discussed in connection with Joyce, as in Fritz Senn’s chapter “Stephen *Telegraphos*”.<sup>4</sup> Less discussed are references to the abolition of the “Taxes on Knowledge” or to the change from cotton-rags paper to wood-pulp paper. At the beginning of the nineteenth century two thirds of publishers’ total outlay was spent on paper. In fact, during the Napoleonic Wars England suffered an acute paper shortage and, as supplies of cotton rags could not keep pace with the high demand, the price of paper doubled. After some experimentation with esparto and jute fibre, around 1870, wood-pulp paper was invented in Sweden and, by 1890, it was supplying the growing British newspaper industry with cheaper raw material. The drop in paper prices resulted in a drastic reduction of newspapers’ costs. The more economical wood-pulp paper also fostered the birth of popular weeklies, enabling the printing industry to rethink layout, increase page numbers and give more space to illustrations and ads.

On 16 June 1904 in the “Lotus Eaters” episode, we find Joyce’s Bloom “smelling freshprinted rag paper” (*U* 5.58) from a newly purchased copy of the *Freeman’s Journal*, while, as we have seen, the switch from rag to wood-pulp paper had occurred at least 10 years before. Nonetheless, Joyce may be suggesting that Bloom is “remembering” an earlier moment of his life when he smelt freshly printed rag paper, and also hinting at the strong physical relationship (almost addict like) that Bloom has with his paper.

The effects of the abolition of the “Taxes on Knowledge” were also crucial for the Irish publishing industry, enabling the birth of a wide number of nationalist papers, such as the weekly *United Irishman* established by the founder of Sinn Féin, Arthur Griffith; or the *Irish Independent*, a paper quoted by Joyce in “Aeolus”, “Wandering Rocks”, “Sirens”, “Ithaca” and much discussed by the Citizen in the “Cyclops” episode. It was founded by Charles Parnell shortly before his death in 1891 in order to compete with the anti-Parnellism of the *Freeman’s Journal*, but the paper was chronically in financial trouble, and in 1900 it was bought by William Martin Murphy who merged it with the *Daily Nation*.

3 These include railways and steamboats, the electric telegraph and the laying of transoceanic telegraphic cables, high-speed rotary printing presses and new means of reproducing illustrations, the telephone, machines for typesetting such as linotypes and cheap wood-pulp paper.

4 Fritz Senn, *Ulysses Close-ups* (Roma: Bulzoni Editore, 2007), 81–89.

In 1904, Murphy transformed the *Irish Daily Independent* into a stylish, gossipy, philo-imperial, reactionary gazette. In "Cyclops" the Citizen calls William Martin Murphy "the Bantry jobber" (U 12.237) and cries, "And look at this blasted rag, ...Look at this, ...*The Irish Independent*, if you please, founded by Parnell to be the workingman's friend" (U 12.219–21) and then he goes on to quote from the marriages column of the real *Irish Daily Independent* issue of 16 June 1904.

Murphy was not the only real "Gentleman of the press" (U 7.20) quoted in *Ulysses*, a book which teems with the names and deeds of a wide range of clever entrepreneurs who made the British publishing industry. I could talk about them all, but I will limit myself to George Newnes, the man who invented a weekly that was going to mark the history of mass culture: *Tit-Bits*.

### *Tit-Bits's Unique Formula*

By 1900, in Great Britain the most popular penny weeklies were George Newnes's *Tit-Bits*, also called "the verdant one" because of its green cover, *Pearson's Weekly* with its pink cover, and Harmsworth's *Answers to Correspondents* with its orange cover. Together, they were selling over two million copies per week. Harmsworth's description of *Answers* could equally apply to the other two:

We are a sort of Universal Information provider. Anyone who reads our paper for a year will be able to converse on many subjects on which he was entirely ignorant. He will have a good stock of anecdotes and jokes and will indeed be a pleasant companion.<sup>5</sup>

Indeed, these three penny weeklies were the perfect periodicals for men longing "to converse on many subjects" and to be "pleasant companions", like John Stanislaus Joyce or Leopold Bloom. These papers were not only avidly read by Joyce's father, but represented a longstanding presence in James Joyce's mental landscape. In "Calypso", "Sirens", "Nausicaa", "Circe", "Eumaeus" and "Ithaca" we find more than twenty references to the "verdant one", quoted as "Titbits": one word, only the initial letter capitalised, without hyphen.

*Tit-Bits* appeared on the publishing scene on 22 October 1881 in Manchester. George Newnes' original formula changed popular journalism and, adapting itself to the times, survived until 1984, becoming an integral part of British popular and cultural identity for more than a century. *Tit-Bits* can be seen as

<sup>5</sup> W. Hamish Fraser, *The Coming of the Mass Market 1850–1914* (London: Macmillan, 1981), 73.

a product of the so called “March of Intellect”, which was the definition used in satiric cartoons to describe the British working classes’ struggle for cultural advancement.<sup>6</sup> Newnes saw readers from this milieu, from the lower-middle and upper-working classes, as the ideal target for his new enterprise.

*Tit-Bits* was essentially a miscellany paper: a 16 page patchwork with a bit of everything. As the title – *Tit-Bits from All the Most Interesting Books, Periodicals and Contributors in the World* – suggests, it was mostly a cut-and-paste bricolage of texts from existing publications plus readers’ contributions. The “Answers to Correspondents” column was particularly successful because it offered the space for interactive dialogue between the publisher and the reader. By current standards, the range of knowledge *Tit-Bits* offered to its readers looks remarkably broad. Its synthetic patterns and its democratic openness made this magazine a precursor to modern TV formats based on the interactive participation of the audience, and to modern social-networks such as blogs or Facebook.

However, what made *Tit-Bits* so peculiar was that Newnes offered his readers not only a useful, pleasant paper, but the unique chance to become members of the interactive community of “loyal Tit-Bitites”: a bond of fellowship aiming to “recreate a sort of pre-industrial social model of mutual responsibility”.<sup>7</sup> Furthermore, Newnes’s community was a secularized one, rather than a religious or political one and had no proselytizing strains.

Besides letters and competitions, readers were actively involved in the “making” of the magazine by means of their “original contributions”. They were encouraged to enter a variety of competitions that offered money prizes for the best jokes, anecdotes, short stories, quizzes and “treasure hunts”. The result was a broad range of styles used by hundreds of prize winners in their original stories, which were often mere imitations of bestselling authors of the times. Consequently *Tit-Bits* provided Joyce with a gallery of literary persiflage that he would have loved. In addition, it had its own distinctive quality in the language of advertising.

*Tit-Bits* offered its readers and contributors the creative freedom of an open text. It was this structure, with its many different voices, that Joyce developed in *Ulysses*’s community of speech, a treasure trove for a writer who had in mind

6 A selection of these has been digitized by the British Museum and is available at its web site accessed 6 December 2016: [http://www.britishmuseum.org/research/collection\\_online/search.aspx?searchText=%22march+of+intellect%22](http://www.britishmuseum.org/research/collection_online/search.aspx?searchText=%22march+of+intellect%22).

7 Kate Jackson, “George Newnes and the ‘Loyal Tit-Bitites’: Editorial Identity and Textual Interaction in *Tit-Bits*”, in *Nineteenth-Century Media and the Construction of Identities*, eds. Laurel Brake, Bill Bell and David Finkelstein (New York: Palgrave, 2000), 17.

to write a book where each chapter would have a different style, if not different styles within itself. The magazine's initial title, *Tit-Bits from All the Most Interesting Books, Periodicals and Newspapers in the World*, soon changed to *Tit-Bits from All the Most Interesting Books, Periodicals and Contributors in the World*, and from the 1930s onward it was *Tit-Bits for Great Fun and Splendid Prizes*.

Although it was designed for the masses, *Tit-Bits* captured the interest of intellectuals and writers from the very beginning, not least James Joyce who cherished reading it all his life.<sup>8</sup> Initially, the title of this penny weekly must have caught Joyce's interest: "Titbit" means a small piece of tasty food, or a small and particularly interesting item of gossip or information; and "tit" means tender, young girl, is slang for a woman's breast and (British informal) for a foolish person.<sup>9</sup>

### The Tit-Bitites Community

Joyce's family may have been among the earliest members of the so called "Tit-Bitites" "discursive community". It would be hard to call James's father, John Stanislaus Joyce, a bookish man. One of the very few novels that he supposedly read was *The House by the Churchyard* by Joseph Sheridan Le Fanu. We also know that his most cherished readings were penny weeklies, most of all *Tit-Bits* and *Answers*. He used to spend a great deal of time taking part in competitions organized by these papers, hoping to win a "crisp five pound note" like Ben Dollard in "Sirens": "Decent soul. Bit addled now. Thinks he'll win in *Answers*, poets' picture puzzle. We hand you crisp five pound note" (*U* 11.1023–24).

John Wyse Jackson and Peter Costello report that Joyce told his friend Eugene Sheehy that, on his college application form under "occupation of father", he had put "going in for competitions".<sup>10</sup> Even if it was only a joke, that was what John Stanislaus Joyce used to do, trying to win cash prizes wherever possible.

8 Throughout the literature of the time, references to *Tit-Bits* are widely to be found, for example in Kipling's *The Finest Story in the World*, H.G. Wells's "*The First Men in the Moon*", or Orwell's "*Animal Farm*". In *New Grub Street*, George Gissing mocks journals like *Tit-Bits* in his description of the new periodical *Chit-Chat* (a thinly veiled analogue of *Tit-Bits*), whose articles were supposed to contain "bits of stories, bits of description, bits of scandal, bits of jokes, bits of statistic, bits of foolery" and were to be no longer than "two inches"; George Gissing, *New Grub Street* (London: Smith Elder, 1891), 232.

9 *OED Online*, accessed 6 December 2016, <http://oed.com>.

10 John Wyse Jackson and Peter Costello, *John Stanislaus Joyce: The Voluminous Life and Genius of James Joyce's Father* (New York: St. Martin's Press, 1998), 213.

This makes it more than likely that copies of *Tit-Bits* were to be found in Joyce's many dwellings in Dublin, from the middle-class ones of his early youth to the miserable ones in the north inner city of his early twenties. *Tit-Bits* was a steadfast presence in Joyce's homes where he grew up reading it, as highlighted by Joyce's brother Stanislaus in *My Brother's Keeper*: "That *Titbits* paper' was the only one my father used to read for general culture"<sup>11</sup> and in Joyce's mind this penny weekly must have been closely associated with the figure of his father, the memory of his voice and the flow of jokes, anecdotes and stories he used to tell in Dublin pubs.

*Tit-Bits* provided John Stanislaus Joyce not only with a good stock of anecdotes and jokes but also with a good source of prize games, and "competitions" were precisely the means George Newnes used to gain the loyalty of his readers. In exchange he offered them a sort of complicity pact, sealed with valued prizes. Amongst the biggest prizes ever offered was a "*Tit-Bits* Villa" in 1883 for the best Christmas story (max. 3000 words), consisting of a seven-room freehold house, plus bath, scullery and cellar. The villa became for many years a sightseeing destination for hundreds of *Tit-Bits* readers and was widely referred to in the pages of the magazine for many years to come.<sup>12</sup> We may suppose that some recollections of those ads for the "*Tit-Bits* Villa" may have found their way into the description of "Bloom Cottage. Saint Leopold's. Flowerville" in "Ithaca" (*U* 17.1580), which might have resembled it closely, both suggesting a dream of domestic bliss.

### What's New in "an old number of *Titbits*"?

If perception is interpreted as impressions occurring when "remembered" (sometimes many years later), then memory is nothing else than an active process that steadily produces new perceptions. How does this process work in regard to James Joyce's recollections of the popular press? A good example is the competition "Prize Tit-Bit for an Original Complete Story". In 1888 *Tit-Bits* published an advertisement inviting "litterateurs" to submit their stories to the paper and, a year later, the competition was first introduced. Each winning text, usually three to five columns long, was traditionally preceded by the following ritual formulation: "The following has been judged by the Arbitrators

11 Stanislaus Joyce, *My Brother's Keeper: James Joyce's Early Years*, ed. Richard Ellmann (London: Faber and Faber, 1958), 106.

12 Hulda Friederichs, *The Life of Sir George Newnes, Bart.* (London: Hodder and Stoughton, 1911), 87.



to be the best story sent in, and has therefore gained the prize. Payment at the rate of One Guinea per column has been sent to the author"; this was followed by the name and address of the lucky winner.

Some contributors were frequent "Prize Tit-Bit" winners, like Mr John J. Armstrong from Birmingham or Mr R.E. Young from Stoke Newington, but among them there is a name that catches the eye because of its exceptional frequency: Mr Philip Beaufoy. In fact, between January 1897 and December 1904, Mr Philip Beaufoy was the winner of the "Prize Tit-Bit for an Original Complete Story" competition an astonishing twenty-eight times.

Philip Beaufoy's identity has finally been established as that of Philip (Zaleg) Bergson (1871–1947).<sup>13</sup> Philip Beaufoy, also known as Philip Beaufoy Barry, beside being a compulsive "Prize Tit-Bit" writer and subsequently the "Winner of the George Newnes Gold Medal for Fiction", was a journalist, a writer of books for children and of a number of handbooks of practical hints, such as *How to Succeed as a Writer*,<sup>14</sup> *Sinners Down the Centuries*<sup>15</sup> or *The Secret Power: A Handbook to the Art of Living*.<sup>16</sup> Like his father, Michael Bergson,<sup>17</sup> Philip was a musician and he wrote the lyrics for his father's composition "Firelight Visions" for soprano or tenor in B flat. He had four brothers and four sisters. All this also means that Philip Beaufoy was none other than the brother of the artist and occultist Moina Mathers, wife of Samuel Liddell "MacGregor" Mathers, and of the Nobel prize-winning Henri-Louis Bergson, one of the leading philosophers of the early twentieth century, whose work played a major role in the creation

13 Information on Philip Beaufoy's identity has been divulged by John Simpson, who explains that the real identity of Philip Beaufoy was revealed in a legal notice published in the *London Gazette* and the (London) *Times* by his executors shortly after his death in 1947: "Philip Bergson deceased. Pursuant to the Trustee Act 1925 All persons having claims against the ESTATE of PHILIP BERGSON, also known as PHILIP BEAUFOY also known as PHILIP BEAUFOY BARRY late of Heathfield Hotel Guildford Street w.c.1, formerly of 31 Regent Square, w.c.1, the Stage Guild, 9 Great Newport Street, w.c.2 and the O.P. Club, 3, King William Street, w.c.2. who died on the Nineteenth day of January 1947 are required to send particulars thereof in writing to the Trustee Department Barclays Bank Limited, 27, Regent Street, S.W.1.", from *The Times*, 25 April 1947, p. 1; "Philip Beaufoy and the Philosopher's Tone", *James Joyce Online Notes*, accessed 6 December 2016, <http://www.jjon.org/jjoyce-s-people/beaufoy>.

14 London: Allen & Unwin, 1927.

15 London: Jarrolds, 1929.

16 London: 1927.

17 Michael Bergson (Warsaw 1820 – London 1898) was a pianist and composer. A pupil of Chopin, he lived in Switzerland, France, Italy and England. He wrote operas, songs, piano-forte sketches, and the *Scena ed aria* for clarinet, played by military bands throughout the world.

of James Joyce's "stream of consciousness" technique.<sup>18</sup> It is unlikely that Joyce was aware of the real identity of a man whose name must have caught his attention while reading it in a late Victorian penny weekly. What I want to do is to examine how Joyce memorized and subsequently used in *Ulysses* a name and address that he had read in Dublin around 1900 in *Tit-Bits*.

The "Prize Tit-Bit" first appears near the end of the "Calypso" episode in a famous passage concerning Bloom's morning habits in the "jakes"<sup>19</sup> (*U* 4.494): "A paper. He liked to read at stool. Hope no ape comes knocking just as I'm. In the tabledrawer he found an old number of *Titbits*" (*U* 4.465–67). Then after a few lines:

Asquat on the cuckstool he folded out his paper, turning its pages over on his bared knees. Something new and easy. No great hurry. Keep it a bit. Our prize titbit: *Matcham's Masterstroke*. Written by Mr Philip Beaufoy, Playgoers' Club, London. Payment at the rate of one guinea a column has been made to the writer. Three and a half. Three pounds three. Three pounds, thirteen and six.

*U* 4.500–105

Leopold Bloom reads on and on, "seated calm above his own rising smells" (*U* 4.512–13). After finishing both his activities he envies "kindly Mr Beaufoy", wondering if he too could win a prize titbit for a "sketch" or a story signed by Mr and Mrs L.M. Bloom (*U* 4.516, 518). Eventually, after some afterthought: "He tore away half the prize story sharply and wiped himself with it" (*U* 4.537).

As a matter of fact, the "Prize Tit-Bit" for an "Original Complete Story" was of direct interest to James Joyce; it belonged to his storage of personal, subjective memories. Richard Ellmann reports Stanislaus Joyce's account that, while a student at Belvedere in 1893, Joyce wrote a story for *Tit-Bits* called "Matcham's Masterstroke" (*JII* 50). The story, which was about a fake Russian diplomat, a Nihilist and a charming "laughing witch", was never published (maybe also because of its allusive title). Instead, in the 1 May 1897 issue, *Tit-Bits* published

18 Perusing Philip Bergson's literary production, one is compelled to think that he must have been a real source of embarrassment for his genial brother, which might also explain the decision to write under pseudonyms.

19 In using the noun "jakes" Joyce may have had in mind the Elizabethan wordplay between "a jakes" (for privy) and Ajax, the Homeric Greek warrior, a wordplay treasured by William Shakespeare in his only play with an Homeric background, *Troilus and Cressida*, in relation to the "blockish" character of the Ajax opposed to the "wise" Ulysses. It may be interesting to note that, in the 1930s, ajax became the brand of a popular toilet cleaning product.

a "Prize Tit-Bit" story based on a similar subject entitled "For Vera's Sake", for which: "Payment at the rate of one guinea per column has been sent to Mr. Philip Beaufoy, Playgoers' Club, Strand. w.c.". The young Joyce must have been understandably upset, but his "Matcham's Masterstroke" went on to become a private family joke and provided material for his master-piece.

Joyce was not the only writer who had a story rejected by the *Tit-Bits* arbiters. Many writers of the time tried to win a "Prize Tit-Bit" without success. For example, Virginia Woolf's rejected *Tit-Bits* story was later to become the novel *The Voyage Out*. It's a pity that there are no *Tit-Bits* archives left, as they may have provided us with valuable information.<sup>20</sup>

### The Story of an Obsession

From the moment Leopold Bloom locks himself into the jakes, reads Philip Beaufoy's story and uses it to wipe himself, "Prize Tit-Bit" becomes for him not only toilet paper but also the allegory of a successful life. In fact, Bloom sees winning a "Prize Tit-Bit"<sup>21</sup> as the answer to all the humiliations and defeats in the world, and not only for himself. For example, in "Eumaeus" he dashes through a brilliant possible future for Stephen Dedalus as well: "All kinds of Utopian plans were flashing through his (B's) busy brain, education (the genuine article), literature, journalism, prize titbits" (*U* 16.1652–53). Moreover, in "Sirens", we see Bloom writing a letter to Martha Clifford. After having used the blotting paper, he wonders: "Blot over the other so he can't read. There. Right. Idea prize titbit. Something detective read off blottingpad. Payment at the rate of guinea per col. Matcham often thinks the laughing witch" (*U* 11.901–3).

20 Vanessa Bell wrote this remembrance for a reading at the Memoir Club after Virginia Woolf's death: "I think it must have been a good deal later that she sent a short story to *Tit Bits*, keeping it a deadly secret from all but me. *Tit Bits* was our favourite weekly, which we used to buy together with 3d worth of Fry's Chocolate, taking both to Kensington Gardens to read and eat together, lying in the grass under the trees on summer afternoons. The story was refused – as far as I remember, it was a wildly romantic account of a young woman on a ship – and the secret kept till this day".

Vanessa Bell, "Notes on Virginia's Childhood", in *Interviews and Recollections*, ed. John Henry Stape (Iowa: University of Iowa Press, 1995), 8.

21 Bloom's desire to have a story published by *Tit-Bits* recalls "A Little Cloud" in *Dubliners* where Little Chandler also desires to see one of his unwritten poems published in a London paper, but for both it will remain an unrealised dream.

Later on, in “Nausicaa”, after having met Gerty, Bloom is still obsessed with “Prize Tit-Bit”: “*The Mystery Man on the Beach*, prize titbit story by Mr Leopold Bloom. Payment at the rate of one guinea per column” (U 13.1060–61). When asked his profession and trade in “Circe”, Bloom declares himself to be an “author-journalist”, who is “bringing out a collection of prize stories of which [he is] the inventor” (U 15.802–3). Finally, if we assume that, in “Eumaeus”, the narrating voice is heavily co-edited by Bloom, we may read the episode (a pastiche of literary Victorian styles) as Poldy’s own draft for a “Prize Tit-Bit original story”. In fact, in the middle of the night, after the adventurous flight with Stephen from Bella Cohen’s bordello to the cabman’s shelter, Bloom thinks:

To improve the shining hour he wondered whether he might meet with anything approaching the same luck as Mr Philip Beaufoy if taken down in writing suppose he were to pen something out of the common groove (as he fully intended doing) at the rate of one guinea per column. *My Experiences*, let us say, in a *Cabman’s Shelter* (U 16.1227–31).

The “palefaced” Philip Beaufoy reappears, in dandy-like attire, in a long passage in “Circe” (U 15.814ff.) carrying “a large portfolio labelled *Matcham’s Masterstrokes*” and accusing Bloom of being “A plagiarist. A soapy sneak masquerading as a *littérateur*” but also a “funny ass” and a “low cad”. Beaufoy then produces from his portfolio a specimen of his “Prize Tit-Bit” story “disfigured by the hallmark of the beast”, the “damning evidence” of Bloom’s “moral rottenness” (U 15.842–45). Beaufoy is mentioned for the last time in “Ithaca” when Bloom is once more obsessed about “certain possibilities of financial, social, personal and sexual success” (U 17.650, 646–47).

### The Dandy’s Address

As we have already noticed, the formulaic incipit of “Prize Tit-Bit” contained the winner’s name, surname and address. This information was supposed to be true to fact. Beaufoy’s surname recalls references to a Huguenot ancestry and, in addition, *beau* evokes beauty, a companion or lover, a dandy or a fop, and *foy* a feast, a farewell gift or drink as well as faith or foyer. In Bloom’s mind Beaufoy’s name is sometimes also confused with that of Mrs Purefoy. So, it is a name that suggests a happy occurrence, an inviting foyer, but also the theatrical role of the buffo or “buffoon”.

From his first winning story, published in January 1897, to his last, published in December 1904, Beaufoy kept giving slightly different addresses: “Playgoers’

Club, Strand, w.c." (in 1897) – "Playgoers' Club, Strand" (from 1898 to February 1901) – "Playgoers' Club, Strand, w.c." (August 1901) – "Playgoers' Club, Clement's Inn, w.c." (from October 1901 to December 1901) – "Playgoers' Club, Strand, w.c." (in June 1902) – "6, Clement's Inn, w.c." (from November 1902 to December 1904).<sup>22</sup> However, these original addresses differ slightly from the address given in "Calypso", in the story that Leopold reads in the jakes: "Playgoers' Club, London" (*U* 4.503).<sup>23</sup>

What catches the eye when reading the addresses is that almost all of them have the post code for the Western Central area of London. Here we can see how Joyce's "symbolic memory" works in regard to the perception of images or, in this case, of the abbreviation of the w.c. I would like to suggest that one of the reasons why Joyce may have decided to use Philip Beaufoy's name, among hundreds of other "Prize Tit-Bit" winners, lies in his address, a "portmanteau word" which he was able to link with a cluster of meanings.

Leopold Bloom chooses to read his paper in an outside toilet, in other words, in a w.c. – a Water Closet – and all the readers who are "watching" the scene are like members of a "Playgoers' Club" (people who go – frequently – to theatrical performances). In other words, Mr. Philip Beaufoy ushers the readers into the foyer of a voyeurs' club.

The semantic cluster expands even further. In fact, that "palefaced" "bachelor", as Bloom calls Beaufoy in "Circe" (*U* 15.814, 857), writes "Matcham's Masterstroke" stranded, as it were, in the w.c.: in other words, his writing could be the idle product of a furtive act performed in a privy.<sup>24</sup>

It is not the first time that Joyce made a joke about the Water Closet, either. As "wātāklāsāt" the w.c. is listed together with "tālāfānā, ālāvātār, hātākāldā" and "wātāklāsāt" among the "modern home comfort[s]" in the "Cyclops" episode (*U* 12.353–54), and Alessandro Francini Bruni wrote in his farcical portrayal of his friend that Joyce used to say that the English man "provvido e sesquipedale, fornisce al ventre turgido dell'umanità lo strumentario perfetto di un luogo comodo: il Water Closet".<sup>25</sup> Presumably, this is an obsession the

22 See appendix. David Pierce has been very helpful in helping me to find all of Philip Beaufoy's "Prize Tit-Bit" stories.

23 The "Titbits back number" that Bloom finds in the kitchen and that ends "in the bucket" (*U* 15.933–34) could have been that of January 1904 with the "Prize Tit-Bit story" *The Counsel for the Defence* by P. Beaufoy, 6, Clement's Inn, w.c.

24 With different arguments, a similar hypothesis is shared by Margot Gayle Backus in her book *Scandal Work: James Joyce, the New Journalism and the Home Rule Newspaper Wars* (Notre Dame: University of Notre Dame Press, 2013), 166–71.

25 Alessandro Francini Bruni, *Joyce intimo spogliato in piazza* (Trieste: La editoriale libreria, 1922), 31–32. In English, "The English, judiciously practical and ponderous, furnish the over-stuffed stomach of humanity with a perfect gadget – the water closet" (*JJII* 217).

English share with the Romans, as professor MacHugh explains in the “Aeolus” episode, “The Roman ... gazed about him in his toga and he said: *It is meet to be here. Let us construct a watercloset*” (*U* 7.491–95). As a young aspiring writer in Dublin, James Joyce must have been quite struck by the name and address of his rival Philip Beaufoy, so much so that he treasured both in his memory for decades, before making them synonymous with success years later in *Ulysses*.

### “Mastermind” Quiz Show

For Joyce, “Prize Tit-Bit” was not the only appealing section of *Tit-Bits*. Besides the paper’s general concept, there were other sections of *Tit-Bits* that caught his attention and subsequently shaped his recollections, such as the “Medical & Legal Advice”, the “*Tit-Bits* Inquiry” and the “Competitions” columns.

In response to the great number of practical questions regarding legal or medical matters, George Newnes had launched the column “Medical & Legal Advice” which was written by professionals. We can find its wording in *Ulysses*, almost verbatim, in a passage of “Circe”, where Jimmy Henry offers “Free medical and legal advice” (*U* 15.1629–32). On the other hand, the “Competitions” column challenged *Tit-Bits* readers with every kind of contest and prizes ranging from twenty guineas to a free holiday in Paris. You could win a “£20 Bank of England Note” for the highest number of anagrams you could make with the words of the poem “The Burial of John Moore” (by Charles Wolfe): “Slowly and sadly we laid him down”;<sup>26</sup> or from Henry Wadsworth Longfellow’s “The Village Blacksmith”: “Toiling, – rejoicing, – sorrowing / Onward through life he goes”.<sup>27</sup> These are poems that play with alliterations just as Joyce does at the end of “The Dead” or in many of his poems (“falling softly”, “softly falling”, “falling faintly”, “faintly falling”) or (“fading”, “dissolving”, “dwindling”). Bloom also shows a taste for anagrams and acrostics when, in “Ithaca”, he plays with his own name (*U* 17.404–16).

Finally, the “*Tit-Bits* Inquiry” column featured a wide range of questions and answers from many scientific fields such as physics, botany, chemistry, astronomy, technology, etc. Competitors had three months to submit their answers and could win ten guineas. The kinds of questions were, for example, whether a lake of sulphuric acid exists, what the human body is made of, or whether the Bible is used for trading purposes.

Joyce may have had various sources of inspiration for the “question and answer” style of Ithaca: the catechism, new journalism interviews, police

<sup>26</sup> *Tit-Bits* (20 January 1904).

<sup>27</sup> *Tit-Bits* (13 February 1904).

interrogations or advertising slogans in the form of open questions, but we may include the possibility that this episode is also based on the "*Tit-Bits* Inquiry" column; at least in the case of questions such as, "What in water did Bloom ... admire?" (*U* 17.183–84) or in the inquiry about Bloom's "demonstration" of "various constellations" (*U* 17.1040–41) or, even more so, in the case of its pseudo-scientific answers to questions like, "How was a glyphic comparison of the phonic symbols of both languages made in substantiation of the oral comparison?" (*U* 17.731–32).

It is difficult not to draw a comparison between the joy that a *Tit-Bits* reader must have experienced in solving these rebuses and quizzes (and maybe winning a prize) and the satisfaction Joyce readers experience when we are able to recognise and understand one of Joyce's wordplays, puzzles, complicated patterns or semantic clusters.

To sum up, however, what distinguished *Tit-Bits* was the idea to give an "Everyman or Noman" (*U* 17.2008) like Leopold Bloom a chance to contribute in the making of a magazine. Everyone was welcomed and encouraged to express themselves in writing "original" stories or in solving anagrams, inquiries or whatever George Newnes was inventing.

The Great War brought changes to *Tit-Bits* as it did to everything else in the world. The relationship between the reader and the editor became more anonymous. As its new title, *Tit-Bits for Great Fun and Splendid Prizes*, suggested, the reader was no longer the creative co-star that had made the paper unique during the previous forty years. "The Prize Tit-Bit for an Original Complete Story" disappeared and its place was taken by a new column of illustrated jokes named, significantly, "SMILE AWHILE and life's worth-while, because you smile".<sup>28</sup>

In the decades after the 1920s, even the traditionally light tone of *Tit-Bits* couldn't conceal the reality of a declining empire in search of certainties and a new identity. Nonetheless, James Joyce was still a faithful "Tit-Bitite". In fact, we still find references to *Tit-Bits* in his letter to Frank Budgen on 9 September 1937 (*Letters I* 396), which confirms that he was still reading and using *Tit-Bits* as a source of inspiration during the late 1930s. In this letter, Joyce refers to old numbers of *Tit-Bits* that Budgen had sent him and he writes that, eventually, he should become a subscriber to *Tit-Bits*.

What is more, Joyce may have had a special reason to be afraid of missing issues of his beloved paper during that summer of 1937. In fact, from 5 June the magazine began the serialization of a new "*Tit-Bits* Special Fiction Feature": the luridly illustrated "Vengeance Goes to Sea", written by an anonymous

<sup>28</sup> *Tit-Bits* (3 January 1920).

SINBAD ... a name that awakens the memory of Leopold Bloom's late night friends that accompany him in the realm of sleep.

In spite of the same old green cover full of ads, *Tit-Bits* was no longer the peculiar Victorian penny weekly of the past that had provided Joyce with so many fertile memories but, nonetheless, even in the 1930s it was still an inspiring reading for him, full of curiosities and strange news.

### *Photo Bits*

Another penny weekly that played a great role in Joyce's personal life and in the narrative of *Ulysses* was *Photo Bits: Up to date, Bright, Sketchy, Smart, Witty, Pictorial, Pithy, Original, Spicy*, as its title stated. It was launched in 1884 by W. Lucas with the title *Illustrated Tid-Bits*, renamed *Photo Bits* in 1898, and from 1916 it was called *Bits of Fun*. For its time, *Photo Bits* was a very original publication, classified as a "comic paper" in contemporary press directories, but in reality it was more of what could be termed a soft porn magazine. References to *Photo Bits* occur in "Calypso", "Nausicaa", "Circe", "Ithaca" and "Penelope".

In the editorial of its first number we read that it aimed "to be the cocktail of the press.... Sparkling 'Pick-me-up', pretty in appearance and reviving in effect".<sup>29</sup> It was a miscellany of slightly indecent photos, gossip from the stage, fashion and society news. It also included short stories, comic pieces, drawings and sketches of showgirls and stars from the music hall and the pantomime, jokes and competitions. All contributions were editorial.

The pictures published in *Photo Bits* were not explicitly pornographic or obscene but, like everything else in the paper, shared a cheeky and uninhibited flair that contributed to the paper's erotic allure. The majority of the photos showed women *en travesti*, of the tom-boyish type, wearing "French" bathing suits, trousers, military uniforms or dressed for a gala, in the style performed by the misses Bellingham, Barry and Talboys in "Circe". Often the subjects were photographed in provocative poses, smoking, jumping, dancing, fencing, pirouetting, in ways that would show their "lingerie", legs, bloomers and pants, similar to Gerty McDowell in "Nausicaa": "...and she leaned back" and "the garters were blue to match on account of the transparent and they all saw it" (U 13.715–17).

Standard features of *Photo Bits* were "The Belles of the Halls of Mirth and Song", "Bathing Beauties" and "Chorus Girls at the Seaside", images that recall Harry B. Norris's song "Seaside Girls", often quoted by Joyce, also in reference to Bloom's daughter, Milly. A group of girls on a shore is also a recurring theme

29 *Photo Bits* (9 July 1898).



of late Victorian ads – a fact that Bloom, as an advertising canvasser, was well aware of – and Gerty, Edy and Cissy fit perfectly into the frame: “The three girl friends were seated on the rocks, enjoying the evening scene and the air which was fresh but not too chilly” (*U* 13.9–10).

In *Photo Bits* there were also hints of fetishism and sadomasochism, which may in part explain Leopold's interest in the paper, or possibly Molly's distaste for it: “Im glad I burned the half of those old Freemans and Photo Bits leaving things like that lying about hes getting very careless and threw the rest of them up in the W C” (*U* 18.600–602).

Joyce's use of *Photo Bits* hints at some traits in Leopold's character and his sexual fantasies. The magazine also offered him a number of clichés which resurface in “Circe” and in characters like Gerty McDowell and Molly Bloom.

This kind of titillating men's magazine was the ideal target for those concerned about social “purity”, and its editors often faced arrest and prosecution – a fact Joyce was well aware of. His steadfast interest in this spicy penny weekly is documented in his correspondence with Budgen of September and October 1920, when he was in Trieste working on the “Nausicaa” episode, and where he writes, “Thanks for letter and papers. The latter very useful, especially *Bits of Fun* of which send me any back numbers you can find” (*Letters I* 144); and a month later, “I perceive the editor of B of F (a Jew by his name) has been up before the beak and fined so whatever else in that way you send had better be enclosed in a copy of the *Christian Hero* or some such paper” (*Letters I* 148). Joyce also explained to Budgen in 1920 that “*Nausicaa* is written in a namby-pamby jammy marmalady drawery (alto la!) style with effects of incense, mariology, masturbation, stewed cockles, painter's palette, chitchat, circumlocutions...” (*Letters I* 135), thus revealing how much he owed to this magazine.

### A Nymph in My Bedroom!

This periodical was equally cherished by the lower strata of the late Victorian middle class, also because of the coloured reproductions of paintings which the paper offered “free gratis”. The “Great Gift Pictures” offered by *Photo Bits* between 1898 and 1909 were colour reproductions of works painted by minor artists, of very low artistic value, printed on “cheap pink paper that smelt of rock oil” (*U* 15.3248) as the Nymph describes it in “Circe”.<sup>30</sup> Bathing nymphs

30 “Three handsome works of art from the Paris Salon” came already with the Xmas issue of 1898, but only from 1902 till 1909 did it present “free gratis *Great Gift Pictures* at regular intervals without extra charge” as a supplement to the summer and Christmas issues and to special Salon issues.

were a recurring subject because it gave amateurs an excuse to paint naked women. A similar subject, Greek beauties draped in light peplums, was often used in Victorian ads, especially for soap and the like.

James Joyce must have treasured the memory of those “handsome works of art” seen in old issues of *Photo Bits* because, many years later, we find one of them in the pages of *Ulysses*. In “Calypso” we see Bloom wondering over a picture that hangs over his bed:

*The Bath of the Nymph* over the bed. Given away with the Easter number of *Photo Bits*: splendid masterpiece in art colours. Tea before you put milk in. Not unlike her with her hair down: slimmer. Three and six I gave for the frame. She said it would look nice over the bed. Naked nymphs: Greece: and for instance all the people that lived then.

U 4.369–73

Although a reproduction of a painting entitled “Bath of the Nymph” was never offered in an Easter number of *Photo Bits*, a December 1905 issue sported this ad:

The twelve-colour plate is pronounced by the Press and Public alike to be A Superb Work of Art. Neatly framed, it is a handsome addition to any collection of pictures. Hung in a bedroom it has a warm, cosy effect. Hung anywhere, it cannot fail to delight the eye.

Once again Joyce gives us a lot of information here about Leopold Bloom's social position and aspirations, as Tess Marsh points out:

To hang a *Photo Bits* supplement in one's bedroom was evidence, it would seem, of the most discerning taste. Joyce would have appreciated the double value of this inference in his description of Leopold and Molly; it sets them firmly in the lower middle class and lightly mocks the pretensions of that class.<sup>31</sup>

The Nymph Calypso, this allegory of “bad taste”, reappears in “Circe” (U 15.3239ff.) in a sort of *tableau vivant*, where she accuses poor Leopold of having kissed her “in four places” (U 15.3264) and where, while addressing him as a mere “Mortal!”, she describes perfectly the paper she came from:

31 Tess Marsh, “Is There More to *Photo Bits* Than Meets the Eye?” *James Joyce Quarterly* 30, no. 4 (1993): 882.

Mortal! You found me in evil company, highkickers, coster picnicmakers, pugilists, popular generals, immoral panto boys in fleshtights and the nifty shimmy dancers, La Aurora and Karini, musical act, the hit of the century. I was hidden in cheap pink paper that smelt of rock oil. I was surrounded by the stale smut of clubmen, stories to disturb callow youth, ads for transparencies, truedup dice and bustpads, proprietary articles and why wear a truss with testimonial from ruptured gentleman. Useful hints to the married.... Rubber goods. Neverrip brand as supplied to the aristocracy. Corsets for men. I cure fits or money refunded. Unsolicited testimonials for Professor Waldmann's wonderful chest exuber. My bust developed four inches in three weeks, reports Mrs Gus Rublin with photo.

U 15.3245-59

At the end of the "Circe" episode the real nature of the (revisited) Nymph is revealed when the plaster cast cracks and "a cloud of stench" (U 15.3469-70) emerges from it. The last image we have of the nymph is in the "Ithaca" episode, where she is referred to as the mythical goddess Odysseus refused to marry: "A nymph immortal, beauty, the bride of Noman" (U 17.2010-11).

### Fateful Ads

As the Nymph points out, the last of the thirty-two pages of *Photo Bits* were full of all kinds of advertising, such as "personal-ads", pills against impotency or venereal diseases, condoms, pseudo-pornographic publications such as *Rosario*, or the *Female Monk* or *Flagellation & the Flagellants*, a 544 page volume with more than twenty photographs.

This is just the kind of merchandise that Bloom is browsing for in the baskets of a second-hand bookshop while looking for a novel to take to Molly: "Mr Bloom turned over idly pages of *The Awful Disclosures of Maria Monk*,<sup>32</sup> then of Aristotle's *Masterpiece*" (U 10.585-86). Memory plays funny jokes in Molly's mind when, in "Penelope", she wrongly refers to "Aristotle's *Masterpiece*" as the "Aristocrats Masterpiece": "like those babies in the Aristocrats Masterpiece he brought me" (U 18.1238-39).

While browsing among old issues of *Photo Bits* at the British Library, my attention was drawn to an ad for a quack remedy, so typical in Victorian times,

32 References to Maria Monk's "disclosures" appear also in "A Little Cloud", written in Trieste in 1906, a short story full of hints to the kind of doubtful literature regularly advertised in *Photo Bits*.

and to a peculiar coincidence. It is interesting that on 7 August 1909 Joyce wrote to Nora Barnacle “you made me a man” (*SL* 159), referring to their meeting on 16 June 1904, and that “made me a man” also recalls a recurring advertisement published by *Photo Bits* at the turn of the century. It is a popular advert for an American import product: the Ajax Tablets that appeared on the last pages of *Photo Bits* from September 1898 on:

MADE ME A MAN. AJAX TABLETS positively cure all Nervous Diseases – Failing Memory, Impotency, Sleeplessness, &c., caused by Abuse or other excesses and indiscretions. They quickly and surely restore Lost Vitality in old or young, and fit a man for study, business, or marriage. Prevent Insanity and Consumption if taken in time. Their use shows Immediate Improvement, and effects a CURE where all others fail. Insist upon having the genuine Ajax Tablets. They have cured thousands and will cure you. We give a positive written guarantee to effect a cure in each case or money refunded. Price 2/9 per box, or six boxes (full treatment) for 14/. Mailed in plain wrapper upon receipt of price. *Circular free*. Ajax Remedy Co., B55, 114 Thrush St., Walworth, London, S.E.<sup>33</sup>

Let's go back to the autumn of 1898: Joyce had enrolled at University College, Dublin, and his best friends and colleagues were J.F. Byrne, Francis Skeffington and Vincent Cosgrave. *Photo Bits* was exactly the kind of magazine likely to be commented on among young male friends. A slogan like that cannot have failed to capture their attention.

I take the liberty to presume that the slogan “MADE ME A MAN” could have been in Joyce's mind when Nora first appeared in his life and that years later, declaring to Nora, “you made me a man”, in a decisive moment of his life in the middle of a love crisis, Joyce may have chosen to entrust a message of great importance not to a song or a poem, but to a concise and condensed slogan from an advertisement for potency pills read a decade before in the popular weekly *Photo Bits*.

In a way it is what Gabriel Conroy does in the last pages of “The Dead”, where his turmoil of sentiments is conveyed in a sentence that he remembers having read in that day's weather forecast in the evening newspaper: “Yes, the newspapers were right: snow was general all over Ireland” (*D* 15.1605–66) – a commonplace phrase, repeated by the mass-media on an uncommon and extraordinary, snowy day.

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33 *Photo Bits* (10 September 1898).

Equally, it is what Leopold Bloom does in “Circe”, where his uneasiness, his anxiety is conveyed through a sentence recollected from the now well-known Plumtree’s Potted Meat jingle: “The home without potted meat is incomplete” (U 15.495–596). These slogans, recalled from newspapers, are transformed by Joyce, conferring on them not only a lyric aura, but also a multiplicity of symbolic meanings.

### Conclusions

James Joyce was a mediator of the late Victorian popular memory. Recollections of mass market periodicals of that time provided him with invaluable working materials. Particularly useful for him was the inclusive, discursive, open-text structure of *Tit-Bits*, a paper he also associated with personal remembrances of his father.

Throughout his life Joyce was a “loyal Tit-Bitite” and (among many other things) it was in *Tit-Bits* that he found a name and address that he would eventually use in *Ulysses*: Mr. Philip Beaufoy, Playgoers’ Club, London.

On the other hand, *Photo Bits* nourished his fantasies with clichés and images of nymphs and uninhibited women. Together, the two publications were influential in reconstructing and establishing the class and cultural milieu of the period through the main character of *Ulysses*, the Victorian Dubliner Leopold Bloom.

We could say, that if *Photo Bits* contributed to making James Joyce a man, *Tit-Bits*, also by rejecting his “original complete story” “Matcham’s Masterstroke”, may have contributed to making him a writer.

### Appendix

List of Philip Beaufoy’s twenty-eight “Prize Tit-Bit Original Complete Stories”, published in *Tit-Bits* (1897–1904). Source: British Library.

- 02.01.1897 “My Last Card: A Baritone Story” – Mr. Philip Beaufoy, Playgoers’ Club, Strand. w.c.
- 06.03.1897 “A Reading-Room Romance” – Mr. Philip Beaufoy, Playgoers’ Club, Strand. w.c.<sup>34</sup>

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34 This story is also published among the “Fifty Prize Stories from *Tit-Bits*” (London: George Newnes, 1908) but it is not signed like the others in the same collection.

- 10.04.1897 "Jack Langley's Over Coat" – Mr. Philip Beaufoy, Playgoers' Club, Strand, w.c.
- 01.05.1897 "For Vera's Sake" – Mr. Philip Beaufoy, Playgoers' Club, Strand, w.c.
- 19.06.1897 "The Jeweler's Mummy" – Mr. Philip Beaufoy, Playgoers Club, Strand, w.c.
- 05.03.1898 "A Cheque Mystery" – Mr. Philip Beaufoy, Playgoers Club, Strand.
- 02.04.1898 "On A Circular Saw: A Timekeeper's Story" – Mr. Philip Beaufoy, Playgoers' Club, Strand, w.c.
- 07.05.1898 "A Millionaire's Cheque: An Ex-Criminal's Story" – Mr. Philip Beaufoy, Playgoers' Club, Strand, w.c.
- 11.06.1898 "The Mablethorpe Mystery: A Detective Story" – Mr. P. Beaufoy, Playgoers' Club, Strand.
- 10.12.1898 "The Tell-Tale Semi-Colon – A Detective's Story" – Mr. P. Beaufoy, Playgoers' Club, Strand (also in *The Storyteller*, 1898, p. 213).
- 31.12.1898 "A Marble Bill Sykes – An Ex-Criminal's Story" – Mr. P. Beaufoy, Playgoers' Club, Strand.
- 21.01.1899 "A Lucky Loop" – Mr. P. Beaufoy, Playgoers' Club, Strand.
- 11.02.1899 "The Percy Street Pillar Box: An Ex-Criminal's Story" – Mr. P. Beaufoy, Playgoers' Club, Strand, w.c.
- 22.04.1899 "A Handshake with Death: An Anarchist Story" – Mr. P. Beaufoy, Playgoers' Club, Strand.
- 04.11.1899 "A Genuine Rembrandt: An Ex-Criminal's Story" – Mr. P. Beaufoy, Playgoers' Club, Strand.
- 23.12.1899 "Dick Darrell's Victoria Cross" – Mr. P. Beaufoy, Playgoers' Club, Strand (Five guinea Christmas Prize, no. 4).
- 10.03.1900 "The Reservist's Chum: An Incident of the Boer War" – Mr. P. Beaufoy, Playgoers' Club, Strand.
- 21.04.1900 "The Split Button: A Detective's Story" – Mr. P. Beaufoy, Playgoers' Club, Strand.
- 17.11.1900 "The Man and the Mesmerist: A Conjuror's Story" – Mr. Philip Beaufoy, Playgoers' Club, Strand.
- 09.02.1901 "The Finale of Act 2: An Actor's Story" – Mr. P. Beaufoy, Playgoers' Club, Strand.
- 17.08.1901 "Wilfrid Mason's Engagement: A Story of the Stage" – Mr. Philip Beaufoy, Playgoers' Club, Strand, w.c.
- 05.10.1901 "Dandy Dick's Device: An Ex-Criminal's Story" – Mr. P. Beaufoy, Playgoers' Club, Clement's Inn, w.c.
- 28.12.1901 "Billie Scott's Eva" – Five Guinea Christmas Prize N. 2 awarded to Mr. P. Beaufoy Playgoers' Club, Clement's Inn.

- 14.06.1902 "Dick Armstrong's Sacrifice" – Mr. Philip Beaufoy, Playgoers' Club, Strand, W.C.
- 01.11.1902 "A Stratagem That Failed" – Mr. P. Beaufoy, 6, Clement's Inn, w.c.
- 07.11.1903 "A Mysterious Post-Card" – Mr. P. Beaufoy, 6, Clement's Inn, w.c.
- 30.01.1904 "The Counsel for the Defence" – Mr. P. Beaufoy, 6, Clement's Inn, w.c.
- 31.12.1904 "Mr Renshaw's Typist" – Mr. P. Beaufoy, 6, Clement's Inn, w.c.