


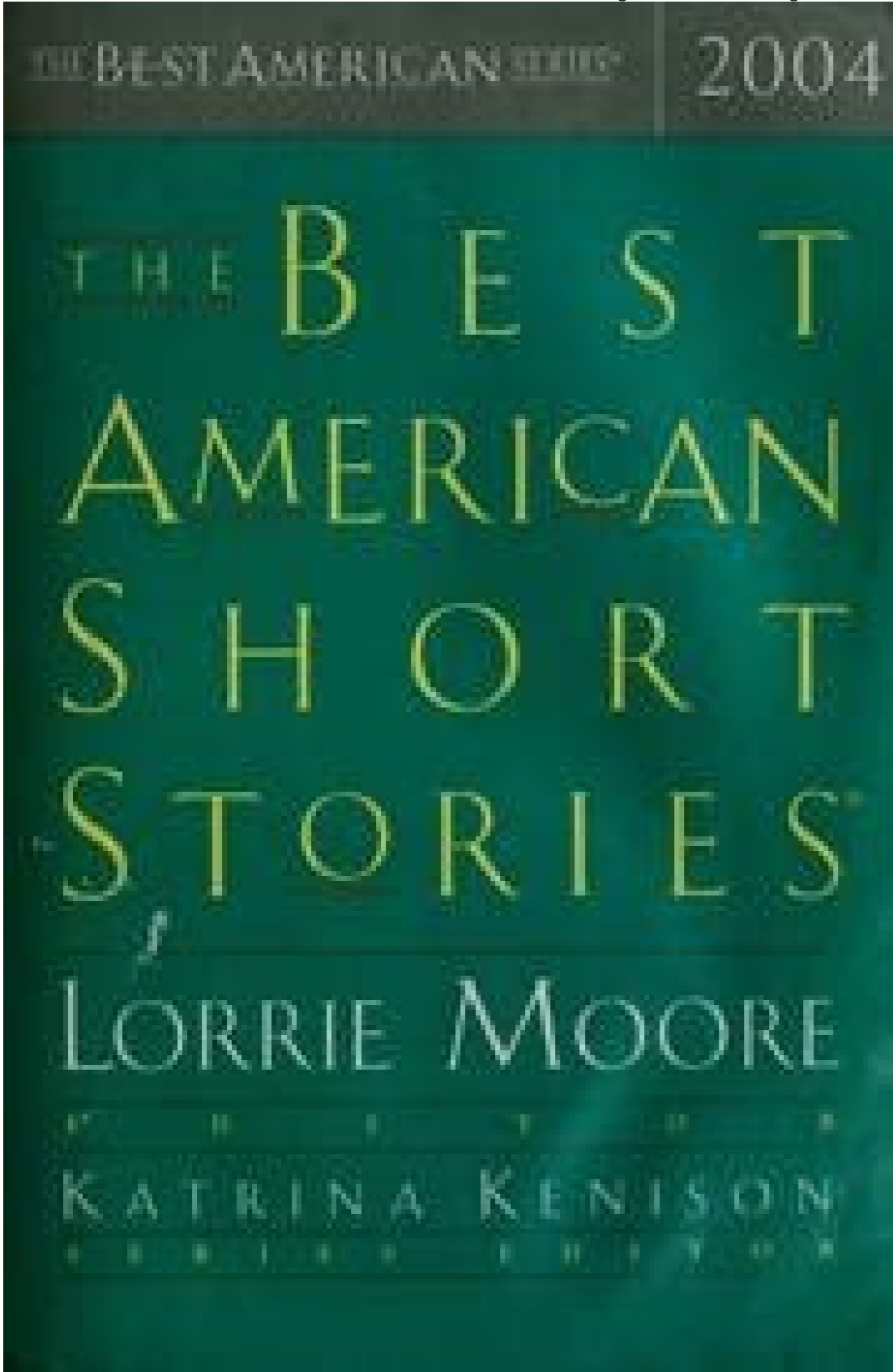
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## Best american short stories 2019 notable

**Best short stories ever. Best american short stories.**

ANTHONY DOERR is the author of the Pulitzer Prize-winning novel *All the Light We Cannot See*. He is also the author of the two story collections *Memory Wall* and *The Shell Collector*, the novel *About Grace*, and the memoir *Four Seasons in Rome*. He has won four O.



Henry Prizes, the Rome Prize, the New York Public Library's Young Lions Award, the National Magazine Award for fiction, a Guggenheim Fellowship, and the Story Prize. Doerr lives in Boise, Idaho, with his wife and two sons. HEIDI PITLOR is a former senior editor at Houghton Mifflin Harcourt and has been the series editor for *The Best American Short Stories* since 2007. She is the author of the novels *The Birthdays* and *The Daylight Marriage*. Annual book anthology *The Best American Short Stories* yearly anthology is a part of *The Best American Series* published by Houghton Mifflin Harcourt. Since 1915, the BASS anthology has striven to contain the best short stories by some of the best-known writers in contemporary American literature. Edward O'Brien The series began in 1915, when Edward O'Brien edited his selection of the previous year's stories. This first edition was serialized in a magazine; however, it caught the attention of the publishing company Small, Maynard & Company, which published subsequent editions until 1926, when the title was transferred to Dodd, Mead and Company. The time appeared to be a propitious one for such a collection. The most popular magazines of the day featured short fiction prominently and frequently; the best authors were well-known and well-paid. More importantly, there was a nascent movement toward higher standards and greater experimentation among certain American writers. O'Brien capitalized on this moment. He was deeply and vocally skeptical of the value of commercial short fiction, which tended to the formulaic and sentimental; he insisted, in introduction after introduction, on the need for a consciously literary development of the short story. He used his selections to reinforce this call. Over the years of his editorship, he drew attention to two generations of American authors, from Sherwood Anderson and Edna Ferber to Richard Wright and Irwin Shaw. Perhaps the most significant instance of O'Brien's instincts involves Ernest Hemingway; O'Brien published that author's "My Old Man" when it had not even been published yet, and was, moreover, instrumental in finding an American publisher for *In Our Time*. O'Brien was known to work indefatigably; he claimed to read around 8,000 stories a year, and his editions contained lengthy tabulations of stories and magazines, ranked on a scale of three stars (representing O'Brien's notion of their "literary permanence"). Though the series attained a degree of fame and popularity, it was never universally accepted. Fans of the period's popular fiction often found his selections precious or willfully obscure. On the other hand, many critics who accepted "literary" fiction objected to O'Brien's occasionally strident and pedantic tone. After his death, for instance, *The New Yorker* compared him to the recently deceased editor of the *Social Register*, suggesting that they shared a form of snobbery. Martha Foley O'Brien died of a heart attack in London in 1941. He was replaced as editor of the series by Martha Foley, founder and former editor of *Story* magazine. O'Brien, who had once called *Story* one of the most important events in literary history since the publication of *Lyrical Ballads*, presumably would have approved the choice. Foley edited the publication, at first alone and then with the assistance of her son, David Burnett, until 1977. These years witnessed both the ascendancy and eclipse of the type of short story favored by O'Brien: writers as diverse as John Cheever, Bernard Malamud, Joyce Carol Oates, and Tillie Olsen offered sharply observed, generally realistic stories that eschewed trite conventions. At the same time, Foley evinced some degree of awareness of the new currents in fiction. Donald Barthelme, for instance, was chosen for *The School* in 1976. Foley also attended to the rise of so-called minority literature, dedicating the 1975 volume to Leslie Marmon Silko, although it has been argued that the series was less perceptive in this area than it might have been. Since 1978 After Foley's death, the publisher—by that time, Houghton Mifflin—elected to take the series in a new direction. Under the guidance of a series editor (Shannon Ravenel 1978–1990, Katrina Kenison 1991–2006, Heidi Pitlor 2007– ), a different writer of reputation would select the contents and introduce the volume each year. The editor would choose the best twenty stories from 120 stories recommended by the series editor. This format has been followed since, although the guest editor has occasionally gone beyond what the series editor recommended (e.g., John Gardner in 1982). In 2002, Houghton-Mifflin made the series part of its broader Best American series. Guest editors of the BASS anthology from 1978 to 1989: 1978: Ted Solotaroff 1979: Joyce Carol Oates 1980: Stanley Elkin 1981: Hortense Calisher 1982: John Gardner 1983: Anne Tyler 1984: John Updike 1985: Gail Godwin 1986: Raymond Carver 1987: Ann Beattie 1988: Mark Helprin 1989: Margaret Atwood Guest editors of the BASS anthology from 1990 to 1999: 1990: Richard Ford 1991: Alice Adams 1992: Robert Stone 1993: Louise Erdrich 1994: Tobias Wolff 1995: Jane Smiley 1996: John Edgar Wideman 1997: Annie Proulx 1998: Garrison Keillor 1999: Amy Tan Guest editors of the BASS anthology from 2000 to 2009: 2000: E. L. Doctorow 2001: Barbara Kingsolver 2002: Sue Miller 2003: Walter Mosley 2004: Lorrie Moore 2005: Michael Chabon 2006: Ann Patchett 2007: Stephen King 2008: Salman Rushdie 2009: Alice Sebold Guest editors of the BASS anthology from 2010 to 2019: 2010: Richard Russo 2011: Geraldine Brooks 2012: Tom Perrotta 2013: Elizabeth Strout 2014: Jennifer Egan 2015: T. C. Boyle 2016: Junot Diaz 2017: Meg Wolitzer 2018: Roxane Gay 2019: Anthony Doerr Guest editors of the BASS anthology since 2020: 2020: Curtis Sittenfeld 2021: Jesmyn Ward 2022: Andrew Sean Greer 2023: Min Jin Lee The Best American Short Stories of the Century; 100 Years of The Best American Short Stories In 2000, John Updike selected 22 unabridged stories from the first 84 annual volumes of *The Best American Short Stories*, and the result is *The Best American Short Stories of the Century*. The expanded CD audio edition includes a new story from *The Best American Short Stories 1999* to round out the century. In 2015, Lorrie Moore served as the guest editor for a centennial anthology from the series, *100 Years of The Best American Short Stories*. See also O.

Henry Award The Best American Short Stories 1986 The Best American Short Stories 1987 The Best American Short Stories 1988 The Best American Short Stories 1989 The Best American Short Stories 1990 The Best American Short Stories 1991 The Best American Short Stories 1992 The Best American Short Stories 1993 The Best American Short Stories 1994 The Best American Short Stories 1995 The Best American Short Stories 1996 The Best American Short Stories 1997 The Best American Short Stories 1998 The Best American Short Stories 1999 The Best American Short Stories 2000 The Best American Short Stories 2001 The Best American Short Stories 2002 The Best American Short Stories 2003 The Best American Short Stories 2004 The Best American Short Stories 2005 The Best American Short Stories 2006 The Best American Short Stories 2007 The Best American Short Stories 2008 The Best American Short Stories 2009 The Best American Short Stories 2010 The Best American Short Stories 2011 The Best American Short Stories 2012 The Best American Short Stories 2013 The Best American Short Stories 2014 The Best American Short Stories 2015 The Best American Short Stories 2016 The Best American Short Stories 2017 The Best American Short Stories 2018 The Best American Short Stories 2019 The Best American Short Stories 2021 The Best American Short Stories 2022 References This article includes a list of references, related reading, or external links, but its sources remain unclear because it lacks inline citations. Please help to improve this article by introducing more precise citations. (August 2014) (Learn how and when to remove this template message) Carlos Baker (1969). Ernest Hemingway: A Life. New York: Scribner's. Jacquelyn Spangler (1997). Edward J. O'Brien: Best Short Stories and the Production of an American Genre. Unpublished dissertation, 1997. William Wilson (1981). "Review of *The Story of Story*". *American Literature* 53 (1981): 151–52. Aaron Sommers (2010). "Short Stories: An Experiment in Misery." External links Official *The Best American Series*, on the Houghton Mifflin website Sources *The Best American Short Stories* (1915-1921) at Internet Archive (scanned books original editions color illustrated) *The Best American Short Stories* of 1915 at Project Gutenberg (plain text and HTML) *The Best American Short Stories* of 1917 at Project Gutenberg *The Best American Short Stories* of 1919 at Project Gutenberg *The Best American Short Stories* of 1920 at Project Gutenberg *The Best American Short Stories* of 1921 at Project Gutenberg Other Years of BASS, a year spent reading back issues of BASS 1978–2009. Includes spreadsheet of all stories and authors. Additional information including original publications where the stories first appeared. Retrieved from " #1 New York Times best-selling, Pulitzer Prize-winning author Anthony Doerr brings his "stunning sense of physical detail and gorgeous metaphors" (San Francisco Chronicle) to selecting *The Best American Short Stories 2019*. #1 New York Times best-selling, Pulitzer Prize-winning author Anthony Doerr brings his "stunning sense of physical detail and gorgeous metaphors" (San Francisco Chronicle) to selecting *The Best American Short Stories 2019*. Doerr and the series editor, Heidi Pitlor, winnow down twenty stories out of thousands that represent the best examples of the form published the previous year.