

UNIVERSAL
LIBRARY

OU_168775

UNIVERSAL
LIBRARY

OUP—43—30-1-71—5,000

OSMANIA UNIVERSITY LIBRARY

Call No. 808.06
C19W

Accession No. P.G. 3341

Author Campbell, Walter, S.

Title Writing non-fiction, 1949

This book should be returned on or before the date last marked below.

WRITING NON-FICTION.

BOOKS BY
WALTER S. CAMPBELL
(*Stanley Vestal*)

BOOKS ON WRITING:

Writing Non-Fiction
Professional Writing
Writing Magazine Fiction
Writing: Advice and Devices

BIOGRAPHIES:

Kit Carson
Sitting Bull
Warpath
King of the Fur Traders
Bigfoot Wallace

HISTORIES:

The Old Santa Fe Trail
New Sources of Indian History
Mountain Men
Warpath and Council Fire

REGIONAL BOOKS:

Short Grass Country
The Missouri

VERSE:

Fandango, Ballads of the Old West

NOVELS:

'Dobe Walls
Revolt on the Border
The Wine Room Murder

JUVENILE:

Happy Hunting Grounds

WRITING NON-FICTION

by

WALTER S. CAMPBELL

(Stanley Vestal)

DIRECTOR

COURSES IN PROFESSIONAL WRITING

UNIVERSITY OF OKLAHOMA

BOSTON

THE WRITER, INC.

PUBLISHERS

COPYRIGHT, 1944

BY WALTER STANLEY CAMPBELL

REVISED EDITION COPYRIGHT, 1949

ALL RIGHTS RESERVED

PRINTED IN THE UNITED STATES OF AMERICA

Dedicated

to

MY PUPILS IN

PROFESSIONAL WRITING

*both those I have known in the classroom and
those known only through Correspondence Courses.*

PREFACE

EVERYBODY WRITES NON-FICTION. It is almost impossible to become a literate adult before having to write a speech, an article, or at least a letter. Before we leave school, we have commonly written reams of non-fiction. Yet not many people are aware that writing non-fiction is at once an art and a business—that is to say, a profession. They do not realize what an opportunity it offers them.

Yet the writer of non-fiction often enjoys more prestige, and may earn more money, than his rival, the writer of fiction. For he may provide his readers with quite as much amusement as any fiction-writer, yet also provide them with much useful information. Thus he appeals to everybody, and makes the best of both worlds.

In fact, the writer of non-fiction enjoys certain solid satisfactions and advantages denied to the writers of fiction. He has a far larger public and a far more stable market; he enjoys a vastly greater range of subject-matter and technique; and he knows his work is useful—indeed indispensable—if our civilization is to be maintained.

His readers include almost the entire literate population. For everybody reads non-fiction, from the cradle to the grave. Good books in this kind go on selling, year in, year out, long after novels and plays have lost their vogue and are forgotten. Any publisher will tell you that a book of non-

fiction is an investment, which may go on paying royalties for fifty years; whereas a novel is a speculation that generally turns sour in a year's time. Writing non-fiction is not a gamble, but a business.

This simply means that the products of non-fiction writers are likely to be of permanent or lasting value, and it is therefore no surprise to find that most of the classics are works of non-fiction. And so, though the radio, the motion picture, and television may in time supersede written fiction, non-fiction can never be so superseded. For the reader of non-fiction insists on being able to turn back the page in order to check what he is reading against what he has already perused.

The subject matter of non-fiction is co-extensive with the Universe, and includes everything man can observe, know, or imagine. Also, in all work that deals with people, non-fiction uses all the techniques of fiction. Thus non-fiction affords every opportunity open to a writer, whether of subject or technique.

Moreover, the writer in this field has the satisfaction of knowing that his work is indispensable to the maintenance of our Democracy. For knowledge is power, and where power is held by a minority, tyranny must follow. Freedom can exist only where all men may share the knowledge on which their civilization rests. Nowadays our technology is so complex and various that without non-fiction to explain it, Democracy in the Machine Age would become impossible.

It is therefore a duty as well as a pleasure to offer help to those who wish to write and publish non-fiction. That is the purpose of this book.

The methods offered here are not untried. They have

helped others who are now successful. They are the fruits of experience on the part of the author, who has acted as editor, free-lance writer, critic, reviewer, and teacher of professional writing. His published work includes a variety of forms, both of fiction and non-fiction: novels, biographies, history, articles, novelettes, short stories, short short stories, essays, poetry, scientific papers, reviews, lectures, verse, juveniles, and feature stories. It has appeared in newspapers, quality magazines, popular magazines, little magazines, literary reviews, juvenile magazines, and scientific journals. He has published twenty books, edited three, acted as reader and scout for publishers, and served on the editorial staff of a regional review. This experience has been put at your service here. If you are willing to work, professional training cannot fail to help you. But *you must work*, as a man in training for a career in law or medicine or military life must work. You will have to compete with writers already successful; you are entered in an open championship. If you succeed, the rewards may be great; if you fail, it will be your own fault.

Experience at the University of Oklahoma in my courses in Professional Writing offered there, whether in the classroom or by correspondence, has demonstrated the usefulness of this practical method of instruction.

The markets for non-fiction were never better than they are now, and they bid fair to continue to improve for a good many years to come, as men strive to find the facts and work out the ideas which will enable them to solve the many problems of our changing world. The writer who will faithfully exercise his talents in the discipline offered here may reasonably hope to attempt non-fiction with success.

PREFACE

The table of contents will suggest our method. It is a method thoroughly tested in practice, both in my own work and in that of my pupils.

WALTER S. CAMPBELL
(STANLEY VESTAL)

The University of Oklahoma
Norman, Oklahoma

ACKNOWLEDGMENTS

Certain portions of this book have appeared before, as follows: Most of Chapter II was published in *The Writer*, September, 1940, under the title "Your Intimate Subject," by Stanley Vestal.

Much of Chapter V was published in *The Writer*, January, 1941, under the title "Significant Form," by Stanley Vestal.

Part of Chapter VI was published in *The Junior Historian* (of the Texas State Historical Society) September, 1942, under the title "The Qualifications of a Writer," by Stanley Vestal.

Selections in the Appendix are acknowledged in that division of the book.

CONTENTS

PREFACE	vii
ACKNOWLEDGMENTS	xi

Part I ELEMENTS

CHAPTER	PAGE
I NON-FICTION	3
II SUBJECT AND SUBJECT-MATTER	15
III READING AND RESEARCH	23
IV PATTERNS	38
V HANDLING	54
VI WRITING	64
VII SELLING	88

Part II TYPES

VIII THE ARTICLE: PATTERNS AND PRINCIPLES	109
IX THE ARTICLE: TECHNIQUES	135
X THE BOOK	148
XI BIOGRAPHY	162
XII THE SCIENTIFIC PAPER	182
XIII CHOICE OF A TYPE	201

Part III MARKETING

XIV PREPARATION OF MANUSCRIPT	205
XV CONTRACTS	213

Part IV
APPENDIX

MODELS FOR STUDY	225
NOTES	292
BIBLIOGRAPHY	316
INDEX	319

ELEMENTS

CHAPTER I

NON-FICTION

ALL WRITING FALLS into one or the other of two kinds: fiction, or non-fiction.

Fiction is a definite thing—something “made up” or imagined in narrative or dramatic form. All other writing falls under the name non-fiction, and the vagueness of that name shows how extensive the field it covers must be.

Everybody writes non-fiction, everybody reads it. Whereas millions of people never read any fiction whatever, and millions more read it only during a few years out of their lifetime.

Indeed, on taking up the study of non-fiction, we find ourselves in the position of Monsieur Jourdain in Molière’s immortal comedy—it is something we have been using all our lives.

In writing we use words. A word has been defined as an articulate sound or series of sounds which, through conventional association with some fixed meaning, communicates an idea, without being divisible into smaller units, capable of independent use. Words, then, are *sounds* to which *meanings* have been given by common consent. Sound and meaning are therefore the two elements with which the writer must deal,

and the difference between fiction and non-fiction lies basically in the different ways in which these two elements are used and combined.

Now there are two ways of understanding a thing. One is through emotion—through sharing a common experience. The other, through intellect—through a detached and individual experience. Thus there are two paths to understanding—an emotional path, and a logical path. Fiction prefers the emotional path, non-fiction the logical path. Both use both paths to some extent.

Thus all writing, all literature, falls between two poles. The one pole is mere sound and fury, the other pole mere idea or fact. One may say that every piece of writing falls somewhere between mathematics and music. But the classification in which each piece of writing finds itself depends upon the relative emphasis on these two elements.

For a mere sound affects our emotions, so that it is impossible to use any word which does not cause some slight fluctuation in the emotional nature of the reader. And since words have meanings, it is likewise impossible to use a word which does not produce some effect upon the thought and mind of the reader.

Fiction must have some facts and ideas to justify the emotion it offers. Non-fiction must induce some emotion in order to maintain interest in the facts and ideas which it offers.

Therefore each type of non-fiction is established and recognized as such because of the relative proportions of these two elements found therein. Thus, we have books of mathematics, statistics, and tabulations in which emotion plays a

very small part indeed. Next to these we have books presenting objective facts, then books of science and informative articles, which contain ideas. Further along the scale, we find the half-sciences where emotion plays a larger part. Then come cookbooks, manuals, and advertisements, prefaces and introductions, books or articles telling us how to do things. Little by little more personal and therefore more emotional expression increases and we find ourselves among the histories, memoirs, biographies and lyric poetry, and arrive at last at mere musical nonsense. Fiction, of course, comes in just before poetry, but we disregard fiction here. It is at best only one small item on this enormous scale:

MEANING (IDEA, FACT)

Mathematics
Philosophy
Science
Social Sciences
Law
History
Memoirs
Biography
Autobiography
Fiction (including dramatic and narrative poetry)
Poetry
Nonsense Verse
Music

SOUND (EMOTION)

In the eyes of the Creator all his creatures are perhaps of equal interest. The fall of a sparrow may seem as significant and important as the fall of an empire. Also from a purely intellectual point of view, anything and everything is of interest—indeed all things are of equal interest to any wholly disinterested mind. But not many human beings are blessed or cursed with a disinterested mind. There are few who care for pure science. Human sympathies and human imaginations are too limited for that.

It follows that our readers will attend usually to our facts and ideas *only* when these are, as they say, “interesting”—that is to say, only when these facts and ideas are touched with *emotion*. This is why the writer of non-fiction must make such careful choice of a subject for his writing, though the entire universe and all knowledge lie open to him. He can persuade his reader to consider only those subjects in which the reader is interested or in which he may become interested. The fiction writer, to whom emotion is of the first importance, selects the facts needed to support that emotion. The writer of non-fiction, to whom his facts or ideas are of first importance, must somehow bring in the emotion which will make his facts and ideas interesting.

For the non-fiction writer, the easiest method is to write on subjects about which the reader has already felt a strong emotion—subjects which have already acquired an interest for him. Thus, we do not expect a religious hymn or a patriotic anthem or a “mammy song” to be poetry. Such things do not arouse emotion, but provide a channel for the release of emotion already existing. The writer has only to tap the reader’s stored-up feeling.

The non-fiction writer has another, more difficult but more profitable method, which consists in arousing emotions about things not hitherto considered exciting by his reader. Here lies the true opportunity of the writer of non-fiction.

Of course, he can scarcely hope to arouse emotion about a subject utterly unconnected with his reader's interests, but he can rouse more emotion, or fresh additional emotion, about a subject in which his reader is only mildly interested.

He does this by a judicious mixture of the novel and the familiar. Thus, he may begin with novelty, and so write as to make it seem real. Or, he may begin with something familiar, and show us the novelty which, though hidden, is nevertheless present in it.

In both cases he does this by calling attention to those *qualities* of his subject not usually attended to.

Thus we see that his technique consists in the mixture of facts and ideas with imagination and emotion. The problem lies in combining these judiciously and effectively.

Language as we ordinarily find it was created or developed primarily to convey facts and ideas. For facts and ideas are necessary to human life, and language was developed by practical men who had something useful to say. Most of the words in the dictionary are the names of things and ideas. Only a few words express emotion naked and unashamed.

Grammar also was devised for orderly communication of facts and ideas.

It therefore follows that when a writer sets himself to express strong emotion, ordinary language has to be wrenched from its usual form to serve his unusual purpose. The stronger the passion to be conveyed, the more ordinary

speech will suffer at the hands of the poet. Thus, we find that we can read Shakespeare's comedies and enjoy them without reading the footnotes. Even after some centuries, his language is clear enough. But his tragedies, like those of the Greeks, are not easily read. The terrific passions of the characters twist and wrench the language so that we are compelled continually to refer to the footnotes in order to be sure what the poet meant.

Of course, though the writer of non-fiction deals with a more usual language than the tragic poet, since his first concern is not with emotion but with the facts and ideas for which the language was devised, nevertheless he cannot escape the necessity of combining the intellectual with the emotional interest to some degree, however slight. He must present *fact with passion*.

FACT WITH PASSION

That phrase is the formula and the method the writer of non-fiction must use.

It is also his central problem, and success in this kind of writing depends upon finding a skillful solution. The writer of non-fiction writes because he wishes to communicate to others the facts and ideas which excite and fascinate him. Since he is intent upon the facts and ideas, he is likely to ignore or neglect the emotion which alone can attract and hold the interest of the reader. Often, indeed, the writer feels that his facts and ideas are so important that they should be able to stand alone, and he resents any emotional quality in his work as an intrusion and a distortion of his subject-matter. Just here is the rock on which so many earnest writ-

ers have been wrecked. They have been so intent upon their subject that they have neglected to take into account the capacities and demands of their readers.

If you propose to write upon a subject in a factual, cold-blooded manner, without permitting your own enthusiasm for your material to saturate it and so interest your reader, you will be obliged, if you publish, to write on subjects about which the reader is already excited. Or else you will have to find some scholarly periodical or university press to bring out your work. You may even have to pay your printing bill yourself. Of course, money is more plentiful than brains and more easily found than courage, and undoubtedly you can save yourself trouble by taking the easier path. But your achievement will be limited by such ineptitude. You may be satisfied at first to say your say to a small group, and seek only the applause of a few people. But once you have acquired a platform and a reputation, you will find that, if you believe in your ideas and in the value of your facts, you will wish for a larger audience. Indeed, if what you have to say is important, it will be your duty to reach a larger audience.

There are some things that in their beginnings can be grasped only by experts. But eventually the discoveries of experts are found in textbooks for children. Nothing was ever written so well that no one could read it or comprehend it. Where comprehension is lacking, it is a safe bet that the writing is bad.

Sometimes you will hear people make a false distinction between creative and non-creative writing. By creative writing they mean plays and novels in which the characters are more or less imaginary and the events are "made up" by the

author. In short, they mean fiction or poetry. On the other hand they will tell you that non-fiction is non-creative, implying that the author need use no imagination and excite no emotion in the reader.

This is a great error, for the simple reason that it requires more imagination to deal with reality and find the meaning of its complex, stubborn facts than it does to make up a dream out of the fears and desires of one's reader. Any second-rate writer can give us a story about life on the moon. But it takes a great man to imagine what is known to have happened next door, so as to make it comprehensible and significant. Truth is stranger than fiction. A good biographer must therefore use more imagination than a good novelist. . . .

So much for the larger problems of non-fiction. Now let us consider why people read it. Here again we are confronted with complexities. Readers of fiction read to be amused, entertained, thrilled, though they are not averse to learning something if they may do so without too much trouble. Readers of non-fiction, however, read for a great variety of reasons.

Some read non-fiction merely to add to their knowledge, some for escape. Others read it to find something on which to exercise their powers of mind, as a man might play a game to exercise his muscles. Some read for the satisfaction of having the author confirm their own beliefs. Some read to believe and take for granted, relaxing in the arms of the author like a child in its mother's arms. Some read to gain the confidence that comes of feeling well-informed. Others read to find something to talk about. Some read to argue

with the author and confute his doctrines. Some read to acquire materials which they can use themselves in their own work. Some read to amuse themselves by watching the author at work and observing him as a specimen of human nature. Some read to learn about manners, ways of accomplishing results, ways of avoiding pitfalls in real life. Others read non-fiction simply because they find reality more meaty and flavorful than the inventions of dreamers. And some read non-fiction because they disapprove of fiction on moral grounds.

Some read biographies for the satisfaction of associating themselves in imagination with famous men, and to measure their own strength against them. And there are those who read to gain knowledge, believing that knowledge is power, while others read out of mere curiosity. Finally there are those who read to weigh and consider and exercise their judgment on the matters under discussion.

All these reasons for reading non-fiction must be considered by the writer of non-fiction. Of course, the list of motives above is not complete, but enough have been suggested to show you that the writer of non-fiction has the choice of many readers and of as many methods of approaching them. He has for his public practically all literate mankind. He has for his subject practically everything that is known and everything that can be guessed about the universe in which his readers live. His success will depend upon his ability to choose his subject wisely and to find a reader who can be brought to take an interest in it. His method and his skill are simply a combination of facts and feelings, ideas and emotions, of presenting *fact with passion*.

The writer of fiction must beware lest he present an emotion without a fact to justify it. The writer of non-fiction must beware lest he present a fact without an emotion to make it significant and interesting.

Writing non-fiction is essentially the problem of rousing and maintaining the reader's interest in *something outside himself*. It is the problem which the fiction writer faces in his "flashbacks"—the problem of making information exciting.

To make bread, one must have both dough and yeast, both fact and passion. That truth brings us to our next chapter.

WORK PROGRAM I

1. Throughout this book, each chapter is followed by a work program. If you wish to master the craft of writing non-fiction, you will faithfully work out the problems given. In studying these Work Programs, the best results will be attained if you follow the plan outlined here.

(a.) Read the chapter carefully, pencil in hand, using the method suggested in Chapter III, pages 30-33.

(b.) When you have digested the chapter, read the questions in the Work Program following. Read *all* the questions through before attempting to answer any one question. Ponder these. If you lack information required to answer any of the questions, go to work and dig it up. Do not attempt to answer the questions the same day you read them. Sleep on them—give your subconscious mind a chance to help you solve them. Then copy the question before writing out the answer. *Write it out*, and make sure you have answered the question as given. Take your time and answer fully. What

you learn from the effort is not just an assignment for today—it should be of lasting value, a discovery that should help you throughout your career as a writer. Unless you are willing to work, you will never arrive. When your Work Program calls for a list, make it as complete as you can. Remember that a list is a series of items placed one beneath the other. Be thorough.

2. If you have not done so already, read the Preface and Table of Contents of this book now.

3. Make a long list of non-fiction items (articles, books, etc.) you have read that were addressed *only* to readers already interested in the subject treated.

4. Make a long list of non-fiction works (articles, books, etc.) you have read that were addressed to readers not particularly interested in the subject treated.

5. What do you understand by the formula **FACT WITH PASSION**?

6. Is non-fiction ever “creative”—imaginative? Why do you think so?

7. List reasons why people read non-fiction. Which of these readers do you prefer to address in your own work? Why?

8. List items of non-fiction you have read. Add your reason for reading each. Make a scale like that given on page 5, placing each item in its proper position on the scale between pure *meaning* at one end and pure *sound* at the other. Check the point or points where your work will fall on the scale.

9. In the Appendix of this book you will find a group of models for study. Read these through and rate them—(a), (b), (c), etc.—as in your opinion they deserve to be rated,

according to their relative success in presenting fact with passion.

10. Why do you read non-fiction?

11. Why do you wish to write non-fiction?

12. When you have completed this Work Program, consult the Notes (Section I) for Chapter I in the Appendix (pages 293-294) of this book. Do not consult these until you have written out your answers to this Work Program.

CHAPTER II

SUBJECT AND SUBJECT-MATTER

IN WRITING NON-FICTION, the choice of a subject is of the first importance.

For non-fiction, unlike fiction, is usually sold before it is written. The author has to sell his bare idea to the editor before it has been dressed in the charms of literary form or style, and this means that the subject must manifestly be a good one, or it will never be approved and published at all. Moreover, the range of possible subject-matter is so vast—including, as it does, all knowledge—that the danger of choosing unwisely is considerable.

The difficulty lies in the fact that, although the reader cannot see the world truly through the veil of his desires, he tends to ignore everything that is not somehow connected with his desires. Other things are not, to him, “interesting.” Somehow, we have to overcome this difficulty.

It may be overcome.

For though our reader will not eat unleavened bread, he is willing to eat bread that has been leavened. It is our task to understand the difference between dough and yeast, and to learn how these may be combined to make the bread our reader likes.

This is a valid distinction, not always understood, between subject and subject-matter. The distinction is not only valid, but important. For the writer who is successful in making the two march along together will be fortunate; while conflict between the two may make things very difficult.

By subject-matter we mean the things and people about which an author writes: for example, aviation, the French Revolution, domestic difficulties, young love, animals, or seafaring. This *general subject-matter* may be anything, provided the author loves it, feels at home in it, is interested enough in it to learn all he can about it, and to take the pains to make his reader enjoy it too. The author who commands such a field of human interest and uses it consistently also has the advantage of a steady market for readers who like that sort of thing. They will remember him as the purveyor of stories about that subject-matter, and will look out for his work, knowing that they can always depend upon him to please them.

In finding such a general subject the author is lucky if he hits upon one already endeared to the public by writers who have labored before him. That is why the classics are for the most part composed of folklore: folklore is simply subject-matter which has been processed already, tried out on the dog a million times, written and rewritten, told and re-told, until it has achieved a form that is sure-fire in its appeal. The reader's mind is hair-trigger in its reaction to such material; a touch is enough to arouse interest.

Of course, fresh material may be handled so that it too becomes accepted, though that generally takes time and pa-

tience. When Jack London first attempted to sell stories of the Northwest, he found no ready market waiting and had to sell his "Call of the Wild" for a song. Nowadays one need not be a Jack London to sell Northwest stories; the public has been created, and a market exists. Northwest stories are staple literary wares.

So it is with other subjects. Thus, if a man were to write of France, he would probably meet with most success if he chose the period of the French Revolution, since (in addition to its dramatic events and its connection with American history) it has been written about so often that readers are all prepared to understand and enjoy it. Just so, in American history, the Civil War offers better material than the War of 1812. Actually the subject-matter may be no better, but it is far more salable because the public is already interested, already understands the background.

Of course, not every writer can pick and choose at will. He must use what rouses his own imagination. For, unless his imagination moves freely among his materials, he will turn out inferior work. And his imagination cannot move freely among things in which he has no spontaneous interest, things for which he has no strong feeling. Naturally he will feel more at home in what he knows well, though knowledge of the subject-matter is of less importance than a profound interest in it.

Editors, publishers, and misguided friends will forever be trying to get a writer away from the subject-matter that interests him, urging him to turn his hand to matters that interest them. They may regret his passion for the American Indian, and solemnly assure him that he ought to write about

the Malays. But if he is wise, he will thank them and stick to his last. The imagination is not to be ordered about like a servant. The man who writes equally well on all subjects is a journalist.

So much for *subject-matter*. Now to consider the author's *subject*—a very different thing, and one more intimately his own.

This subject may be compared to the grain of sand which gets into an oyster and forms the irritating nucleus of a pearl. It is seldom that the author chooses it; rather, it chooses him, inhabits him, and may remain with him throughout life. Every piece of work he turns out has or lacks quality according to the degree in which this *intimate subject* appears in it.

Fortunately for those who wish to write, nearly every human being has a grain of sand in him somewhere. Something ails him, something—a frustration, inhibition, disillusionment, shame, fear, distress, or mere fixation. Any of these will do very nicely, provided the author has the wit to handle it.

For literature is the notation of the human heart, and without that grain of sand to set the writer going, there would be nothing to read, nothing written. *Subject-matter is only the raw material through which the intimate subject works.*

Nowadays, when everyone has a smattering of psychological knowledge, it is not difficult to discover the intimate subject of a writer. It appears in every good piece of work he turns out, sometimes openly, sometimes masked in various disguises. The author's best passages, his most memorable

scenes or ideas, will always be found to turn on this intimate subject.

Thus, when a man writes well of the French Revolution, he may be actually expressing his undying, because unsatisfied, resentment of some bully who beat him up as a lad. When he writes of the exposure of the corrupt politician, he may be unconsciously dramatizing the theft of his beloved tricycle. If, like Edgar Allan Poe, he was shocked when he saw his mother shut up in her coffin, he will suffer from claustrophobia, and write well of situations wherein people are walled up or buried alive. When he produces a thriller about a haunted house, it is probably because as a child he had to go to bed in the dark. And so with painful or happy events of later life. They all come out in the wash as intimate subjects.

Thus it appears that *the intimate subject is, as it were, the soul of the author's work, while the subject-matter is only the flesh and blood*. Both should belong and work together, if the work is to be a masterpiece.

Sometimes life deprives the writer of his intimate subject, and so brings his career to an untimely end. A man who suffered because he was poor and disregarded, may, when he becomes rich and famous, find that his former feeling has evaporated, that his intimate subject has vanished, and that the soul and life of his work is gone. All he has left is the wretched subject-matter, a dead thing which refuses to be resuscitated. Humpty Dumpty cannot be put together again.

On the other hand, some writers, whose grain of sand inspired happier feelings, may go on writing until they die, adding more readers to their string with every year, since

every success only convinces them the more that their positive faith is justified.

Of course, a man may choose deliberately his general subject-matter, and so through study of it, "get interested," until it becomes a passion with him. His intimate subject, however, is outside his conscious will; he must make the most of whatever intimate subject life has given him.

If he finds that his best work turns on the struggle of Pride versus Fear, he will have sense enough to choose general subject-matter in which such a struggle will naturally take place. He cannot change his intimate subject, but he can provide it with a general subject-matter in which it may show to best advantage—or, at any rate, use the general subject-matter at hand so as to make the most of it. To do anything else would be stupid. Fortunately, almost any subject-matter can be made to serve the purpose, and it is probably better to adopt, rather than throw overboard, the subject-matter already on hand.

Thus, your general subject-matter is, as it were, dough; your intimate subject is yeast. You must use *both* to make bread—*fact with passion*.

Now in fiction, this passion, this emotion, is always that of a character in the story. But *in non-fiction, the emotion is that of the writer*. That is why it is so necessary that you write about something that interests and excites *you*. For where your task is to serve your materials hot, you will not and cannot succeed, if there is no fire in you. You must *always write of what is cooking*. Your reader will not accept anything served cold.

Probably, it will be best not to worry too much about your

intimate subject, particularly after you have discovered what it is. Rather, let your mind dwell upon the general subject-matter, dream about that, and you may find the intimate subject taking hold of those raw materials, shaping them to its own purpose, and making them go along without trouble. If not, then is the time to use a little discipline, and make sure that the intimate subject has its opportunity. Then your work will have the follow-through, the drive and swing that make it a delight, a real self-expression. You will give the reader both barrels. There is nothing he likes so much.

Give him, as they say, the works—your works!

To do that, you must gather the materials you need. Not every writer knows how to go about this. But it is really a rather simple matter, if you will only consider what you are reading for.

WORK PROGRAM II

1. Why is the choice of subject so important to the non-fiction writer?

2. What is the difference between a writer's *intimate subject* and his *general subject-matter*? Define each. What is the difference between yeast and dough?

3. List ten general subjects in which the public is now keenly interested. Underscore any of these ten which interest you.

4. List ten general subjects in which few people are now interested. Underscore any of these ten which interest you.

5. List here general subjects in which you are keenly interested. Which one interests you most?

6. List here general subjects in which you are not interested.

7. What is your intimate subject? Consider carefully (a) things which you remember vividly with pleasant or unpleasant emotions, (b) the happy or unhappy incidents of the past—particularly of your childhood and early youth. Consider (c) your dreams, (d) the kind of poems and fiction you most enjoy, (e) places you enjoyed visiting, (f) or were glad to escape from, (g) places you would like to visit, (h) people you love or hate or find amusing or disgusting, (i) ideas which excite you, (j) your most poignant personal problems. (k) What fixations, inhibitions have you? Having considered all these points deliberately, carefully, and fully, record here your *intimate subject* or subjects.

8. Having found your intimate subject and given above your favorite *general subject-matter*, state both here briefly.

9. Now suggest several articles or other pieces of non-fiction in which you might combine or express *both* your *subject-matter* and your *intimate subject*.

10. In Work Program I (question 9) you were asked to read the models for study in the Appendix of this book. Now refer to them again, and try to identify in each model (a) the *subject-matter*, and (b) the *intimate subject* of the author of each model given. Record your findings.

11. Consult the Notes—Section II—in the Appendix, (pages 294-296).

CHAPTER III
READING AND RESEARCH

WHATEVER ELSE YOU DO, you must gain the reader's confidence as quickly as possible. You are, as it were, taking him on a conducted tour, and unless he has confidence that you know where you are and where you are going, he is not likely to go along. To gain the confidence of the reader, you must first have confidence in yourself. You cannot fake that. Every reader knows at once when a writer is bluffing. It follows that you must speak as one having authority, and not as the scribes.

Now the only way to speak as an authority is to *be* one. That is to say, you must not be a dealer in second-hand opinions. You must speak for yourself.

At the same time it is not necessary that you know everything about your subject. No one ever can do that. Indeed, the more you know about your subject, the more you will be aware of the gaps in your knowledge.

But you *must know what you know*, and to do this you must get your information from the original sources. You must not rely upon secondary sources for your information. If you do take your information from secondary sources, three results must follow:

- (1) You will be swayed by the opinions of your secondary authority, and be likely to take his view of the subject.
- (2) You will lack confidence in your own opinion.
- (3) Your work will lack authority, and the reader will know it.

Therefore, in order to gain confidence in your own judgment, you should follow these rules in your research.

- (a) *Always read the original sources*, the basic authorities. If you wish to know what Plato thought, read what Plato wrote, *not* what somebody else says he thought. Of course, it may be useful to read other men's interpretations of Plato's ideas, but only *after* you have read Plato himself. This rule applies to all sorts of sources, whether those sources be the works of great philosophers, inventors, and discoverers in your field, or mere statistics and figures from the United States Census. You should emulate the behavior of the old farmer who went to Wanamaker's Department Store, in New York, and insisted on trading with Mr. Wanamaker himself, saying that he always dealt with the proprietor.
- (b) *Read wholes*. Do not let anyone put you off with an anthology of selections. If you read a book by Plato, read it *all*. Only in this way can you be sure that you have a grasp of the matter treated. The fellow who reads scraps will have a scrappy mind, and this will destroy the reader's confidence in him. You must

make your own selections of the material you will offer to the reader. You dare not rely upon some other writer to provide these.

- (c) *Read groups of sources or authorities.* That is to say, read more than one source in the same field of knowledge. Only in this way can you become an expert able to check one authority against another. If you read only one authority in a given field, you will become, in effect, his mouthpiece. You will not speak in your own voice and from your own mind and heart.
- (d) *Read with an open, eager mind.* Give the book you are reading every chance while you are reading it. In other words, do not render a verdict beforehand; consider the evidence first.
- (e) *Be honest in your judgments.* Do not take anything on authority, and particularly do not swallow ideas uncritically. You will do well to bear in mind the old axiom: "Even honest men seldom tell the truth," and another, "Only honest men write literature." These axioms are not so contradictory as they seem.
- (f) Having read your sources in the manner indicated above, you may *then read all the manuals, digests, and commentaries* on these sources without danger to your intellectual integrity. What is more, you will feel enough confidence in your own opinions to convince the reader that you are a competent guide, and that is half the battle in writing non-fiction.

Having thus settled what you must read, and how you are to approach your subject-matter, you have now to consider

how you ought to set about the actual reading, and what you may expect to gain from reading in an intelligent manner. For reading is an art which few people understand, but one which a writer *must* understand.

If you are interested you will be attentive; if you are so interested that your attention is prolonged you are concentrating; if your concentration is earnest and prolonged you may confidently expect to be "inspired." For by "inspiration" we mean the work of the subconscious mind upon problems which the conscious mind has not been able to solve. Thus, concentration and inspiration are twins, born of intense and prolonged interest. As a man thinketh, so is he "inspired."

Since the problems of writing are so various and numerous, it follows that the writer can rarely solve all these problems by conscious thought before he begins to write. Indeed, in non-fiction as in fiction, the proper handling of a subject may even be hampered by the workings of the conscious mind. The writer who expects to do his best work must drive his conscious and subconscious minds as a team, and not try to use one without the other. It sometimes happens that a man of strong intelligence, accustomed to grappling with knotty problems and solving them in the clear light of reason, may allow his conscious thought to dominate to such an extent that he loses the benefit of the still small voice. This is particularly likely to happen to writers of non-fiction, since they are less given to dreaming than writers of fiction.

Therefore the stronger your intelligence is, and the greater your powers of concentration are, the more care you should use to see that your subconscious mind has its chance to pro-

vide you with the inspiration you must have, if your work is to be the best you can do.

Obviously this inspiration can only bubble up to the surface of the mind when you have ceased to concentrate, when the conscious mind has relaxed its grip. That is why short periods of idleness are so fruitful for the writer. When he has done all that he can do with his conscious mind, when he has mastered everything which intense concentration can master, he will be wise to relax and await the message from within. Fortunately this relaxation comes every twenty-four hours, when we go to sleep. The writer finds that after a period of intense concentration in his working hours, a night's sleep often provides the solution which he sought in vain by daylight.

It is therefore an excellent practice to concentrate on your problems in the evening just before going to bed. Think hard about your problems then, until you are too tired to go on. Go to sleep with a pad and pencil on the table beside your bed. In the morning, or perhaps even during the night, you will awaken with the solution of your problem in mind. When that happens, you should note down briefly whatever inspiration has provided. Sometimes, it is true, these "inspirations" seem stupid enough the next day; but very often they are sounder than the solutions worked out consciously the day before.

PLANNING

But whether or not you are "inspired" during the hours of darkness, the practice recommended here has solid advantages. For, if you have planned your work in the eve-

ning, you will be ready to write in the morning. Otherwise, you will lose precious time in the morning while deciding what to do next.

Success in writing results from knowing what to do next and doing it as rapidly as you can. Rapid planning is sometimes disastrous; but once your plan is perfected, rapid writing is much to be desired. In fact, one may say that the way to write a good book is to think about it for twenty years and then write it in thirty days. Only a piece of work well-planned can be written rapidly; and that which is written rapidly after being well-planned has an organic quality, a follow-through, a unity, coherence and *continuity* which other work lacks. This is true whether the continuity be logical or emotional. *And continuity is of all things the quality which good writing must have.*

Also, the writer who plans his work in the evening of one day can do a great deal of writing next day in his spare moments, even though he has no regular hours set aside for work. Having determined just what he wishes to do beforehand, he is ready to write whenever he has a few moments to spare—while waiting for a telephone call or a bus. All those precious moments will be lost to the man who does not plan his work until he has “time to write” it.

READING

Samuel Taylor Coleridge declared that no one who read a passage from the Bible every morning would ever write a vulgar style. Jonathan Swift, whose prose is perhaps the finest in English literature, remarked that good books give

to our minds the same tone that good company gives to our manners.

This *tone* is extremely important for producing work of high quality. You should therefore begin the day by reading a few pages of some one of the classics in order to gain tone for the day's work. By this I do not mean that you should read a book written in the same style as that on which you are working. It is not the style you are imitating, but the tone which you are seeking. Read something elevating, inspiring. Thus you might read a bit of Shakespeare, one of the Psalms in the King James version, or a passage from Swift—even though your work is in a style utterly unlike the passage read. For this reason also, you should avoid reading the morning newspaper or listening to the radio before you go to work. Read the evening papers when your work is done, and do not read anything commonplace in the morning.

Of course, the day before you start a new piece of work, you may do well to read a first-rate model of the kind you are about to attempt. But *not* on the day on which the writing is actually to be begun.

In most non-fiction some research must be done before the writer is ready to begin. Chaucer declared that the new learning of his day all came out of old books, and it is seldom nowadays that a piece of non-fiction is produced of entirely new material. The non-fiction writer must therefore expect to pick other men's brains, and use materials gathered by those who have gone before him. These materials must therefore be collected through research.

It is a melancholy fact that few persons, even college grad-

uates, know how to read so as to find and take what they need from a book.

Yet the method is simple enough, and one which all real scholars practice.

To begin with, it is necessary to find out what the book we are consulting covers. For our convenience in this search the author generally provides a table of contents, and our first action on picking up a volume should be to read that table of contents, and so find out what the book has to offer and how its offering is served up to us.

If the table of contents has been properly made, we can generally discover in a few minutes which chapters contain what we are looking for. We may then read those chapters and neglect the rest of the book, thus saving ourselves a great deal of time and trouble.

After looking at the table of contents we shall do well to consult the index, if the book contains one. A good index will give us all the minor topics, some of which may be scattered through the book in other chapters than those to which we were guided by the table of contents. These topics we mark with our pencil for convenience in finding them again.

Of course, we should also read the preface of the book and the introduction, if any, since these will inform us as to the purpose of the author—what he intended and what he has included and omitted from his treatment of the subject.

Having thus located the parts of the book which concern our research, we are ready to begin to read—provided we know how to read. . . .

The method used by experienced readers follows. It is a method which saves a tremendous amount of time and effort.

Our object is to get what we want at a single reading and afterward to be able to find the particular passages which concern us as promptly and easily as may be. To achieve these two ends we read with a pencil in hand.

If the author whose book we are studying knew his business and did his job properly, he will have broken his subject up into manageable parts called chapters and paragraphs. He will also have presented these items in a logical and coherent arrangement. Thus each chapter will lead to the chapter following in logical progression, and each paragraph will mark one step forward in the logical sequence within each chapter.

A paragraph in non-fiction, as a rule, expounds or explains an idea. For if the idea required no explanation it will have been stated in an isolated sentence.

We may therefore safely assume that, as a rule, each paragraph contains a *central idea*. Our first object in reading the paragraph is to *find that idea*.

Our method therefore must be to read the first paragraph in the chapter carefully, so that we understand the explanation of the idea it contains. When we have done that, we find and *underscore* the idea as stated, or—if it is not stated in so many words—we write it out in our own words in the margin opposite the paragraph where we found it.

Now it is essential that we do *not* use the pencil until we have finished reading the paragraph. Otherwise we stand in danger of underscoring several statements instead of the main one we are after.

Having underscored the main idea in the first paragraph, we then carefully read the next paragraph without using the

pencil. When we have finished the second paragraph, we underscore the main idea in that. Before proceeding to read the third paragraph, we reread the underscored portions of paragraphs one and two, in order to fix in our minds the sequence and connection of the two ideas previously underscored.

We then read the third paragraph and underscore the central idea in that. Then, before proceeding to the fourth paragraph, we *reread the underscored passages*, in the first three paragraphs, with the purpose of fixing their logical sequence in mind.

In like manner we read and underscore the main idea in every paragraph that follows, taking care before proceeding to read the next paragraph to run over the underscored statements in *all* the paragraphs previously read.

Thus, by the time we reach the end of the chapter, we have grasped the whole. We have not only understood the explanations of individual ideas, but we have fixed in our minds the whole chain of thought or outline of the chapter. We therefore shall probably never need to read that chapter again. If for any reason we find it necessary to run over it later, we have only to reread the underscored portions to grasp the whole.

This method, consistently used, will enable anyone of ordinary intelligence to read and digest a great number of books. If you aspire to be an expert in a given field, or even if you wish only to gather material quickly and efficiently for immediate use, this is the method you *must* use. By using this method a man may become a scholar or an expert of some pretensions, though he have only a few hours in the day to

devote to study. Students who were flunking, on adopting this method have often been known to place themselves in the upper fourth of their class, yet at the same time reduce their hours of reading. It is a simple and most efficient method. Yet all it requires is an alert reader—and a pencil.

The method is also helpful when one finds it necessary to take notes.

RESEARCH

In research, the problems which confront the author are three, and they confront him in this order:

- (1) to find the sources,
- (2) to compile the sources,
- (3) to digest them.

In finding sources, one may begin with reference works and bibliographies, advertise for persons who can give information, write letters to living authorities, consult library catalogs, private collections, and the periodical index. The Library of Congress will usually provide (through the writer's local library) a brief bibliography. And, of course, every source found will suggest other sources.

In the United States, when public officials retire, they sometimes take papers from the official files away with them. This makes it necessary for the writer to comb private sources, as well as public records. Of course, public archives—national, state, and local—are rich depositories of source material.

What the local library cannot provide may usually be ob-

tained through inter-library loans, or by having photostats or microfilms made of papers and rare books which cannot be lent. Inter-library loans cost only the postage or express on the books sent. Usually the writer must read these in the local library building. Sometimes it is less expensive to go to some great library to do the reading.

Having read the principal standard works on the subject to get a comprehensive view of it, the writer then reads less important sources and begins to take his notes, copy out important documents, and interview informants. This is laborious but exciting, if the writer is as interested in his subject as he ought to be.

As notes are written on cards or bits of paper, they may be put into a drawer or filing case, or thrown together in one portfolio. But as soon as the writer has got them together and has had time to go over and digest them in his mind, he will make a tentative plan or outline of his book by chapters. For each chapter he will provide a plain manila folder such as is used in filing business letters. Each of these should be numbered and titled. In addition, he should have a folder for each of the following:

- (1) Front of book (Title page, Preface, Table of Contents, Dedication, etc.).
- (2) Bibliography.
- (3) Index.
- (4) Appendix—if any is to be used.
- (5) Illustrations and Maps.
- (6) Sources and informants.

- (7) Correspondence (with publisher, editor, literary agent, etc.).
- (8) Permissions (letters about selections to be quoted from other people's books).
- (9) Handling (to contain notes that the author has made as to his technique, style, and handling of his materials—in general, and in particular passages).
- (10) Queries (points to be cleared up).

Having prepared this stack of folders, he should then go through his notes and sort them, putting each one in its appropriate folder. If any note belongs in more than one chapter, it may be duplicated and filed in both—or it may be filed in the folder of the first chapter it belongs to. In case of doubt, a note should go into the folder for Chapter I. During the writing of the book, every note not used in the chapter under which it was filed must be shifted into the folder for the chapter following. Since so much labor goes into gathering this material, it should be kept locked up where it will not be lost, stolen, or destroyed.

Some authors use steel filing cabinets, but an army locker is better and cheaper. It is sturdy and can be locked up. It is the right width to hold the folders, if stacked as in a filing cabinet. It is small enough to be stored in the vault at the bank while the writer is on vacation. Best of all, if the writer wishes to move, he has only to close the lid, turn the key, and call his taxi—he will not have to pack and unpack his papers. He is not tied to a filing cabinet.

If the papers filed do not fill the locker, a partition can

be built in, and the empty space filled with supplies or books.

When an author travels with his notes for an unpublished, unwritten book, the locker containing the notes should be insured for full value of the author's investment. Thus, if he has received an advance of \$500 on the book to be made from his notes, those notes (if lost) mean a loss of \$500. They should be insured for that amount, either as baggage or as express. Many a penny-pinching writer has lost his notes or his manuscript, and with it a year's work and his advance.

In preparing notes for an article, four folders are enough, as a rule—one for each part of the four-part formula (see Chapter IV), with perhaps an extra folder for the correspondence with the editor. These may be kept together in one of those larger cardboard portfolios with a flap and string. Here is filed all that pertains to the article—sources, notes, correspondence, carbon copy of the completed manuscript, and the magazine in which the article appeared. Thus everything that belongs to that article is in that one container. Scattering these materials may result in serious loss for the author, if he ever has a chance to reprint the article.

WORK PROGRAM III

1. Why must the writer of non-fiction make sure to gain his reader's confidence as quickly as possible?
2. If a writer cannot speak with authority, what will be the effect on his readers?
3. Give six rules for research that will result in enabling the writer to speak with authority.
4. What is "inspiration"? How may the writer induce

it? What experience of this kind have you had? Do you keep a pad and pencil at your bedside?

5. What are the advantages of planning work the day before you write it? What have you planned today to do tomorrow? What have you done today that you planned yesterday?

6. What is the use of reading a passage from a masterpiece every morning? What do you propose to read tomorrow morning? What for each day of the week to come?

7. What is the method of reading for research described in this chapter? Apply this method to Chapter II of this book—that is, read Chapter II and underscore the main idea found in each paragraph. List these ideas. Can you close your eyes and give these ideas in proper sequence?

8. Keep a record in a pocket notebook of the time you lose today while waiting for a bus, a telephone call, or otherwise. How many minutes or hours does it amount to for one day? How much copy—that is, how many words—could you have written in that length of time, if you had not wasted it?

9. Plan today something to be written tomorrow. Tomorrow write that in the odd moments you have to spare. Then record how many words it runs to.

10. Turn to the Models for Study in the Appendix. Try to determine in each model given what the writer's sources were. Record your findings.

11. Now consult the Notes on Chapter III in the Appendix. See Section III, pages 296-301.

CHAPTER IV

PATTERNS

NON-FICTION, by which we here mean prose non-fiction, rests upon the same fundamentals as all other writing. Therefore, before we take up the specific patterns of non-fiction, let us briefly consider what the fundamentals of all writing are which pose the problems and permit the solutions of writing men everywhere. What are the basic facts and principles which must guide and vitalize the work of every successful writer?

There are arts which exist in *space*—like painting and sculpture; a man may see a picture or a statue at one glance. But literature—or writing, if you prefer—is an art which exists in *time*, for nobody can read a book at a glance. Words and sentences follow one another into the mind, moment by moment, as the eye picks them up from the printed page. Thoughts and emotions are fed into the mind like cartridges on a belt fed into a machine-gun. Each enters and explodes in its turn. Thus we hear people say, “I read to kill time,” or, “I haven’t time to read all that!” *Time*, and the passage of time, is thus the basic fact confronting the writer. And since time passes, and the reader may stop reading at any

moment, *continuity* is the writer's main reliance. For when the reader stops reading, the writer has failed.

Therefore the first principle of the successful writer is so to interest the reader that he will *continue* to read. To put it more colloquially, the slogan of every writer is and must be: KEEP 'EM READING. This is our *first* great rule.

How may this be accomplished? How may we make sure that our reader will continue to read one sentence after another to the end of our article or book?

There are two points of attack. Every reader has both a head and a heart—both an intellect and an emotional nature. If we are wise, we shall lay siege to both, for both—to change the figure—must march together, if they go far. Intellectual interest and emotional interest are like a man's two legs. The reader likes to use both *alternately*, and is averse to hopping along on only one for any distance. He wants, on the one hand, facts and ideas to hold the attention of his intellect, and on the other, emotions and feelings which stir his emotional nature. He wants to think and to have his heart beat at one and the same time.

Thus the writer who knows what he is about strives to interest both the intellectual and the emotional man, both the head and the heart. He offers ideas and facts on the one hand, and endeavors to arouse emotions and feelings on the other. How may this be accomplished?

If a whole book or a whole page could be read at a glance, it would be possible to put all the facts and ideas in the first half of the book or page, and all the feelings and emotions in the second half, and still hold the reader's interest. But

since, in the nature of things, a book or a page cannot be read at a glance, this cannot be done. No reader is going to hop half way through a book on one leg (the intellectual interest) and then hop through the remaining half on the other leg (the emotional interest).

It follows that the writer must *combine both the intellectual and the emotional interests in a smaller unit*, such a unit as the reader can read in a brief space of time, so that he can use these two "legs" *alternately* and in a natural manner, and so be at his ease. This unit is, of course, the sentence.

Our schoolbooks told us that the sentence is the unit that expresses a complete thought, a unit that combines a subject and a predicate. But *to the writer, a sentence is, for all practical purposes, that unit which contains both a fact and a feeling, both an idea and an emotion*. That is the writer's working definition of the sentence.

For, as everyone knows, a sentence may have a subject and a predicate and still be as dead as a doornail, so far as interest is concerned. In fact, some people who think they are writing are, as a matter of fact, simply "laying out" their sentences end to end, like so many undertakers. Their sentences are all "stiffs." All the necessary parts are there, as all the necessary parts of a corpse are there when it is laid out on the slab. But the soul is missing—in the sentence, as in the corpse—because there is no *emotion*, no *feeling*. If you expect to sell what you write, your sentences—and this goes for clauses too—must, almost without exception, have both body and soul, both fact and feeling.

In sheer poetry we find that the idea and the emotion exactly coincide where both at once are expressed in a single

memorable phrase or word. This coincidence, this wedding of fact and passion in one phrase, one word, one syllable, is the ideal and consummation of perfect craftsmanship and inspiration, the creation of living literature at its highest, a union of body and soul. To achieve that is the ultimate success in literature.

That of course is why poetry outlasts and outshines all other writing—simply because it more perfectly achieves the *union of fact and passion*. As Thomas Wolfe is reported to have said, everyone would write poetry, if he could. The writer who scoffs at poetry has either tasted sour grapes, or does not know what writing consists of.

It would be wonderful if we could make the fact and the passion unite in a single phrase or word, make them exactly coincide. But even the greatest poets are unable to perform this feat continually. They give us a phrase of poetry like a gem—in a setting of more prosaic phrases. Thus even the finest poems are fully poetic only here and there. For the rest, we find that the idea (fact) and the emotion (feeling) become separated, and so necessarily appear *in succession*.

From this it follows that in most writing, and in all good prose, nearly every sentence has a feeling or emotion at one end, and a fact or idea at the other. For, if we are to keep the reader interested and reading, we must always apply our *second great principle of style*: A FACT AND A FEELING IN EVERY SENTENCE, or—if you prefer—AN IDEA AND AN EMOTION IN EVERY SENTENCE.*

Here follow some sentences taken at random from several

* The application of this rule to fiction has been explained in *Writing Magazine Fiction*, Walter S. Campbell, Doubleday, Doran and Company, 1940. pp. 125-126, 206, 285.

sources. In each sentence, we have a fact and a feeling, an emotion and an idea. Parentheses have been used to set off the (fact) and the (feeling) in each sentence—that is to say, the words which express these. Try to determine which parenthetical expression is the *fact*, and which one is the *feeling*.

(Tickets) (please!)

(My kingdom) (for a horse.)

(The cow jumped) (over the moon.)

(Give me) (liberty.)

(That dinner) (was delicious.)

(Now Barabbas) (was a robber.)

(Get) (out!)

(I regret that I have) (but one life to give for my country.)

(It is obvious that the beginning of a story) (is the most difficult part to write.)

(The ideal for which one must strive is) (to inform and excite the reader at the same time.)

(“Very well,” said I) (“there will be a fight.”)

(They laughed at the idea) (of complying with any directions of mine.)

(A corner of the box) (struck me.)

(“My skull is broken,”) (I cried.)

(My skull) (is broken.)

(Let us) (have peace.)

(Thirty) (days!)

(Saw sub;) (sank same.)

(He did not like) (his friends.)

(I wish) (I had said that.)

(Never mind) (you will!)

(But suppose that time) (never comes?)

(Measured by the standards of his time) (his book was well-written and authentic.)

(People who quit when they are losing) (can never conquer the world.)

Now, if every sentence and clause is to have both a fact and a feeling, then, in writing any given sentence, the question immediately arises: which one is to come first? If in doubt, the writer may simply try the sentence both ways, and find out which is the more effective. He may write it with the fact first and the emotion second, and then turn it over and write it the other way round, with the feeling first and the idea second. Which is the more effective will depend upon the context and purpose of the passage.

Thus we arrive at our *third* guiding rule: **FACT FIRST OR FEELING FIRST: WHICH WILL BE BETTER?**

Let us examine a few sentences written both ways, and see what happens, try to decide which version is better—fact first or feeling first.

1. (The ideal one must strive for) (is to inform and excite the reader at the same time.)

(To inform and excite the reader at the same time) (is the ideal we must strive for.)

2. (They laughed) (at complying with any instructions of mine.)

(At the idea of complying with any instructions of mine) (they laughed.)

3. (When he sat down at table) (he found his breakfast was cold.)

(He found his breakfast was cold) (when he sat down at table.)

4. (Pride goeth) (before destruction.)

(Before destruction) (pride goeth.)

5. (Measured by the standards of his time) (his book was well-written and authentic.)

(His book was well-written and authentic) (measured by the standards of his time.)

6. (They give us a phrase of poetry) (like a gem in a setting of more prosaic phrases.)

(Like a gem in a setting of more prosaic phrases) (they give us a phrase of poetry.)

7. (Carry a big stick) (and keep off other people's toes.)

(Keep off other people's toes) (and carry a big stick.)

8. (If that rule is followed) (we shall get the best results.)

(We shall get the best results) (if that rule is followed.)

Since we wish to present both the fact and the feeling in a unit such as the reader can grasp in a second of time, it is obvious that, *as a rule*, we shall get better results if the facts *alternate* with the feelings throughout the paragraph. Since every sentence has, as it were, a head and a tail, it is generally wiser to have all the sentences in a given passage follow one another head to tail like a string of elephants in a parade, each one clutching the tail of the one before. Thus all the sentences move in the same direction. For if we face our sentences otherwise we shall have our elephants head to head, and tail to tail. This will halt the march and destroy that *continuity* for which we are striving. And this brings us to our *fourth* great principle: LET FACTS AND FEELINGS ALTERNATE THROUGHOUT A GIVEN SEQUENCE.

Examples: (a) sequence in which the fact comes first, and the feeling second. (The news of the gold-strike) (had reached and changed them.) (The word 'gold') (rang in their ears.) (They were no longer clod-hoppers) (but adventurers.) (They plodded through the dust) (into the golden West.) (Fatigue) (never stopped them.) (Poverty) (only spurred them on.) (Opposition) (made them strong and dangerous as lions.) (They were) (on their way.) ("California,) (here we come!")

(b) sequence in which the feeling comes first, and the fact second. (Nothing is free) (in this world.) (Love cannot be) (without devotion.) (Friendship cannot exist) (without a return in kind.) (Delight in natural beauty) (arises from experience.) (Pleasure in the fine arts) (is a fruit of study.) (Something for nothing) (is a three-word expression, whose only content is nineteen letters of the alphabet and five syllables.) (You pay for what you get) (in this world.)

Of course, the emotion or feeling expressed at one end or the other of your sentence need not be a violent one. It is not a matter of intensity so much as of *relative* emotion. From the examples given in this chapter of sentences containing both a fact and a feeling, you will readily understand that some parts of the sentence, some phrases or words, are relatively less exciting than others. That is all that is necessary. A writer must be sensitive to the qualities of words, able to distinguish between a cold word or phrase and one slightly warmer.

Naturally, the same word may seem cold in one sentence and warm with emotion in another, where the context is different. Each sentence must be judged for itself. Thus one

might say, "War is hell." In this case we have the emotion in the last word, and the fact in the first. One might say, "Hell is murky," and find that the word "hell" is now the fact, while "murky" carries the emotion. Thus any word may be the expression of the fact in one sentence, and the expression of feeling in another.

And now to recapitulate. Here are the four great rules for style which implement our purpose to present **FACT WITH PASSION**:

I. KEEP 'EM READING.

II. A FACT (IDEA) AND A FEELING (EMOTION) IN EVERY SENTENCE (OR CLAUSE).

III. FACT FIRST OR FEELING FIRST: WHICH WILL BE BETTER?

IV. LET FACTS AND FEELINGS ALTERNATE (AS A RULE) THROUGHOUT A GIVEN SEQUENCE OR PARAGRAPH.

You will do well to memorize these rules now, and practice them consciously and deliberately until they become second nature to you. Also make a practice of checking over what you have written to see whether or not you have applied these rules in every instance. Look before and after. For if you send out your final copy without making sure it lives up to these rules, you stand a very good chance of getting it back by return mail.

Of course I did not make up these rules; I merely state them here for your convenience. The rules are dictated by the nature of speech and human thought and feeling. All suc-

successful writers have followed them from the beginning; for without them, no writer can be successful.

That is true, simply because, without following these rules, CONTINUITY becomes impossible.

Accordingly the author, in order to keep the reader interested, must first make sure that there is *a fact and a feeling in every sentence*; that the sentences in any given sequence are all moving in the *same direction*; and that that direction is the *right one*. These are the basic principles of all good style and effective writing.

There is nothing abstruse or mysterious about these rules when put in practice. Any writer who can distinguish a phrase or word expressing an idea or a fact from a phrase or word expressing a feeling or an emotion can readily tell whether or not he has both of these in his sentence. He can make sure—by trying his sentence both ways if necessary to see which will serve his purpose better—whether he should put the fact first and the feeling after, or vice versa.

Thus the author need not merely “dream up” his composition and hope for the best. He may *apply sure principles and test it out, sentence by sentence, and paragraph by paragraph*, until he achieves the best result possible.

Of course, there will be occasions where it will be desirable to vary the sequence of facts and feelings in adjacent sentences, for greater effectiveness. But this trial-and-error method will soon show where such variations are advisable.

Consider this passage from Robert Louis Stevenson. Some of the sentences and clauses have the fact first, others have the feeling first, though in the same sequence. Can you sug-

gest a sound reason for this variation from the usual procedure here?

“(It is not enough) (to have earned our livelihood.) (Either the earning itself) (should have been serviceable to mankind,) (or something else) (must follow.) (To live is) (sometimes very difficult,) (but it is) (never meritorious in itself;) (and we must have a reason to allege to our own conscience) (why we should continue to exist upon this crowded earth.) (If Thoreau had simply dwelt in his house at Walden, a lover of trees, birds, and fishes, and the open air and virtue, a reader of wise books, an idle, selfish self-improver,) (he would have managed to cheat Admetus,) but, to cling to metaphor, (the devil would have had him) (in the end.)”

Every composition, whether poetry or prose, must be cast in a form which fits the habit of thought of the reader. There is an ancient four-part formula which explains this and which is the basic pattern of all compositions. It makes sense whether these are sonnets or biographies, epics or novels, short stories or essays, for this formula is based upon the mental habits of the human being. The formula has four steps—

1. We must first catch the reader's attention.
2. Having caught his attention we must convince the reader that the matter under discussion is one which concerns *him*, since otherwise he will not continue to read.
3. Having secured his attention and having made him believe that he is concerned, we must then *get down to cases and show* him that we have not misled him, by bringing forward such facts, ideas, or emotions as will hold his interest.

4. Having gone thus far we must finally leave him with the conviction that his effort of attention has not been in vain. We do this by providing him with some result of his effort, by suggesting some course of action or attitude of mind derived from, and justified by, what we have *shown* him.

Thus a politician might begin his speech by saying, "Taxes have reached an all-time high." Thus he gains our attention.

Our politician might then say, "*You* will have to pay them." Thus he shows us that his original statement concerns ourselves.

As his third step he may go on to say, "You will have to pay income tax, poll tax, *ad valorem* tax, etc." Thus he gets down to cases and proves that his second statement is not without basis.

Finally he may conclude his speech by suggesting, "Send me to Congress, and I will reduce taxes." Thus he suggests a course of action and a purpose to us which makes us feel that we can or should do something about the facts he has presented.

One of my pupils has suggested that this formula may be expressed in only four words, for convenience in remembering it, as follows:

(1) HEY! (2) YOU! (3) SEE? (4) SO!

Every composition, every piece of writing which makes sense embodies this formula. This formula, which you must *memorize at once*, is the pattern on which you will build your work. Every article, every chapter, every book, every advertisement, even every letter you write should conform to it. In every case you will first block out your material according to this pattern, and when you have written your copy,

you will be wise to check it and see that each of the four steps given above is effectively stated. Then you will feel sure that you can attract and hold the reader's interest.

Some of my pupils use the method of writing in the margin of their first draft the brief words given above, opposite the line in which the appropriate part begins. Thus, opposite the line which is intended to attract the reader's attention, they write **HEY**; opposite the line which is intended to show the reader that the matter concerns him, they write **YOU**; opposite the first line of the section intended to get down to cases, they write **SEE**, and so on. You may find it useful to do likewise.

Having blocked out the material according to this formula in your outline, you must then make sure, as you write, that every sentence contains both an idea or fact and a feeling or emotion, and that in each sentence the order of these is correct.

You will then check your copy to see whether you have arranged these facts and feelings *alternately*, in each paragraph or sequence. If they are not presented alternately, make sure that your departure from the rule is justified by the effect you are striving for.

If these rules are followed intelligently and consistently, whatever you write will say what you have to say in a manner that will catch and hold the attention of the reader you have in mind.

WORK PROGRAM IV

1. Reread question 1 of Work Program I.
2. In school we were taught that every sentence has a sub-

ject and a predicate. What is the writer's working definition of a sentence?

3. Turn to number 4 of the Models for Study in the Appendix. Select the first twenty sentences from it that contain both a fact and a feeling, both an idea and an emotion. Copy these. In each sentence underscore the *fact* (idea) once and the *feeling* (emotion) twice.

4. Rewrite each of these twenty sentences so that the fact and the feeling appear in reverse order. Check those sentences, if any, which seem more effective when so reversed.

5. Check through the first five paragraphs in number 5 of the models given, underscoring in each sentence the *fact* (idea) once, the *feeling* (emotion) twice. Copy the passages here. Do facts and feelings alternate straight through each of the five passages? If not, can you reverse some of the sentences to make facts and feelings alternate throughout each passage? Is the result more effective? If so, why? If not, why not? Try to explain. Copy your revision.

6. Find a passage in one of the models in which facts and feelings do not alternate. Copy it and underscore facts and feelings as before. Then try to explain why the author departed from the usual arrangement of alternating facts (ideas) and feelings (emotions).

7. Now write ten sentences of your own on a subject in which you are keenly interested. Underscore facts and feelings as before. Then check to see where facts and feelings occur. State your results here. Do facts generally precede feelings, or the reverse?

8. Write ten sentences of your own on a subject in which you have little or no interest. Underscore facts and feelings

as before. Then check to see whether (in most sentences or clauses) the fact comes first, and the feeling second—or vice versa. Compare your findings with those in your answer to question 7.

9. Now write a passage of ten sentences in each of which feeling comes first and fact second.

10. Write ten sentences on the same subject as before. In each sentence or clause put the fact first and the feeling second.

11. Write a passage of ten sentences in which all of the odd-numbered sentences have fact first and feeling second, and all the even-numbered sentences have feeling first and fact second. Then rewrite the passage, reversing the order of fact and feeling in the even-numbered sentences.

12. Record here in a few paragraphs what you have learned from this Work Program. Then underscore facts and feelings in the record you have just made.

13. Rewrite the passage you wrote in answering question number 12, reversing facts and feelings in every sentence.

14. Now give the four-part (four-word) formula or pattern to which every good piece of non-fiction writing must conform. Have you memorized it?

15. Turn to the Models for Study in the Appendix. Indicate the four parts of the four-part formula or pattern of each of the models given, by writing in the margin opposite the appropriate lines the symbols HEY, YOU, SEE, SO. Record the number of each sentence so chosen, in each of the models.

16. Copy out or clip out five brief separate items of non-fiction:—(a) an advertisement, (b) a letter, (c) a poem, (d) an anecdote, (e) a short article—or whatever you like.

Then indicate the four parts of this pattern in each by writing in the margin opposite the appropriate line the symbols HEY, YOU, SEE, SO.

17. Write five brief passages of your own on this pattern. Then place in the margin opposite the appropriate line, the appropriate symbol: HEY, or YOU, or SEE or SO—as the case requires.

18. The slogan of every writer is KEEP 'EM READING. Explain why this is so.

19. Consult the Notes for Chapter IV. See pages 301-307.

CHAPTER V

HANDLING

EVERY SKILLED WRITER, whether he knows it or not, is a propagandist for the democratic way of life. This happens because a man inevitably believes in the virtues he practices, and every writer must practice independence, self-reliance, self-sacrifice, and good will to men. Unless he does, he cannot solve his problems, please his reader, or earn his bread. He must meet the reader man to man, for the reader will not endure being written down to. He must trust his own judgment, for he cannot rely upon formulae alone. He must take his individual chances, do his own thinking, and endure with patience whatever consequences may follow. Though all the rest of the world go soft and rest in the arms of the government from the cradle to the grave, there is no such security for the author. He knows from daily experience that *security is an illusion*; that the only solid thing on which a man can count is his own personal character. Without that character, he cannot possibly succeed, since nobody else can do his work for him. He has to do it himself. Moreover, he would not wish to have another do it, for he would then have "that one talent which is death to hide" lodged with him useless. Though all other people look to Santa Claus to solve their

problems, the writer cannot function except as a rugged individualist. Probably he would not care to live, if he could not write. You might as well take him out and hang him.

And that, of course, is just what dictators and founders of utopias would like to do—and have done, whenever possible. From Plato down to Hitler, they want no poets, no creative minds in their new orders. They burn the books, exile or jail the writers, because every sincere, every creative writer—however conservative his political views may be—is by the very practice of his trade, the very method of his work, *a free man*, whose mere existence threatens, and must in the long run destroy, any totalitarian set-up.

A bull in a china shop is comparatively harmless and quiet compared to a creative mind in a patent utopia. So long as men write—and read—there can hardly be stable totalitarian societies. No tyrant can be safe. Indeed, if every citizen were taught to write, taught to understand the virtues of free men by daily use, nobody would need to preach democracy. It would be apparent to all that it is for them the only desirable—in truth the only possible—way of life.

The author who writes a story is compelled to serve as a propagandist for freedom, for unless his hero has a free choice at the crisis of the plot, there can be no story. The author who writes an essay must serve as a propagandist for freedom, for unless he is permitted to weigh two points of view and arrive at a free choice between them, there can be no essay. No matter what he says, if he is creative and competent, the writer cannot help living by democratic pioneer virtues, and his life and work will speak for them. What he is speaks so loud, we cannot hear what he says.

A good writer is, always and inevitably, a free man, and any writer successful in the long run is necessarily and inevitably an honest man.* For unless he is both, he cannot do his work, he cannot express himself, his originality cannot function.

Does all this seem remote from your problems? I assure you it is not.

The intellectual element in most fiction and, indeed, in a very great deal of non-fiction, is chiefly architectural. That is to say, more thought and intelligence is commonly devoted to the planning and construction of a good piece of writing than is usually required in working out the details of style and handling. Of course, the old Greeks understood this well enough. In fact, Aristotle in his *Poetics* declares in so many words that a poet ("maker" or creative writer) is a man who makes plots and not a man who makes verses. In the passage referred to, Aristotle was speaking of dramatic poets, but the law holds for writers of all kinds who attempt any construction at all.

The truth is that organization, "significant form," is the thing which makes a writer's ideas effective. A book or article may achieve some temporary success by virtue of having a timely subject or appealing to emotions already existing in the mind of the reader, but in the long run organization, architecture, is the only guarantee of success. Without this, style and ideas are of little value.

This fact is what makes writing a profession.

In every city block there are several persons with sufficient

* See *Professional Writing*, by Walter S. Campbell, Macmillan, 1938, p. 304, ff.

command of English to write a good style. Ideas come a dime a dozen. Emotion is in the very air we breathe. The materials, the things about which men write, are piled all around us a mile deep. These things can be had for the asking. But the creative power of the builder, the organizer, must be developed by training. Those who have undergone the training and learned to create and organize materials effectively are no longer amateurs, but have become professionals. Their training is their armor, which protects them from the competition of those who lack their skill. Such a writer has earned the title of "poet" in the old Greek sense of the word.

He has learned to think like a writer about the things a writer thinks about.

Here an illustration may be helpful. A friend of mine, a sculptor and successful teacher of his art, tells this story. When a student in the art school, he and others were entered in a competition which required the modeling of a figure to be completed before the end of the school term, a period of ten weeks. The competition, he knew, would be severe, and he prepared to give everything he had towards winning the prize on which his future depended. Early in the term, however, he met with an accident which sent him to the hospital for a protracted stay. By the time he was able to reënter the class and begin work on his figure, eight of the ten weeks were gone. Everyone else in the class was already far along with the project, engaged in finishing the last details of his figure.

Furiously my friend went to work, attempting to finish his figure in record time, trying to do everything at once and to finish each part and feature of the figure as he went along.

At the end of the week he stood back and surveyed the horrible thing he had created.

He saw at once what was wrong. He had been working out the details before he had planned the figure as a whole. Such niggling could only result in a botched job. He went home and thought things over, made up his mind, returned and destroyed his work. For half an hour thereafter he kept his hands in his pockets and used his head, *planning the work as a whole*. It was obvious, he saw, that the figure must stand either on the right or left foot, or on both. He quickly decided on the right foot. This posture determined how the shoulders should slope, how the hips must swing, and the position of the head. Before the half hour ended, he had visualized the completed figure as a whole.

Without haste and without worry, he went to work and quickly roughed out the figure in its entirety. By that evening he had made up most of the time lost in the hospital. During the rest of the week he worked out the details *in accordance with the master plan*. His figure was completed in time to be entered in the competition. He won the prize. This taught him a valuable lesson which he has handed on to his pupils—that *the whole must be conceived and roughed out before the details can profitably be worked in*.

Such a method not only gave the work a unity and rounded perfection, but developed in the artist a grip and facility which made his career a brilliant success.

The moral is clear—one which every author may profit by.

The plain fact is that in writing, as in any other art, the conception of the whole plays a major part in giving satisfaction to the reader. Indeed, it is safe to say that unless the

author knows where he is going, very few readers will go along. The confidence of the writer is somehow communicated to the reader from the very beginning. The reader says to himself, "This author knows what he is about; I'll take a chance on him."

Now this feeling of confidence cannot be communicated to the reader unless the author himself has it, and obviously the author cannot have it unless he has planned the work as a unit. Consider your own experience as a reader. Many of the books, articles, and essays you have enjoyed were doubtless of slight value for their content. The ideas they contained may have been commonplace, even trivial. Yet you enjoyed those works because the author made the most of what he had in hand, because he made you feel that he was a competent guide. On the other hand, you will doubtless recall dreadful books which you waded through from a sense of duty, books which contained vital and important ideas, no doubt, but were nevertheless a torture to you because the author was a fumbler.

By significant form we mean, then, that structure which will bring out the intention of the author to greatest advantage, that form which will make the reader *see* what the author felt was *worth seeing* in his materials. The object of every writer should be to achieve that form. This requires practice and forethought.

It is the same in architecture. You and I may be able to sketch a house which seems attractive, the kind of house we think we might like to live in. But only an architect can *imagine* that house so that he knows where the plumbing must go and the wiring lie, how much space the stairs will

require, what construction will be able to carry the roof, how to make the chimney draw and the drains serve their purpose. You and I cannot imagine a house because we are not architects.

Let us consider, then, what an author thinks about in planning a given piece of work. For example, an article. He has, let us say, a theme to be illustrated, an atmosphere to be created, an historical character to be brought to life, a course of events to be charted. In any case, something will be of the first importance, other essentials of less importance. *The significant form will be that which best exhibits that element which strikes the author as most vital.*

Of course, to create this the writer must have had enough experience in writing and analyzing types to know what his type consists of, what its structure demands.

Having devised and arranged these essentials in order in his mind or on a sheet of paper, he must then consider where the written article or chapter should begin, since it is a rule followed since the days of Aristotle that the written work should never begin at the beginning.

Obviously the point at which the written article should begin will be that at which the reader will find himself face to face with an exciting idea or fact. This means that what has gone before will have to be brought in by statement or implication as early as is consistent with creating and maintaining the interest of the reader. The writer, of course, would prefer not to annoy his reader with this background material. He will therefore have to consider how much of this material must be included, and omit everything not absolutely essential. Even so, he is likely to find himself with a bucketful of

dry facts on which the reader is likely to choke. To prevent it, all his ingenuity will be demanded.

If possible, he will try to imply what has gone before, rather than tell it, since he knows the reader is not paying him to *tell* what happened, but to *show* it.

It may be that considerations of space or the complexity of his material compel him to insert some account of what has gone before. His problem is then how to make this as interesting as possible, how to keep the account from clogging the movement. He will consider how he may emotionalize this passage, how to keep it moving rapidly, whether by presenting it in the form of a dramatic anecdote, witty dialog, or emotional reminiscence. He will also take care not to introduce it until he is sure the reader has already become definitely interested.

In order to insure this immediate interest, he will plan the beginning preceding the passage with great care, so that the first sentence or brief paragraph will give the main idea in little, by creating an absorbing atmosphere, presenting a vivid and appealing character, or stating his theme in a way to arouse interest in his reader. The beginning must not only interest the reader and arouse his curiosity, but must give him the feeling that the author knows what he is about and where he is going. Otherwise, the reader will never get as far as that, much less go farther.

Having allowed as much space for his planned beginning as seems necessary, and introduced his emotionalized flashback as soon as possible, the writer will then consider what ideas or events are obligatory or desirable in the rest of the script, and chart these in sequence on his work sheet. If the

author is wise, he will have in mind a market with whose requirements he is already somewhat familiar. This will give him the over-all length of the script—that length which the editor has shown himself most likely to accept.

Thus, he will know that his article or chapter may run to ten or fifteen or twenty typewritten pages, and he can allot a suitable proportion of these to each main division of his work. If the author is one who overwrites, he will therefore plan his work to be shorter than it will actually become in the writing. If he is one who has difficulty in rounding out an article to the length desired, he will plan it to be somewhat longer than the required length, so as to come out even when he writes it.

Having thus planned the Beginning (HEY and YOU), Middle (SEE), and End (SO) of his article and allotted proportionate space to each element of these divisions, he will then consider what form of discourse will be most effective in each part. In this he will be guided by the average proportions of these as commonly found in the market at which he is aiming.

Thus the writing of the article is made easy, and it may be then completed at a pace which seems like magic to the amateur.

But there is no magic in significant form. It is simply intelligence applied to construction, intelligence which decides *in advance* what should be done, and then logically determines upon the *best methods* for doing it.

It is because amateurs are unaware of these processes of thought which go to the making of a fine piece of work that they so frequently turn up their noses at plots and planning

as if there were something ignoble about them. Aristotle knew better, and every creative writer who understands what he is doing knows better too.

The intellectual element in writing, we repeat, is chiefly architectural. Significant form is what makes the heaviest demands upon intellect, and there is nothing ignoble about brains.

WORK PROGRAM V

1. Turn to the Models for Study in the Appendix. List these and rate each—a, b, c, etc.—as (in your opinion) it deserves to be rated for the “significance” of its form. Give your reasons. Give details.

2. Turn to the Notes for Chapter V. See page 307.

CHAPTER VI

WRITING

THE USE OF NOTES

NOTES ARE OF GREAT HELP where our work is extensive, or where we expect to use our materials again and again over long intervals of time. But it is one thing to take notes and quite another to use them. More people know how to take them than know how to use them.

There are some books and articles which cannot be written without the use of notes, but notes must be used wisely and in the proper manner, or they will deaden your work. A book or article written directly from notes shows it. For the author almost invariably copies out the note instead of presenting the matter it contains freshly and from his own point of view in his own words. The result is a compilation of chunks of solid undigested fact, and these gobs of fact, lifted from the notebook, clog and check the flow and continuity of the work. Now continuity, as we discovered, is the basic principle of good writing. Without that continuity we cannot hope to keep our reader reading, and so all our effort is thrown away. Therefore we must *not* write directly from notes, or we shall infallibly defeat our purpose.

The shelves of university libraries are packed with neatly

printed or typed copies of the theses of hard-working Doctors of Philosophy. These embryo scholars have to print their theses at their own expense and donate them to their university—for even the very university which granted the degree for the thesis would never dream of paying money for such writing.

The principal reason why these theses are so unreadable is that they were, as a rule, written directly from notes. If, therefore, you wish to turn out something readable, if you wish to write something which other people will be willing to pay to read, you must avoid writing directly from notes.

The University of Oxford is generally admitted to have produced more writers of good prose in modern times than any other university in the English-speaking world. In fact, many of the acknowledged masters of English prose style have been Oxford men. No doubt it would be interesting to discover why Oxford leads the field, but of course no simple explanation would satisfy. For all that, we may surely put our finger upon one cause.

At Oxford the undergraduate is asked to write a weekly essay for his tutor, who assigns the subject and suggests the sources for study. The undergraduate, having done the reading suggested, makes his notes and arranges them in the order in which he proposes to discuss the topics in his essay. These he fixes firmly in mind. For the tutor insists that the essay be written the day following *without reference to the notes*. And that makes all the difference in the result. If some lazy undergraduate, hoping to save time and labor, writes his essay directly from his notes, he finds the stratagem a boomerang. For of course the tutor knows immediately, on

hearing the essay read, that it has been written directly from notes, and tells the unfortunate author to do it all over again—and *without* notes.

The rather large number of Oxford men who have written readable books may, I think, be due in no small degree to this training in writing without reference to notes.

You may depend upon it that your public will be just as quick to detect and to reject a book or paper written directly from notes as any Oxford tutor. That method simply will not do.

Therefore, when you have gathered and arranged your materials as you intend to present them, read and reread these until you have the whole clearly in mind. Then go to bed. Next morning write without reference to your notes and your authorities. Write freshly in your own words. Then you will have something of your own, though it be made of materials gathered by other men. You will have something readable, something original, something with continuity and drive.

Of course, it is impossible for an author to grasp and hold in mind all the notes for a long book. Nevertheless, the rule holds. The solution is not to attempt to write the whole book offhand, but to break it up into chapters or shorter units and then write each one of these without reference to the notes. This will mean that the writer must spend one day on his notes and the next day on his writing, so that he actually writes only on alternate days.

Of course, after his chapter is written, the author will check it by his notes to make sure that his dates and quotations and references are correct. However, if these correc-

tions are numerous or extensive he must beware of writing them from the notes. He should apply the same method to the corrections as he did to the first draft, studying these one day, and writing them into his manuscript the next.

Although this method entails considerable hard work and concentration, it gives the best results. After all, our object is not to save ourselves trouble, but to turn out work as good as we can do. And if you can learn by this method to turn out a chapter every other day or so, you will be producing far more work than most of your rivals do. For, after all, writing from notes is slow work, while writing without them by this method may be very rapid.

When a man finds a method which will not only improve the quality of his work, but also increase its quantity, he is a stupid fellow not to use it.

With regard to corrections, remember that *there is nothing sacred about mistakes*. Cutting, however painful for the author to perform—or watch—may be a good thing for his manuscript. “The more the marble wastes, the more the statue grows.”

WRITING TO SPACE

Every writer, but particularly the writer of non-fiction, must learn to write to space. That is to say, he must learn to say what he has to say in a predetermined number of words. For since he will write most of his copy on assignment or to order, his editors will tell him in advance how long his article or book is to be. If he is to get it printed, he will have to conform to the demands of his editors.

There is a simple method of acquiring this indispensable

skill. The first step is, of course, to find out how many words you get to the page, on the average, when typing on your own machine. To do this, type off a page (regular size, $8\frac{1}{2}$ x 11 inches) like that you will use when typing copy for your publisher or editor: double space, with a margin approximately an inch wide all around. The printer needs this inch-wide margin, on which to make his marks in the composing room. Therefore, you will be expected to provide it in all your manuscripts.

To ascertain the number of words on the page, you do *not* actually count all the words on the page, for that would not give you the right answer. Instead, having typed off the full page, you then count the number of lines on that page. For example, on the machine I am using in preparing the copy for this book, I get 25 lines to the page.

Some of these lines will extend clear across the page from one margin to the other. Other lines may contain only a word or two, as, for example, "*Yes,*" *she said*. But such a line takes up just as much space on the typed page as does the line which extends clear across the page. Therefore, in trying to discover the average number of words to the line on the page, we disregard the short lines, and count words only in those lines which extend clear across. The same method is used in estimating the number of words per line in a printed magazine or book.

Next, select one of these full lines at random and count the number of words in it. Note that number down. Repeat the process until you have counted seven lines. Add these figures together. You will then have something like this:

10
12
14
15
15
17
18
—
101 total

Now divide this total, 101, by the number of lines counted, 7. This will give you the average number of words to the line: in this case, 14 and a fraction. For convenience we disregard the fraction and call it 14. This is the average number of words you get to the line on your machine.

Multiply this number 14 by the number of lines you get to the page, which we assumed above to be 25 (14 x 25 is 350), and we get the average number of words to your page: 350. When the editor asks you for an article of 3500 words, you know at once that it will amount to just ten pages of your usual copy. If he wants 1225 words, you will know immediately that this will amount to three and one-half pages—if you are quick at mental arithmetic!

But mental arithmetic is not a thing at which most writers excel—nor do they have time for it. You will find it more practical to make up a chart in two columns of equal length showing the wordage which your machine gives you, not just for one page, but for twenty pages, like the **WORDAGE CHART** which follows:

page	1.	350	page	11.	3850
"	2.	700	"	12.	4200
"	3.	1050	"	13.	4550
"	4.	1400	"	14.	4900
"	5.	1750	"	15.	5250
"	6.	2100	"	16.	5600
"	7.	2450	"	17.	5950
"	8.	2800	"	18.	6300
"	9.	3150	"	19.	6650
"	10.	3500	"	20.	7000

Your chart should be tacked up over your work table or pasted on the top of it, under a layer of scotch tape, or cellophane, or under glass, so that you will always have at your elbow the number of words on any given page of the manuscript on which you are working. Thus, if you are in the middle of page four you will have, let us say, 1225 words—if your chart corresponds to that given above.

Again, if your editor has asked you to make your article 2000 words in length, and you have reached the middle of page 5, you know you have done 1575 words, and have only 425 words (or slightly more than one page) to do. In short, you know where you are all the time. You are not sailing blindly along, hoping for the best; you have become a navigator, following a course charted beforehand. And this will save you years of rewriting, in the long run.

For with this chart before you, you can always block out your article before you begin to write it. You may decide, for example, that the first part (intended to catch the reader's interest), will require only about one-fourth page, or

roughly 100 words; the second part (intended to connect your subject with your reader's interest), will require, say, 200 words, or about half a page; the third section (in which you get down to cases), will demand 3 pages, or 1050 words; while the last part (in which you will suggest action, or an appropriate mood), will occupy the remainder of your 1600 words—or 250 words, somewhat more than half a page.

If you desire, you may set aside some fraction of the 1050 words comprising the third part of your article to each of the topics or "cases" which you wish to take up. Thus, your WORK SHEET for your work will show as follows:

HEY: 100 words, $\frac{1}{4}$ page

YOU: 200 words, $\frac{1}{2}$ page

SEE?: 1050 words, 3 pages case 1 $\frac{3}{4}$ page

case 2 1 page

case 3 $1\frac{1}{4}$ page

so: 250 words, $\frac{1}{2}$ page or so.

With such an outline at your elbow, you are in little danger of producing an article or chapter that is all out of proportion. What you write will be cut to fit your cloth.

Such a chart and method may help in other ways. Many writers find that they tend to make what they write longer than they first intended; as we say, they overwrite. By the use of a wordage chart and outline, such writers may correct their fault, and so save many weary hours of rewriting. For, if you tend to overwrite, you can readily avoid that by planning your article proportionately shorter than it is to be, knowing that thus it will come out right.

Thus, if you generally make your copy about 25% too long, you should plan it for only 75% of the length desired by your editor. If he wants 1000 words, plan it for 750.

In like manner, the writer whose copy is generally shorter than intended, can readily adjust his difficulty simply by planning his article or chapter longer than it is to be, so that (though short of the author's planned length), it will reach the length desired by the editor. Thus if your copy is generally 20% short of what you wanted it to be, plan it for 120%. If he wants 1000 words, plan your article to run 1200.

WORDS

Your choice of words will be governed in any given case, by your purpose in using them. In general, when you are dealing with things, or strong, simple emotions, you had better use plain English—the short common words known to everybody and as a rule derived from the Old English or Anglo-Saxon speech.

When dealing with ideas, thoughts, subtleties, nuances, or any matter which is complex and intricate or slight emotionally, you will generally find that longer words derived from Latin, French, or Greek will serve your turn better. For these words were derived from the speech of sophisticated and intellectual peoples, and so are better suited to express shades of meaning and to qualify, than are the plain blunt expressions of the simple men who spoke Anglo-Saxon.

In all your writing, however, you should try to keep your eye on the object you are describing, whether that object be a material object or a complex idea. Otherwise you will find yourself getting completely off the ground and fogging up

your mind and your reader's mind with mere verbiage that means nothing. This you cannot afford to permit, because the continuity of non-fiction is a logical continuity, and *logical continuity cannot exist without clarity*. For without clarity the reader cannot grasp the successive ideas you offer him, and therefore cannot progress with you. In a very little while you will have lost your reader.

Cloudy, vague, mouthy writing, however, will not only offend the patient reader, it will affect the keenness, if any, of the writer's thought. They say that a dog does not bark because he is angry; he is angry because he barks. If you can prevent him from barking, he will wag his tail and be friendly. Just so, a man gets to think as he writes, and if he writes badly, he will not think clearly. In self-defense, you must strive to be clear, incisive, definite, coherent. You must make sense. For as a man writeth, so he thinks.

SENTENCES

Some people write what we call "dead" copy. All that they utter is stillborn, without life or interest. They turn out stories or articles with everything that a story or article should have—except readability. I used to think that such people could never learn to write "live" stuff. But my experience as a teacher of professional writing on the campus and through correspondence courses has convinced me that I was wrong; I find that some can be taught to do it.

One thing a writer must beware of is the repetition of forms and patterns where the matter to be expressed requires another pattern than the one just used. Thus, you find certain writers who repeat over and over again the same type of

sentence, until your teeth are on edge. This is caused by the fact that the writer put his sentences on paper less rapidly than his ideas came to mind, with the result that the form of the sentence he was actually writing imposed itself on the thought which he intended to write next. He was thinking faster than he could write, and so his thought fell into the form which he had just used and which had not yet faded from his consciousness. Or perhaps he was just a lazy fellow, who followed his pen instead of pushing it.

At any rate, every sentence is entitled to its own best form.

If you are apt to repeat the same type of sentence injudiciously, you may find it helpful to compile a list of a dozen or more sentences which you think good of their kind, and of many kinds: loose, balanced, periodic, simple, complex, and compound, etc., and post it up over your desk. Then you may teach yourself to think, before beginning a new sentence, by running over your list each time, and from it selecting the sentence form which will best carry the thought you have in mind.

We shall do well to remember always that our chief concern in writing is to maintain continuity of interest, to *keep them reading*. And we must never forget that unless we can maintain continuity, they will stop reading. For reading, to most people, is an effort.

We who have gone to school or college, and have spent our lives in reading and writing, often fail to realize that we are not representative of the whole literate public. We have been trained to concentrate, to read for hours at a stretch books in which we have no natural interest, to remain attentive to matters that are difficult and tedious. We have spent years

studying textbooks, authorities, sources, with painful, close attention. We do not expect every sentence, every page we read to be amusing.

But this is not true of every reader, and the majority, or at any rate a considerable portion, of the public has had no such training and acquired no such habit of mind. They have to be induced to read on, whether they are reading fiction for fun, or trying to learn something from non-fiction the easy way. They are always ready to stop, to close the book, or drop the magazine.

It would be simple to maintain continuity in a book or article, if we could put the whole thing into one long sentence. For at the end of every sentence is a period, or what the Britons aptly call a full stop. The art of writing sentences is the art of inducing the reader to leap over that period, that full stop. How delightful, if we could write without having any periods at all!

But we cannot, because the human mind is such a small compartment that it can hold only one or two ideas at a time. And so we have to break up our article or book, dish it into these spoonfuls, and feed them to our reader one after another. It is just like feeding a baby—and just as likely to be interrupted. With each spoonful, we have to suggest the desirability of swallowing the next. For between bites, there is always that dangerous stop. How final that seems to most readers is well illustrated by the popular use of the word “period!” to suggest finality, as in the sentence, “I’m quitting, period!”

In short, the reader is likely to stop reading at the end of the sentence—unless you can prevent that. You have to fas-

ten these units of thought together somehow, if you hope to keep him reading.

PARAGRAPHS

The same thing applies to the paragraph, only here the writer's problem is far harder. For the sentences string along, one after another, line upon line. But the paragraphs are separated by a wide white space which catches the eye and invites the reader to stop reading. A paragraph is likely to be much more complete and unified than a sentence can be. And, of course, the stronger the identity or the unity in each one, the more difficult it is to fasten them together into a flowing continuity of thought and feeling. In short, the paragraph is one of the major problems of the writer.

In school they teach us how paragraphs are built. But the compilers of textbooks are rarely men of much experience in writing. Moreover, they are usually teachers, who are accustomed to having their students listen to what they say, whether it is well said or not. Such men, never having had to persuade people to listen to them, or to read what they write, are hardly likely to be of much help to practical writers who want the public to read their copy. The teacher's public is held on a leash; but the professional writer can only whistle up his public. He is therefore much less interested in academic rules than he is in what has proved effective when tried out on the dog.

In fact, many of the rules of the schoolbook fly in the face of sound practice. Sir Walter Raleigh used to say that you could take a grammar or a book of rhetoric, and illustrate all the faults listed by passages taken from the best authors. If

writers persist in committing a "fault" for generations, in spite of critics and teachers, it must be a "fault" that works.

Of course, in the main, what the schoolbooks say about sentence and paragraph is true—so far as it goes. But I have yet to see a schoolbook that had much to say about the real difficulty of the writer in handling paragraphs—the difficulty of tying them together.

So far as I know, not one of them so much as mentions the difference between the paragraph used in fiction and that used in non-fiction. I am afraid that the compilers of schoolbooks too often get their information out of other schoolbooks, instead of opening their eyes and observing how paragraphs are actually written.

The arty writers, or would-be writers, generally go along with the compilers of schoolbooks, though in a less humble mood. They resemble camels—noses high, eyes shut. We are not likely to learn anything useful from them.

Our problem, then, is to discover how to get the reader over the gap between paragraphs, how to bridge that yawning chasm, which—to the reader—looks like such a lovely oasis in which to stop and relax.

Obviously, in non-fiction, as a rule, the bridge will have to be one of logic, of *thought*—a logical continuity. In fiction, as a rule, the bridge will be one of *emotion*. But in both cases, *the two ends of the bridge should be at the same level*. That is the vital principle.

Thus in fiction, the hero must feel an emotion very similar at the beginning of one paragraph to that he felt at the end of the preceding paragraph: tones must remain identical, or very similar. The *facts* may be different: it may be nine

o'clock in the first paragraph, and midnight in the next; for the stability or similarity of *emotion* is the thing—in fiction.

In non-fiction (except when employing the techniques of fiction, as in biography) the reverse is the case. Here the emotion may vary from paragraph to paragraph, but the logic, the idea, the facts, must remain identical—or very similar—at the end of the first paragraph and at the beginning of the second paragraph. Here the identity or similarity of *idea* is the thing.

This is the basic rule for transitions, whether from paragraph to paragraph or from sequence to sequence, chapter to chapter, or volume to volume: the bridge may be logical, or it may be emotional; but it *must* be level, and *alike at both ends*.

Did you ever watch an elephant cross a bridge? How warily he tests every plank! How gingerly he trusts his weight upon the yielding timbers. Keep that image before your mind's eye, for it is a portrait of your reader. He does not like bridges; he would rather not cross. You practically have to carry him over, by persuading him that what is on the other side is *just the same*, just as solid, as the ground on which he stands and hesitates.

Our schoolbooks tell us that it is utterly wrong to tack the topic sentence of the second paragraph onto the end of the first paragraph. But this is a trick that may sometimes be very useful to the writer of non-fiction.

The schoolbooks tell us that it is quite wrong to cut off the last sentence of a paragraph, and then use it as the first sentence of the paragraph following. But this is standard practice in fiction, and of course may be useful in biography, or

any other kind of non-fiction which employs fictional techniques.

In fact, the authors of the schoolbooks insist too much on the four-square *unity* of the paragraph—when what the professional writer has to do is to break off those corners on the pesky thing, and make it roll along. To him, the unity of the paragraph, on which the schoolmaster lays so much stress, is the very quality that may make continuity difficult. *And continuity of the whole is far more important to the writer than unity of any of the parts.* Unity of the parts is good only insofar as it contributes to continuity of interest in the whole.

The schoolmasters sometimes seem to treat writers like men condemned to death: they want us to write every paragraph as if it were our last word on the gallows. This finality is a lovely thing, if you have only one paragraph in you. But it may run at cross purposes to continuity, if more paragraphs are to follow.

In building a bridge or transition, three other devices prove useful.

A *plant* is a reference to some fact or condition that is to be brought up later; we call it a plant because we plant it in the reader's mind, so that he will begin to think about it. It arouses interest. Thus the writer may name some one, and so prepare the reader for that person's appearance further on. Or the writer may mention steamboats and later on give more space to that subject.

A *pointer* is a reference to some event or incident which may, might, could, would, or will happen later on. It points to what is coming and so prepares the reader for that. A

pointer may create suspense. Thus the writer may hint at bad weather, and later describe a storm.

Incremental repetition is a third device, useful in maintaining continuity. For what has been read before is easy to read again, and the increment—the something added—increases interest. A short example of incremental repetition is

That day! That day! That *dreadful* day!

Sometimes, instead of something added, we have something subtracted with each repetition. For each repetition, being familiar, may be diminished, and still be clear. For example:

Hurry up! Let's get out of here. . . . Hurry up! . . .
Hurry!

These three devices—plants, pointers, and repetitions—are very useful in building transitions from one subject, or one time, or one place to another.

Transitions are important in non-fiction because, so often, the writer of non-fiction has to combine very diverse materials into one smooth-flowing book, chapter, or article. The data is there, and has to be included. Therefore the writer of non-fiction, far more than the writer of fiction, *must study and understand transitions*. He must know how to lead the reader easily and naturally from shoes to ships or sealing wax, from cabbages to kings. Unless he can do this, his work will be as disjointed as a newspaper.

The wise writer of non-fiction will therefore keep one eye

on the transitions in everything he reads, in order to learn the tricks he must use. He cannot depend entirely upon connecting words—*nevertheless, but, however, of course, in fact, yet, so, still, moreover, besides*, and the like. He cannot rely exclusively upon plants, pointers, incremental repetitions, overlapping paragraphs, and logic. He must write so persuasively that the stubborn diversity of his subject-matter becomes a fluid continuity. Every writer of non-fiction should make it a habit to *discover and underscore every good transition* in the books and articles he reads, *analyze* it, find out its *secret*, and then *use* it in his own work.

He must learn how to lead his reader gracefully and gently across tremendous gulfs—in time, in space, in subject-matter. Bridging a lapse of time, or a distance in space are comparatively easy. But bridging a gulf between two unrelated subjects is not so easy.

In making such a transition—as, let us say, from cabbages to kings—the writer relies chiefly upon the creation of an *association of ideas in the reader's mind*.

Thus, if one of his kings liked cabbages, the writer may say “The last of this dynasty had a peculiarity which set him off from the other crowned heads—he loved cabbages.”

Or, if none of the kings like cabbages, the writer may say “All these monarchs had an odd trait in common: they detested cabbages. This was the more curious inasmuch as their country was a great producer of cabbages. In fact . . .”

Cabbages and kings may have no relation to each other in reality. But they must have an *apparent* relation, or continuity is lost.

In fiction, it is a rule never to solve one problem until you

have faced your hero with a worse one. In fiction, everything carries through; nothing is cut off short. Now, the same thing is true of non-fiction, though few of the handbooks of composition say anything about it.

In non-fiction, the rule runs, NEVER ANSWER THE QUESTION YOU HAVE RAISED UNTIL YOU HAVE RAISED ANOTHER QUESTION, PREFERABLY A MORE IMPORTANT ONE. In that way you create a kind of *intellectual suspense*.

In non-fiction, as in fiction, "false suspense" is dangerous and best avoided. That is to say, it is bad technique—and bad judgment—to arouse interest in a question that is not going to be answered, or in a problem that is not going to be solved. It may seem sometimes that you can get the reader to go along more easily if you startle him with some sensational idea apart from the real subject of your article. But when you trifle with a reader, he knows it and resents it.

Also, do not try to shake hands with your reader and slap him on the back. He distrusts a writer who tries to be pals with him; he suspects that the writer is not a good writer, and cannot trust his work to satisfy the customer. It is also a mistake to be apologetic about your work; if it is not as good as you can make it, you have no right to offer it. But especially you must take care never to be facetious about your work, take care never, as they say, to "kid your own show." If *you* do not take your work seriously, you can scarcely expect your reader to do so. These three errors in behavior will drive away your reader, if you indulge in them. For they are all signs that the writer has no real confidence in his work, and—worse—that he is thinking about himself instead of trying to please his reader. A writer must take his

work seriously, if he wishes his reader to do so. The reader expects good literary manners on the part of the writer.

This demand for seriousness in the author is so great that a publisher will not buy a biography by an author who has used the same subject before as the hero of a novel. The author who writes a novel about George Washington will find that he cannot sell his biography of George Washington that follows; the readers will have no confidence in the author who has fictionized the subject. Naturally, an author may well wish to use his data, so painfully acquired, in two books instead of just one. But if he does, he should publish the biography first, and the novel later.

RELAXATION

No one can write every day. You will need some days to relax, and there will come times when you are incapable of research or writing. Yet these periods of idleness may be rendered fruitful, if you use them wisely.

In non-fiction, the "angle," as it is called, from which you see your material, is always of great importance. A subject is interesting because of its relation to other subjects, and the best way to master any subject is to keep it always at heart and study everything else. If you do that, your own subject becomes integrated with every other subject with which you are acquainted, and you will find that you have thus developed a thousand "angles" from which to view the subject you have most at heart.

Andrew Lang became an anthropologist of considerable importance, though his main field was the poetry of Homer. He declared anthropology was "a part of my Homeric stud-

ies.” Just so you may find that your favorite subject “ties in” with every other field of interest, and this will enable you to interest readers from all quarters because you know the paths to their doors.

When you are idle and not writing or gathering material, you should beware of sitting in your study. That is the time to go abroad and meet new faces and see new scenes. A writer should make friends with men of many professions. He is very foolish if he limits the circle of his acquaintance to persons interested in writing. For the less a man has in common with you, the more you can learn from him.

In like manner the writer, when relaxing, should read in fields with which he is unfamiliar, for such browsing in strange books will teach him much and suggest fresh approaches to his own subject. If you read only in fields with which you are familiar, you will do a lot of work and reap a small harvest, and you will not be refreshed. On the other hand, when you read in an unfamiliar field, you certainly add to your store of knowledge and ideas, and you gain much more for your labor. Moreover, you refresh yourself.

It is always useful if the writer on his idle days can engage in activities which are new to him. If he lives in the city, let him go to the country. If he works in an office, let him go to the factory. If he is a flier, let him visit a mine. If he is a hunter, let him go fishing. If he works alone, let him go to the ball game.

It is easy to make friends with people in almost any public place. Anyone who shows a willingness to listen will find nearly everyone he meets ready to talk by the hour. At the slightest encouragement, most people will come and, as it

were, sit in your lap to tell you their life story. Most writers take advantage of this, not so much in the hope of gaining fresh material as in hopes of sampling fresh points of view and so renewing their own creative powers. Everyone likes to talk about his hobby, his business, and his adventures. If the writer will give these eager people half a chance, he will profit enormously.

In fact, a successful author may generally be recognized by the fact that he is a good listener.

WORK PROGRAM VI

1. Make a WORDAGE CHART (like that described on page 70) which will show the number of words you get to the average page on your machine for twenty pages.

2. Choose a subject for an article of 1200 words. Do your research, make your notes. Plan your article, making a WORK SHEET like that described on page 71.

Study your notes and fix them firmly in your mind. Then go to bed.

3. Next morning, without looking at your notes, and with only your Work Sheet to guide you, write your article. Say what you have to say.

4. Check your article for omissions and mistakes in detail, if any. Revise as directed, if that is necessary.

5. Now check your article for:

(a) continuity of the whole, paying particular attention to the transitions from paragraph to paragraph. Will your article keep your readers reading?

(b) paragraphing.

(c) sentence faults, particularly for the use of Fact

and Feeling. How do most of your sentences in this article begin—with a Fact, or with a Feeling? Do you have any passages in which some sentences begin with a Fact, while others begin with a Feeling? Why did you do this?

(d) choice of words. Have you a dictionary, a grammar, a book on usage? Record your findings on all points raised in this question.

6. Did your article run longer than you intended? Shorter? Record your findings. How much will you need to correct for that when you write your next article?

7. Turn to the Models for Study in the Appendix. For one model make a WORK SHEET, from which it might have been written.

Comment upon the following in each model: (a) choice of words; (b) sentences; (c) paragraphs; (d) transitions; (e) continuity of the whole. Did the author follow the rule—*Never answer the question you have raised until you have raised another question?* Explain all these matters in detail.

8. What examples of the following devices do you find used for transitions in each of the Models for Study in the Appendix:

- (a) Overlapping paragraphs (see pages 196-197);
- (b) Association of ideas;
- (c) Connective words, such as *but, so, however, etc.*;
- (d) Plants;
- (e) Pointers;
- (f) Incremental repetition.

How many of each do you find in each Model? List them. How many transitions over a lapse of time? How many transitions from place to place? How many transitions from

one subject to another? List them. Explain the device used in each instance. Now study the transitions in your own article in the same way. Record your findings.

9. Turn to the Notes for Chapter VI in the Appendix, page 307.

CHAPTER VII

SELLING

I AM CONVINCED from my own experience and from much acquaintance with writers that they are the most fortunate of men. Many people have given up other careers to write, but the number of writers who have voluntarily given up writing to follow some other profession is very small indeed.

The writer, almost alone among men, gets paid for doing what he likes to do. Moreover, he is not dependent on others for the means to do it: he needs only a pencil and a piece of paper. No capital, no license, no union fees are required; nobody can bar his way, and no pull or money will enable his rivals to win out in the competition for readers. Writing is a democratic art, open to anybody who has the talent—and the fortitude—to win. The writer is entered in an open championship.

It is not surprising that half the people in the country want to write, nor that some 35,000 of them do succeed in getting a few items published. The wonder is that only about 3500 ever fight their way through to victory, and become established professional writers, making a living with their pens. Of these professionals, a large percentage earn less than \$3,000 a year from their writing; a few, at the top of

their respective fields, earn huge sums. When the newspapers publish the top salaries of the nation each year, we are pretty sure to find one or two writers' salaries listed among them.

Beginners are often much concerned about whether or not to "write for money." Of course, the plain fact is that every person who does not actually pay out of his own pocket for the printing of his work, *must* write for money. That is to say, he must so write that somebody else is willing to pay his printing bill for him. This is just as true of the aesthetes who scribble for the little magazines as it is of the men who earn their hundreds of thousands writing for the popular magazines, for Broadway, and for Hollywood. So, unless you have the money to pay your printing bill yourself, you can forget all about the ethics of "writing for money." There are far more serious problems confronting you—real problems of the writer.

A little investigation will show that many of the classics were written from motives far less honorable and innocent than the love—or need—of money: wrath, contempt, pride, hatred, envy, sloth, partisanship, malice, ambition, snobbishness, sycophancy, jealousy, vanity, gratitude (in the sense of a lively hope of favors yet to come), lust for political power or social position, gluttony, love of alcohol or drugs, payment for political or personal favors, or—worst of all—self-improvement! It is no wonder that Dr. Samuel Johnson declared that making money was "harmless." It is, comparatively, in the world of letters.

Johnson also asserted that a man who does not write for money is a blockhead. Often enough he is a knave.

But the motive which leads a genuine writer to sit down

and write is of little importance, so far as the quality of his work is concerned. For, once he warms to his work, that motive will be forgotten.*

People often ask me whether it would be wise to give up their jobs and "give all their time to writing." As a rule, such a query brands the person who offers it as someone who "wants to be a writer" instead of being someone who really wants to write. If you really want to write, you will do it—job or no job. Few writers can do first-rate work for more than two or three hours a day, anyway. So, unless your writing requires extensive preliminary research, or unless you have private means, it would be silly to give up your job to do it. Moreover, unless you have proved that you can earn enough to keep you (from your writing alone) for a whole year, you would be very unwise to quit your job to write for a living. A beginner is lucky if he sells ten per cent of his work. After he becomes established he should expect to sell eighty or ninety per cent. Nobody ever sells all that he writes; nobody in his senses wants to.

So, I would say, if you have talent, you *can* write; and if you really *want* to, you *will*. The question is, can you write so *well* that people will pay your printing bill? For unless you do that, no one will have a chance to read what you write.

The writer of non-fiction may serve on a staff and draw a salary; he may work for a fee as a "ghost," writing what his employer publishes under his own name; he may write books for himself; or he may be a free lance offering articles to a magazine.

* See *The Summing-Up* by W. Somerset Maugham, Doubleday, Doran, and Company, 1938.

Naturally, the staff writer will not get that job at a salary until he has had some experience on his own, and when he does, he will have to do just as he is told; he is, besides, a journalist, and his work does not fall within the scope of this book.

THE FELLOW IN THE CELLARAGE

The ghost writer must be able to sell himself as well as his work, for the man who has to hire a ghost seldom knows anything about writing, and is likely to estimate the ghost—and his pay—at the level of a typist or a cub reporter. Still, a competent ghost, once established, is seldom without work. Word gets around. I knew a ghost who attended a political convention at which seven speeches were given—every one of which she had written. One candidate was too poor—or too tight-fisted—to employ her, and had to pose as a strong, silent man; he won the nomination!

Politicians are more liberal patrons of the ghost writer than most—perhaps because they spend other people's money. Promoters sometimes pay well, too—and for similar reasons. But we must not intrude upon the field of journalism.

In ghost writing, the basic principle seems to be that the writer shall say what the readers or the listeners want to hear, rather than what his patron has to say. For this reason, the patron is likely to be dissatisfied with the result. And, of course, the writer must beware of putting words into a mouth which obviously could never have uttered them, lest the public feel that the voice is Jacob's voice but the hands are the hands of Esau. Yet very often that is just what the patron

will insist upon, like the old hillbilly stump-speaker, who demanded, "Son, put in all about them old Greeks and Romans; I aim to be literary as all-git-out!"

Nowadays, when so many public men are too busy to write their own speeches and books, the ghost writer has a grave responsibility to the public, as well as to his patrons. It may well be that certain ghost writers play a larger part in public affairs than some of the statesmen who are their mouthpieces. The great increase in the number of government employees has correspondingly increased the number of jobs for ghost writers, and some of these ghosts are recruited from among the most successful writers in the country. Ghost writing has become respectable.

The peculiarity of ghost writing lies in the fact that the writer has to act as his own editor.

Sooner or later, nearly every successful writer of non-fiction will be approached by those who wish to engage his services as a ghost.

The writer who wishes to sell a book will, of course, make careful study of the chapter on Contracts in this book.

Each kind of non-fiction has its own problems of writing and of selling. But all those who peddle non-fiction face two facts: *first*, that most non-fiction is sold before it is written; *second*, that the market for non-fiction is to a considerable degree an amateurs' market.

Non-fiction is usually sold before it is written because the range of possible subject-matter and treatment is so vast that, without a public or an editor in mind, the chance of writing a salable book or article is very small indeed. The

writer must select his targets and place his shots with care. Otherwise—no sale.

Partly for the same reason, the non-fiction market is wide open to the amateur writer. It exists to satisfy the readers' demand for facts and truth, and therefore calls in the expert—the man who knows. Since, in the nature of things, the expert is not always or often a professional writer, the door is open to the amateur who has something to say.

If a man knows something about which the public wants to hear, his readers demand only that he speak out—and speak their language. Where the writer must first persuade his readers to listen, more skill is required of him. The amateur should therefore take particular pains to select a subject in which the public is already keenly interested. For since the amateur is not a skilled writer, he cannot depend upon skill alone; he must rely heavily upon his subject and the public interest in it.

In this country publishing is organized on a national scale, and the largest rewards are found in writing for markets which appeal, or try to appeal, to millions of readers. This means that books and articles are rarely salable when they are not of wide interest—that many good subjects of limited appeal are unsalable in national markets.

Already magazine editors and publishers are beginning to poll their readers in advance of publication, in order to find out which subjects and treatments will be most in demand from month to month. The success of this method of ascertaining in advance what the public will wish to read has been encouraging. It seems likely that the use of the poll will increase and become a standard practice.

In short, the writer must *anticipate* the public taste, because there is necessarily an interval of time between the writing of an article or a book and its appearance in print. A writer must be like a good polo player, who, instead of following the ball, is always riding to the point where the ball is about to arrive. If the writer is going to hit the public taste, he must "lead his target" as a gunner of the Air Force "leads" an enemy plane.

He may anticipate the public taste for:

- (1) his subject,
- (2) a new arrangement, or
- (3) a new treatment.

The reader of non-fiction wants facts which are convincing. He wants ideas that are sound. But the reader's demand for authenticity does not mean that he is averse to novelty. On the contrary.

If you have ever taught school, you will have discovered what a strong defense the human mind puts up against facts and ideas. In some cases it is almost impregnable. Even those who like facts find a steady diet of them tedious. Thus in fiction, a realist, in order to make the reader swallow a great quantity of facts and details, finds that he must spice these highly, if the reader is to get them down. This is why "realists" are generally described as "sordid." They have to use quantities of red pepper to persuade the reader to finish their huge dish of facts. Of course, there are realists who use no red pepper; these are the ones who never appear in print.

The writer of non-fiction is in a like case. He must over-

come the reluctance of the reader to swallow all those facts and ideas. There are two ways of doing this:

(1) to write on a subject for which the reader already has a voracious appetite—a subject in which the public is keenly interested.

(2) to write so persuasively and so skillfully that the reader will go along even though he had no previous interest in the subject.

Obviously the beginning writer is not sufficiently skilled to undertake the second of these methods. He must follow the first.

The beginner, therefore, should look for a subject of wide appeal, one in which his public is already interested. He should make sure that this subject will be of the same, or even greater interest, some weeks or months *later*, when his article or book appears. In times when conditions change rapidly, this poses a problem. In ordinary times it is not so difficult.

In guessing what the public will want to read three months or a year hence, the author will have to depend upon his own judgment. But he can learn much by keeping in touch with men whose business it is to anticipate public taste—I mean editors and publishers. Contact with such men, who lie awake nights wondering what the public will want to read in the future, will teach the writer to think as they do, to observe the times. This contact may be personal or through correspondence. It may be through the study of publishers' catalogs, magazines, announcements of forthcoming articles, *The Publishers' Weekly*, leading reviews such as *Books*, *The New York Times Book Review*, or *The Saturday Review of Liter-*

ature. Whoever wishes to write for a magazine will do well to study the editorials which appear in them. For in these the editor commonly betrays what he approves and what he yearns for.

Of course, the wise writer will keep in step with his public, reading what they read, and keeping an eye on the newspapers. If he swims with the current, he should be able to see some distance down the stream.

It is not necessary, however, to depend upon reading alone in trying to determine what the public and the editor wants. Write to the editor and ask him.

He may not be able to tell you just what he wants, and you must not expect him to tell you what he has just asked some other writer to do for his magazine. Still, it is sometimes possible to learn what to write by asking, if only the general requirements of the magazine, or whether or not he is in the market at the time.

You may write some such letter as follows:

Editor,
NON-FICTION
New York, N. Y.

Dear Mr. Honey:

May I inquire whether you are in the market for articles just now? If so, what are your immediate needs? What lengths and subjects do you prefer? Any information you may give about your requirements will be welcome. I would like to try you with something.

Yours sincerely,

When you have ascertained that the magazine or the publisher is in the market, you may write to him offering a subject or even several subjects which you hope may appeal. In each case you should suggest how you would like to handle the subject. Ask if the editor would be interested in seeing such an article, what length he prefers, and what the deadline will be.

This is a sales letter, and you should put your best foot forward, showing your samples and trying to obtain an order:

Editor,
NON-FICTION
New York, N. Y.

Dear Mr. Honey:

Thanks for your kind letter of the 15th. I am happy to know that you are in the market for articles dealing with the American Indian, of not more than 2500 words, with a fresh twist. The American Indian is my field, and I have published seven articles on that subject.

Can you use a piece of 2000 words on The American Indian as a Soldier of Fortune? This is a new angle, for not many people know that some American Indians have taken up warfare as a profession. At the same time everyone is aware of the splendid record made by American Indians in our own Army. I can supply photographs, if desired.

Yours sincerely,

Should the editor require a brief synopsis or treatment of the proposed article, the writer will be wise, if he takes the trouble to write the synopsis in such a way as to suggest the style and tone of the finished article. Thus, if the article is to be bright and witty, the synopsis should suggest that; if it is to be earnest and weighty, the synopsis should be so written as to indicate that. Such writing means extra trouble; but this extra trouble often makes all the difference between a sale and a rejection.

An experienced writer, whose skill enables him to adapt his style to the requirements of any given market, should stand a rather good chance of a sale, in case the editor approves his subject and proposed treatment. Of course, it is likely that, after the publisher sees the article, he may wish to make, or have the author make, several changes. These the author should make as swiftly and obligingly as possible. Fiction writers may use ordinary mail, but non-fiction writers had better use air mail, since their wares are perishable. Editors change their minds, and magazines change editors. It is foolish to waste time and so risk the loss of a sale.

Since the writer must already have planned the treatment of his subject before he offered it for sale, he should be able to write it in short order. An article so planned beforehand ought to be completed within a few hours after the editor has approved it. Air mail may get it to him before he has time to change his mind.

Editors change their minds more rapidly than other people, because it is their job to keep up with public taste, and changing their minds therefore becomes a habit. No sooner

does the editor approve your idea than he begins to imagine how *he* would write it. If you delay writing and sending in your piece, the probabilities are four to one that he will have imagined something quite different by the time your work arrives on his desk.

The editor will then feel that you have disappointed him, since your article does not correspond with what he dreamed up after you suggested the idea to him. Sometimes he may be willing to let you revise your piece to suit his vision, but frequently he feels compelled to reject what you have written. Beginners may expect that four out of five of the articles they write will be thus turned down.

A point much debated among writers is whether it is worth while to make extensive revisions to please an editor who has rejected the first version submitted to him. Some authors say that if the whole thing has to be written over, it may as well be thrown in the waste basket. Others, more patient—or more persistent—will do the whole thing again and still hope for a sale. Probably, if the editor has made specific suggestions, he will buy a revision on those lines; but if he is vague about what he wants, the chance of selling the revision will be more remote.

Of course, every editor dreams of writers whose work requires no changes, as every author dreams of editors who demand none. But probably neither of these has any existence in reality. Every manuscript requires some changes, and every writer has to learn how to make them—or take them.

There are two qualifications—or rather three—which an author may offer the editor as his credentials:

(1) his knowledge—his experience; something which he has done or knows which other writers cannot offer; something about which he is expert.

(2) his experience and past achievements as a writer, which may convince the editor that he has sufficient skill to do the work. Thus a beginner, though he has never appeared in print, may have won a prize in an essay contest, or edited a college paper, or distinguished himself as a speaker or debater.

(3) his so-called “personality.” A beginning writer may be a person of importance—somebody well known, at any rate—a sportsman, actor, politician, or what not. Numbers of persons of this sort take up writing late in life, and find that their celebrity helps sell what they write.

In other words, the man who peddles non-fiction must have a *platform* from which to speak, or something so important to *say* that no platform is required, or so much *skill* that he can make himself heard anywhere.

When an author brings out a book, he acquires a certain prestige in the literary world, and particularly in the world of magazines and periodicals. The book gives him a rating which may result in a demand for articles from his pen. Also one article may lead to another, particularly if the first article appeared in a literary magazine or review of good standing. Most editors read better stuff than they print, and each is inclined to favor authors who appear in the periodicals he reads.

Sometimes doing a favor for an editor or publisher unexpectedly leads to a sale. I once received a letter from a publisher asking for certain information and suggestions with

regard to a book he was contemplating. I sat down and wrote a long letter giving the publisher all the help possible, simply because I was interested in the subject and willing to oblige. The publisher wrote back saying that, since I knew so much about the matter, the company was asking me to write the book. Such friendly relations with publishers and editors are sometimes helpful. A man likes to think of pleasant things, and the writer who has had friendly relations with an editor or publisher is likely to be remembered, and so given the commission when anything in his field is contemplated.

To sell an idea to an editor, the author must remember our formula for non-fiction: **FACT WITH PASSION**. This formula is as essential in marketing as it is in writing, for if your idea is sold, it will be because you have convinced the editor, first, that you *know* your subject, and second, that you are *enthusiastic* about your subject and its possibilities.

Therefore, in writing to editors you must always be sure to cover these two matters. Knowledge is essential to non-fiction, but if the author is not enthusiastic, the reader will not go along.

Every writer should become so familiar with certain markets that he can write for them with fair regularity. It is usually wise, once you have made a good market, to stay in it, if possible. An editor who has published something of yours has already acknowledged your proficiency. It is much easier to sell him than to sell a stranger, if your earlier work was at all satisfactory.

This does not mean that, having once "crashed a market," you are then on its staff.

The editor will expect the next piece you offer to be better

than the last one. You cannot relax. You must try to improve your work each time, for you must know that your competitors are doing that very thing. The notion that once you have had something published, you occupy a privileged position and can be careless about your work, is a notion only beginners entertain. The more successful you are, the harder you must work, because you are more in competition with seasoned professionals.

Therefore choose a subject of interest to *everybody*, or a subject that will interest *anybody*—a subject about which *you feel enthusiasm*. Work out a pattern or plan of treatment which will give that subject significant form and then make the most of it. Work out a treatment that is so effective that *you* are delighted with it. For you must feel enthusiasm not only for your subject, but for your treatment of it as well.

When the editor gets your letter, he will ask himself, and try to answer, two questions: first, is this a good idea for my purposes? second, can this author handle it; can he write well enough to warrant buying his stuff?

At first you may have to write your work before you sell it, in order to convince the editor that you know how to write. Of course, you will get a good many rejections by this method; especially since you will know little about markets to begin with. Do not let this discourage you. I know an author (a poet) who has only ten markets for which his work is suitable, and who finds that he must send out every manuscript on an average of twenty times to make a sale. This means that each of the ten editors rejects practically everything the author writes before it is sold.

Sometimes strange things happen. One of my pupils once

sent an article to an editor and got it back by return mail. Because the author had no other suitable market in mind, that very day he put it in an envelope and sent it back to the same editor. Within a week he received a check from that editor!

Beginners sometimes wonder if they would not have more success using a literary agent. No final answer can be given to this question, since there are too many kinds of non-fiction to lay down any such rule. Some literary agents handle only fiction, plays, and books.

A number of writers have told me they have had better luck selling their own articles than working with agents. The reason appears to be that the agent, not being an expert in the writer's field, does not understand what he is selling, and so cannot share the author's enthusiasm. Salesmen who know nothing and care nothing about their wares, are not likely to be successful. On the other hand, the author who knows his subject and is enthusiastic about it is in a much better position to impress the editor. Of course, you will say that the agent may, at any rate, be anxious to earn his commission. But the price paid for most non-fiction is not great enough to arouse an agent's enthusiasm.

Moreover, the beginner needs some experience of marketing and probably will find it difficult to employ a good agent at first. He will usually do better to peddle his own wares, get acquainted with markets and editors, and so realize the conditions he must meet. If he does employ an agent, he should ask the agent to let him know from time to time all that has been done with his manuscripts, and what the editors had to say about them.

Owing to the fact that editors are used to buying non-fiction before it is written, you will usually have more success if you follow that trade custom, and offer your idea before you send in your manuscript—even though you may have it already written. When you offer a man more than he expects, he is likely to back off. Sales resistance raises its ugly head in his heart. He might have liked your idea, but since he has not been permitted to make any suggestions as to its handling, he is not very likely to approve the unsolicited article.

On the other hand, if you tantalize him with your idea, withholding your script, the editor imagines something good at once. Instead of backing off, his impulse is to reach for what you are offering. For the idea alone is bound to be more tempting than the completed manuscript can be, simply because the editor's imagination gets to work on it. Moreover, if the editor can be induced to approve your idea to the extent of making suggestions as to how it should be handled, he has become your collaborator, and has a stake in your success. If you can come near his expectations, you are pretty sure of a sale.

In the opinion of some writers, the excitement of selling is half the fun of writing. They are unwilling to be deprived of it by turning all that over to an agent. Moreover, the man who does his own selling often falls in the way of commissions of which he might otherwise never have known. For an editor may, in turning down an offering, soften the blow by suggesting another project more suited to his magazine.

When a writer cannot sell his article for itself alone, he may often get a sale by offering photographs for which the

article is just a background. Indeed, in some markets, most sales are made on the merits of the photographs, rather than on the merits of the article. Therefore, if photography is your hobby or your business, it may add a nice sum to your income. If you do not make photographs yourself, it is often possible to obtain them elsewhere.

Of course, photographs may be useful in books as well as in magazines and papers. But, after all, pictures are not writing, not copy, and not literature. The writer who cannot sell what he writes on its own merits can hardly claim to be a writer at all.

The writer of non-fiction must know how to keep abreast of his public and his markets.

WORK PROGRAM VII

1. What experience have you had in selling non-fiction?
2. Record what you have learned from your own experience in selling non-fiction—or trying to sell it. Give a full account.
3. Consult the Notes for Chapter VII in Section VII, page 308, in the Appendix.

TYPES

CHAPTER VIII

THE ARTICLE: PATTERNS AND PRINCIPLES

NEARLY EVERYONE who writes non-fiction writes what are vaguely known as articles. Sometimes the article is written for itself alone, sometimes in the hope of including it in a book later, sometimes as the by-product of other work. It is a standard kind of non-fiction, a literary jack-of-all-trades, able to serve a variety of purposes, and falling into several kinds or types, each adapted to its own purposes.

For literary types are simply patterns of writing that best serve certain purposes. All that is necessary to master a given type is to understand what those purposes are, and how the technique of the type may be made to serve them. Each type is a tool, a tool adapted to certain purposes. A man might cut down a tall pine with his pocket-knife, but an axe will do it more quickly and more effectively. Just so it is with literary types.

The form will depend upon the material, the reader, and the purpose of the author.

Men differ greatly in their thoughts, far less in their emotions, and hardly at all in their sensations. I may believe the

world is flat, while you believe it round; but when I am angry, I feel much as you do; and when I burn my finger, my nerves provide me with a sensation probably identical with your own. Fire burns us all alike; fire is a fact, not an emotion or an idea.

Since facts are, when experienced thus, so nearly the same to all men, it follows that, if the purpose of the author is to present facts, he will write of them in such a manner as will accord with the experience and knowledge of all normal people. You cannot fool all the people all the time; where all have the same experience and react alike, you would soon be exposed if you tried. This, then, brings us to our first literary type, our first variety or kind of article: The Informative Article, or Fact Article.

THE INFORMATIVE ARTICLE

Here we must ask ourselves four questions:

- (a) Who is our reader?
- (b) What is our material?
- (c) What is our purpose in bringing reader and material together?
- (d) How may we produce the effect desired?

The answers to these four questions, as regards the fact article or informative article are these:

- (a) Our reader is *everybody*, since facts are and must be the same to all men.
- (b) Our material is a set of facts which belong together;

facts, let us say, about hogs, or airguns, or precious stones, or skyscrapers, or salads.

(c) Our purpose is to inform the reader about these facts, to let him know what is known by *all* who have examined the facts presented.

(d) Our methods must be clear presentation, good organization, accuracy and exactness in the choice and use of words. Unity, coherence, and emphasis—of which we heard so much at school—are important here.

We are limited to the use of such rhetorical devices as will not cloud the clarity and coherence and unity we must have, if the facts are to be presented to our reader just as they are—as they are to *all* men. The object is to help the reader to knowledge, to understanding of *already established facts*. We are therefore on our guard in the handling of emphasis, for the wrong emphasis will give the reader a wrong conception of the facts.

In other words, we must not arouse any “false suspense,” or excite the emotions of the reader in any way that will defeat our purpose.

For all that, we are not set free from the stern requirement that we must combine Fact with Passion. And this sets us a stiff problem. For unless the reader is interested, he will not read at all.

The solutions to this problem are two:

(a) to make no attempt to excite the reader at all, appealing only to those readers who are already interested in the facts we have to present. We simply set the facts down in the clearest and best order we can, and wait until the reader

becomes interested in our facts, and comes to us for the information he desires. This method is that used in writing reference works, such as dictionaries, encyclopedias, train schedules, telephone directories, atlases, and catalogs. We have to rely upon the importance of our facts or the need of the reader for the facts to bring him to us. As a rule, these reference works are compiled or written by staff writers on a salary, because they cannot, and must not, try to excite the reader in order to sell what they write. Staff writers stress the third step of the formula: HEY, YOU, SEE, SO. They stress SEE.

(b) to excite the reader, to arouse his interest, by stressing heavily the point that the facts presented are of great importance to *him*. In other words, since we cannot honestly emotionalize our facts themselves, we make the reader feel that he cannot get along without the information we have to offer.

To do this, we stress heavily the second step of our four-point formula: HEY, YOU, SEE, SO. We stress the YOU. For, in his own eyes, every man is important, perhaps the most important person in the world; and no matter how modest he may be, he has the responsibility of taking care of himself. If, therefore, you can make your reader feel that the facts you have to offer concern him vitally, he will be interested, he will read. The article will be a practical matter to him.

You may do this without in any way falsifying your materials or your presentation, simply by stressing the YOU in writing the article, no matter how strictly informative, or how matter-of-fact it may be.

This is the proper way in which to plan and write the Fact

Article, the Informative Article. It is much simpler and easier than some other types: first, because the handling of the step, *you*, need have no effect upon the handling of your facts in the other three steps; second, because the facts themselves, being known and established, are safely in the *Past*.

THE IDEA ARTICLE

There is another type of article, the Idea Article, which has to do, not with known facts, not with the Past, but with the *Future*, with an adjustment to *new* facts.

There are two kinds of Idea Article: (1) the ordinary, Practical kind; and (2) the Formal Essay, a somewhat more intellectual thing. The first, or Practical Idea Article, is the more popular.

I. *The Practical Idea Article*

To the average "practical" man, an idea is simply a mental adjustment to conditions; if the idea does not apply to existing conditions, he wants none of it, may even fear it. He cannot play with an idea; he wants to use it, make it work. If you can give him an idea he can use, he will read your article. *He wants to know what to do, and how to do it.*

This kind of idea article is thus a practical affair in the eyes of the reader. As the Fact Article made its appeal through *you*, it may be said that the Practical Idea Article approaches the reader, as it were, saying *you too*.

Since men differ greatly in their ideas, the problem here is to make the reader feel that the ideas presented concern *him* in that they provide a way in which he may be better

armed to encounter what lies ahead. For one man's meat is another man's poison, and if you get the reader to accept your meat, it must be because he thinks it will agree with him. He accepts your ideas in order to help himself, in order to *do* something about them.

An idea is the result of rubbing two or more facts together.

Here again we ask ourselves these questions:

- (a) Who is our reader?
- (b) What is our material?
- (c) What is our purpose in bringing reader and material together?
- (d) How may we produce the effect desired?

The answers to these four questions, as regards the idea article, are these:

(a) Our reader is *anybody*, since we cannot be sure what men, of all those on earth, will find our ideas of interest. We certainly cannot hope to interest everybody, as we did in the Fact Article.

(b) Our material is the *new* idea discovered or created by our rubbing two or more facts together—an idea which we hope will be of interest and use to many, though we do not know to whom.

(c) Our purpose is to show the reader the facts and the idea which is, as it were, generated by them, in such a way as to interest the reader, and make him feel that the idea we offer is of importance and use to *him*.

(d) Our methods must be clear presentation, good organization, unity, coherence, and emphasis—but the emphasis

falls in a different place this time. We must be clear, but we may also show more enthusiasm, since we are not just showing facts, but pointing to some result or conclusion arrived at by placing the facts in juxtaposition. The idea is our idea, which makes us like it; it may become the reader's idea, which makes us inclined to press it upon him. We say to him, as it were, "*You Too* may profit by this idea."

Here again, we are faced by our necessity of combining Fact with Passion. But this time we are not so narrowly restricted.

In this type of article, then, we stress *two* steps of our formula: HEY, YOU, SEE, SO. We stress the YOU as before in the Fact Article; but we also stress heavily the so step.

In short, the formula for handling the Practical Idea Article is to emphasize, to emotionalize, the two steps YOU and so.

For ideas look to the *future*, to future use, and this makes the so step the most important step of all, because the reader reads our idea article in the hope and expectation that it will be of service to him in the future. Unless we can convince him that he ought to act, or think, or feel as we suggest in *that* step, we have failed.

II. *The Intellectual Idea Article, or Formal Essay*

There is a kind of Idea Article commonly called the Essay—or rather, the Formal Essay. This is usually reserved for subjects felt to be of some importance, and for materials somewhat more complex than are used in the ordinary magazine article. It is more generally found in literary reviews, in reviews having to do with public affairs, military or civil, or

in the columns of the more important newspapers. Formal essays differ rather in vocabulary and subject-matter, than in their essential form, from the ordinary practical idea article.

This difference of form and matter exists because the Formal Essay has, as its purpose, the weighing of evidence, the comparison of two or more points of view, and the coming to a verdict, to a conclusion or compromise, on the basis of the facts and ideas considered and evaluated.

In short, the Formal Essay is a type that embodies *thought*, not just the results of thought. The writer of a Formal Essay is busy Making Up His Mind; whereas the writer of the Practical Idea Article is engaged in showing the reader how he may use an idea already discovered.

Because the Formal Essay is an exercise in making up one's mind, in thinking, it has been much used in training people to think in schools and colleges—particularly in England, where most of an undergraduate's work consists of writing formal essays. Thus the Englishman learns to think by frequent exercises in this form, and of course reads in order to have something about which to make up his mind. The rest of the time he plays games. In fact, a quick examination of an English University would suggest that its goal is simply to produce a football player who can write a good essay.

This goal, oversimplified though it may seem as stated here, may account for the admirable practice of administration, diplomacy, and management by the English, as compared with other nations of the Old World. For whatever else the Briton learns, he does learn to make up his mind—when

necessary. He is trained to make it up often, but only on demand—not in advance. His football makes him sleep too soundly to worry about yesterday's mistakes, and so he is not in a state of nerves today that will lead him to make more serious mistakes tomorrow. Accordingly, a football player who can write a good essay is just the fellow you want for a public servant at home or abroad. That, apparently, is the conviction of the British.

I mention this here because it is essential to our understanding of the type we are discussing, and because it appears to be a duty. If America is to hold her place in the world and do the work she is fit to do, it must be through enlightened self-interest, it must be done by men who can think clearly, weigh evidence honestly, and make up their minds. We have many such able men, but can never have enough. And certainly we might have more if readers, editors, and writers would give more attention to this most dignified and most intellectual form of the Idea Article, the Formal Essay.

It is usually cooler, less immediately "practical," and makes its appeal to the enlightened self-interest of the reader. It must make sense, however complex its materials, or however simple its phrasing. It offers an interpretation, rather than a mere application of ideas and facts.

It has three requirements: it must

- (a) cover the ground; that is, present all the pertinent evidence;
- (b) consider all points of view fairly and impartially;
- (c) arrive at a logical and convincing decision, verdict or conclusion.

The writer of the Formal Essay, in attempting this, will generally follow a somewhat different procedure from that followed by the writer of the Practical Idea Article. Since his reader is not immediately concerned in solving a personal problem, that reader will not insist on much stress upon the second step of the formula: the *you*. He will understand that great public affairs and their management, though they concern him gravely, do not concern him just as an individual, but as a member of the community. He will therefore not have to be lured into reading the Formal Essay by being led to believe that he can make a profit on the deal.

On the other hand, the writer of the Formal Essay must be quite as emphatic in his stress upon the fourth step, the *so*, as the writer of the Practical Idea Article is.

Moreover, the importance of the "getting down to cases"—the *SEE*—is more vital to the writer of the Formal Essay, simply because he must convince his reader by *showing* him, by leading him to examine every pertinent part of his evidence, so that he will arrive independently at the same conclusion as the writer.

Thus the writer of the Practical Idea Article stresses the *you* and the *so*; whereas the writer of the Formal Essay or Intellectual Idea Article usually stresses the *SEE* and the *so*. The necessity of stressing different steps demands a difference in style, proportions, and general handling.

The real distinction between the two kinds of Idea Articles is that the Practical kind does the reader's thinking for him; whereas the Formal Essay leads him to think for himself. It is not "How to do," but "How to think."

In both kinds of Idea Articles it is necessary to spotlight

important points with emotion. This is the non-fiction writer's only means of making his points count, of making them stick in the reader's mind. He must use epigram, wit, humor, words that carry ancient connotations (even though in new contexts) to *spotlight every point* that is important, every point on which the chain of his logic rests. He must follow the method of the father of Benvenuto Cellini, who wished his small son to remember the salamander: he showed the child the salamander, and then beat him to make him remember it. Benvenuto remembered it; it is the first thing mentioned in his autobiography, for the beating induced an emotion which remained connected in the boy's mind with salamanders. Just so, the idea that is presented in a way to be connected with an emotion in the reader's mind will stay in his mind.

This applies to all kinds of serious writing quite as much as to popular stuff. It applies to Law, Government, Economics, History, Moral Philosophy, Aesthetics, Physics, Chemistry, and even Mathematics. The writer who knows and enjoys his subject should be able to, and must learn to, spotlight his points with emotion.

One may quote Samuel Taylor Coleridge on what goes into the making of the writing of non-fiction, and of the men who write it:

"There are three powers: wit, which discovers partial likeness hidden in general diversity; subtlety, which discovers the diversity concealed in general apparent sameness;—and profundity, which discovers an essential unity under all the semblance of difference.

"Give to a subtle man fancy, and he is a wit; to a deep

man imagination, and he is a philosopher. And again, pleasurable sensibility in the threefold form of sympathy with the interesting in morals, the impressive in form, and the harmonious in sound,—and you have the poet.” *

The evaluation of ideas in our global society has become not only an opportunity, but a grave responsibility for every intelligent person on earth. Our safety and progress in shaping the world community depends upon our success in handling ideas, in facing facts, in solving real problems. Good intentions, warm emotions are not enough for the task which confronts us. We must think, we must understand—if we are to create and maintain a world fit to live in. Get wisdom, get understanding—or perish.

It is this task—to help the reader *think*—which no writer of the Idea Article may ignore. It is the peculiar opportunity of the writer who attempts the Formal Essay.

THE INFORMAL ESSAY

The Informative Article, as we have seen, rests upon men’s common, almost identical sensations of the world about them—it rests upon known facts, deals with the Past. It is therefore addressed to Everybody.

The Idea Article, as we have seen, rests upon men’s various ideas, their thoughts, which may or may not be like those of other men. It looks to the Future. It is addressed to Anybody.

The third type of article, the Informal Essay, rests upon the *individual* reactions of the writer to life, whether these

* *Shakespeare, Ben Jonson, Beaumont and Fletcher, Notes and Lectures* by S. T. Coleridge, New Edition, 1874, p. 257.

consist of facts or ideas or emotions. Indeed, it rather stresses emotion. And since emotion is not a fact or an idea, but an *experience*, the Informal Essay may be said to dwell in the Present. Because of this, it cannot be addressed to Everybody, or even to Anybody; it is addressed to *Somebody*—somebody like the author, more or less.

So here we ask ourselves these four questions again:

- (a) Who is our reader?
- (b) What is our material?
- (c) What is our purpose in bringing reader and material together?
- (d) How may we produce the effect desired?

The answers to these four questions, as regards the Informal Essay, are these:

(a) Our reader is *Somebody*—somebody whose experience and ideas and emotions are sufficiently like those of the writer to make him enjoy these as the author presents them. Experience comprises many emotions that lead nowhere, many ideas that cannot be put to use, many facts that are not needed or interesting. If, therefore, the reader is to read what an individual writer tells about these experiences, it will have to be a reader who is a good deal like the writer, one who enjoys experience *for its own sake*—a reader, in short, who is not looking for a useful fact, or a useful idea, or thinking himself the most important man on earth. The reader must be someone, *somebody* who *enjoys life*, and is satisfied (while reading the essay, at any rate) to do just that, and nothing more.

(b) Our materials are the facts, ideas, and emotions—

more of the latter than of the former, usually—which make up the writer's experience of life, as these concern his subject.

(c) Our purpose in bringing reader and materials together is to give the reader the experience of the author for its own sake and in the Present.

(d) Our methods must be personal rather than general; individual rather than typical; whimsical even, rather than logical; for life is *casual*, and *life in the present* is what the Informal Essay attempts to offer. Facts are important here, not because they are useful or established, but because they are novel or a part of the writer's experience; ideas are important here, not because they may be useful, but because they are amusing and a part of the author's experience; emotions are important here, because emotions are the fruit of experience, and the proof of its validity.

Because emotion plays so large a part in the Informal Essay, there is likely to be some of it in every one of the four parts of our formula: HEY, YOU, SEE, SO. The emphasis will depend upon the character and aims of the writer; for where whim and individual taste govern, rigid rules can hardly be applied. There is some freedom of choice here, as to which steps in the formula shall be stressed.

Thus, in some informal essays, the author may strive to attract the reader with a startling beginning; in others to make friends with him; or go into great detail in "getting down to cases" in a third; or, in a fourth, to stress the conclusion heavily. The writer of an informal essay is permitted to do anything that he can do *well*. His freedom is limited by, and only by, his skill and originality.

That being true, it seems odd that so many merely "literary" people, who have neither the one nor the other, persist in attempting to write informal essays.

Yet on the whole, we may say with some confidence that the writer of informal essays tends to stress the last two steps: the SEE and the SO. Perhaps that fact will be helpful to those who wish to attempt it.

The reason appears to be that, in the Informal Essay, personal experience is so important that "getting down to cases" offers the writer great opportunities; and that, by the time the reader reaches the end of the piece, he will—if he likes it—feel so at one with the author that he will wish to go along with him in his concluding thoughts. Moreover, it is not always possible to be striking in the first sentence of the essay without wrenching the materials; and since the author cannot pretend that what he writes will be of any practical benefit to the reader, he can hardly afford to over-stress the second step: YOU. The writer of informal essays is therefore commonly found to do his best and most effective work in the final steps of his formula.

The Informal Essay makes a strong appeal to bookish readers. It is a type peculiarly English in its origins and development, a type impossible to any but free men, who dare to be themselves. It is easy to read, but hard to write. For not every writer can bear the burden of so much liberty. Throughout its long history, from Montaigne and Elia to Christopher Morley, there have been few who tilted successfully at this windmill, though many have couched their lances at it. But the form is one bound up with individual liberty and the love and enjoyment of life; it is a type men

cannot willingly let die. It has that admirable purpose, common to all the finest things in literature—the purpose of combining intimate vision with flexible form, of feeling and telling precisely and honestly what life is like as it is experienced.

To human beings, the most interesting thing in the world is another human being. Readers, being people themselves, understand human nature and enjoy recognizing their own familiar traits in others. Yet no two people are quite alike, and so readers also relish the strange and surprising variety of mankind. It follows that a *person* is the best subject any writer is likely to find, and human interest the keenest interest he can arouse. Hence the so-called Personality Article and Human Interest Story. You will do well to study the examples of these which you find everywhere in the magazines, whether Profiles in the *New Yorker* or Sketches in *The Saturday Evening Post*.

For the Personality Article has various forms. It may be a mere Informative Article or a Practical (Success Story) Article, or a Formal Essay, or an Informal Essay. Before attempting it, you will do well to read the whole chapter on Biography in this book—Chapter XI.

To recapitulate, we may briefly state the requirements of the forms discussed in this chapter with regard to the four-part formula: HEY, YOU, SEE, SO.

1. The Informative or Fact Article stresses SEE or YOU.
2. The Idea Article has two forms:
 - (a) The Practical Idea Article, stressing YOU and so.
 - (b) The Intellectual Idea Article (Formal Essay), stressing SEE and so.

3. The Informal Essay stresses any *one* or *all* of the four parts, but usually SEE and so.

Probably most of the articles you write will be non-technical, popular articles of the Practical Idea type. These are in most general demand, and offer the best openings for beginners for the reason that, if the article is good, nobody cares who wrote it. Whereas, if you try the Formal Essay, or the Informative Article, the editor and the public want to know who you are that you should set up as an expert. If you try the Informal Essay, you will have to be a stylist, and your markets will probably be few and hard to crash.

To write the popular Practical Idea Article, you need only to think of some problem that faces you every day, and of a way to meet that. What to do or what not to do—that is the theme of your piece. The popularity and salability of your work will depend (a) upon how common your problem is, and (b) upon how good your solution is. In other words, if you can show your reader how to solve easily and smartly some daily difficulty, you have made a sale.

Life is so complex in our machine civilization, we are constantly faced with problems that make life difficult. We live in a purgatory of trifles. And, of course, people dislike pin-pricks, especially if these are repeated again and again, more than they do heavy blows. If you stick a man with a pin, he will be angrier than if you slugged him. Therefore, if you can tell your reader how you, or he, or somebody else may avoid, or can avoid, or has avoided pin-pricks, you have made a sale.

Naturally, if you can tell it in the first person, it will be more credible and perhaps more exciting. Next best is to tell

how someone else solved the problem, using the third person. Least interesting of all is the plain expository method of simply telling how, in general, the problem can be solved; this is dull because it lacks all personal interest.

Thus, if I say, "On streetcars, I use my hat to write on," that is more interesting than if I say, "Some writers, I am told, make it a practice to write on their hats in streetcars." And it is much less interesting to say, "In streetcars, the hat may be used as a desk to write on." Of course, the reader may resent the constant use of "I," if the writer is bragging of what he can do. Writers generally seem to prefer the third person in such cases—the middle way. And when you find most writers doing a certain thing in a certain way, the chances are that that is the best way, under ordinary conditions, to do it.

If you must give advice, then, it is best to give it as if from another's experience. And this is what the SEE part of your Practical Idea Article usually consists of. Now people hate to listen to advice, much more follow it, even when it comes from some anonymous author. To make it palatable, you must use the methods of the fiction-writer, and *show* the reader, as in a parable, a fable, or an anecdote. Thus you avoid telling, which is—of all things—most offensive to the reader.

*Indeed, the basic rule of all writing is: the reader cannot imagine, and so will not believe, anything you TELL him; he can only imagine and so believe what you SHOW him.**

* See *Writing Magazine Fiction*, by Walter S. Campbell, 1940, pp. 7, 9, 48-49, 103-105.

Every fiction writer knows that, but all too many writers of non-fiction seem to be unaware of it. I wish to say, here and now and finally—to fix it in your mind—in a jingle made by one of my pupils:

If you keep on telling, telling, telling,
You will *not* be selling, selling, selling.

Therefore, call attention to the *qualities* of things, not to their names. Omit or postpone the name—let the adjectives come first. That gives the reader's imagination a chance to work. Moreover, it is the natural order of English—which is a notably poetical language. It is poetical and imaginative to say, "A fat, black, skittish horse." The adjectives rouse our imagination. But say, as some languages do, "Horse, black, fat, skittish," and the imagination is hamstrung. We cannot imagine anything because we are first *told* the *name*, so that we know the bare fact. We cannot imagine the horse because we do not know (being given only the name) what kind of horse it is. Then we are given the *qualities* and have to revise our first vague impression ("horse") as each quality of the animal is given.

Therefore, if you are not experienced in the techniques of fiction, you had better study them, try your hand at fiction, and learn how to introduce a character, write dialogue, describe a thing without forcing the reader to stop and look at it, plan dramatic incidents, learn to compress and imply. You must be able to make an ordinary person interesting through fictional techniques.

Of course, the length of your article will determine how

many cases you “get down to” in your third part: SEE. If the article is to be quite short—only 500 words—you will have less than two pages to work in, and cannot suggest more than one or two solutions of the problem you have posed. In a longer article, you will have plenty of space, and can suggest half a dozen ways—or even more—to solve the problem, finally recommending one above another as your so. Since this type of article stresses the YOU and the SO, you will have to start off quickly with your HEY, and make your SEE part as lively as possible. And do not try to write down to the reader; he will not endure it.

Writers know how to write, and that is *all* they know that other people do not know. So far, writers have not turned out anything so brilliant that nobody could understand it. Treat your reader with the courtesy, imagination, and kindness you would use with a friend or a neighbor. Write as if you assumed the reader knew as much about your subject as you do. Maybe he does, at that.

Some years ago, a good many articles and books came out with titles beginning with the words How To: “How to Live on Twenty-four Hours a Day,” “How to Go to Heaven,” “How to Be Happy though Married,” and the like. Nowadays that fad has passed, but the *How To* is a good handle for your idea.

The style you use, the length of paragraphs, sentences, words, the number of technical terms your reader may be expected to grasp, the degree of liveliness, the proportion of dialogue to exposition, description, and narrative should all be decided upon after some study of the magazine you are writing for. You will not use the same style for *Collier's* as

for *Harper's*—you will not be allowed to use it. Study your markets: if you have been asked to do an article, you have the great advantage of knowing what market you are writing for: you will be very foolish, if you throw away that advantage by not studying the style usually employed in it. That advantage is one of the great advantages of writing non-fiction—that you can tell *before* you write what style is expected of you. Fiction writers seldom enjoy that advantage early in their careers. You should be grateful that you do, and make full use of it.

In finding subjects for articles on how to do things, it is useful to make note of every inconvenience you experience during the day. If you wish to write on timely topics, public affairs, ideologies or domestic problems, the easiest way to find out what you think is to engage somebody in an argument; the more the fur flies, the more enthusiasm for the subject your mind will generate, and the more you will wish to speak your mind. Many a good article has been written as the result of a hot dispute. Choose a worthy antagonist, and go after him with everything you have.

Nearly everyone has a grievance, real or fancied. Get people to talking about their troubles, their inconveniences, and you will shortly find yourself in possession of a dozen problems, subjects for articles. Or, find some fellow who is handy or smart, and likes to tell about his prowess. He will show you a dozen ways to get around or over difficulties, and ask no more in return than your close attention. Or challenge someone to defend his methods; you will learn something.

In his article entitled "What the Pocket Magazines Feed

On" published in the *Saturday Review of Literature*,* Mr. Roger Butterfield lists certain subjects frequently found handled in the magazines. I have revised his list, added a number of items, and offer it here for your consideration. With this list before you, you need never lack for a subject about which to write.

LIST OF POPULAR SUBJECTS

- | | |
|------------------------------|-----------------------------------|
| 1. American scene | 20. Fiction |
| 2. Amusing anecdotes | 21. Great national heroes |
| 3. Animals | 22. History |
| 4. Arts | 23. Home |
| 5. Aviation | 24. Industry |
| 6. Beauty | 25. International affairs |
| 7. Better living | 26. Labor |
| 8. Business | 27. Law |
| 9. Children | 28. Love |
| 10. Contemporary celebrities | 29. Machinery |
| 11. Contemporary nonentities | 30. Miracles of science |
| 12. Controversies | 31. Money |
| 13. Country life | 32. Peace |
| 14. Crime | 33. Poetry |
| 15. Death | 34. Politics |
| 16. Education | 35. Press |
| 17. Family life | 36. Quaint historical characters |
| 18. Farming | 37. Race problems |
| 19. Fascinating facts | 38. Religion and the supernatural |

* *Saturday Review of Literature*, Vol. XXIX, No. 10, March 9, 1946, p. 5.

- | | |
|-------------------------|-----------------------|
| 39. Self-improvement | 45. Transportation |
| 40. Sex | 46. Travel |
| 41. Sickness and health | 47. Vegetables |
| 42. Sports | 48. Veterans |
| 43. State of the world | 49. War |
| 44. Timely ideas | 50. Wonders of nature |

Here, as you see, are fifty popular subjects suitable for use in magazine articles. Let us see how we can put it to work.

First of all, read the list over carefully. Then pick up your pencil and underscore every item on it which you would like to write about—that is to say, every item in which you are keenly interested, and about which you are well informed.

Now consider your first underscored subject with each of the other forty-nine items on the list in turn, in order to find, if possible, in each relationship, a new angle from which to treat the underscored subject.

For example, you may wish to write about Children, number nine on our list. Considering Children with relation to number one, the American Scene, you ponder how the lot of children in the United States may differ from that of youngsters in other countries, but perhaps reject that angle as being one you know little about. Then you consider number two in relation to Children, and find that you know a number of Amusing Anecdotes about children, and check number two as a possible angle. Proceeding, you consider Children in relation to Animals (as pets, dangers, food, etc.) and find that you have here three angles from a single topic, Animals.

You go on down the list to number ten, Contemporary Celebrities, and immediately think of child movie stars, of

royal princes, or children celebrated in the newspapers. Number fourteen, Crime, will suggest child criminals, child detectives, kidnapped children, to name no more. Number sixteen, Education, offers schooling, quiz kids, child training; number twenty-eight, Poetry, suggests verse for children, verse about children, verse by children, etc.

Of course your personal interests and past experience will provide you with many others. But now you see how much such a list may help in finding, not only subject-matter, but angles, intimate subjects, points of view from which to write. A little practice with this list, and you will soon find more subjects suited to your pen than you know what to do with.

If every one of the subjects listed provides you with an angle, you will have not less than forty-nine topics for each of your underscored subjects. If you have ten such chosen, underscored subjects on the list, you will then have no less than 490 possible topics on which to write.

But, as we have seen, very often a single item on the list suggests two or three angles—perhaps a dozen. So that, we may readily find as many as 1500 topics here, arising from only ten underscored items.

Moreover, each of these topics, in all probability, can be treated in four or five different forms. Thus, in writing of Children from the angle of Education, calling your topic Child Training, you may write of it first as an Informative Article, giving the facts about various methods of Child Training; then as a Practical Idea Article, advising parents how to train their children; then as a Formal Essay, discussing the pros and cons of two or more common methods of

training children; then an Informal Essay, recounting the ups and downs you experience in training children of your own. And you might even write a Personality Article about some successful educator, or some man (famous or infamous as the case may be) whose career and destiny were shaped by the kind of training he received as a child.

Thus, instead of 1500 topics available, you may conceivably find yourself with five times as many—7500! And if this range of opportunity does not satisfy you, you may add topics to the List of Popular Subjects, and really let yourself go!

To an alert mind such a list proves inexhaustible. Practice with this list will soon teach you how to discover topics which, without the list, you might never find. That is its first value. Yet your principal problem will be, not to find topics on which to write, but to choose wisely from that long list the topics on which you can write *best*. For many an author fails more because he attempts projects not suited to his talents than because he writes badly.

Finally, try your ideas out on editors before you write your article. Most editors would like to kick authors who send them completed articles without discussing them beforehand. Why should an editor be expected to wade through pages and pages of unsolicited copy, without even a synopsis to guide him, when he might have made up his mind in five minutes after reading a letter setting forth your idea and your proposed treatment. If you want a fair hearing and a quick report, send a letter or a synopsis, or *both*. Then, if the editor wants your proposed article, you may go ahead and write it.

Naturally, every editor will have his own standards. Does he want an article that is timely? Does he want it to be inspirational? Does he expect it to be authoritative? Ask him.

WORK PROGRAM VIII

1. Make a careful study of the Models in the Appendix (numbers 1 to 6, inclusive) which may be classified as Articles, following the patterns outlined in Chapter VIII. Select one of the Models in the Appendix, and ask yourself these questions: (a) Who is the reader? Describe him at some length, giving his interests, phobias, prejudices, and tastes. (b) What is this material? (c) What is the author's purpose in bringing reader and material together? (d) How did the author go about producing this desired effect upon the reader? Discuss length, passages which *tell*, passages which *show*, and indicate by number sentences in which the author spotlighted his fact or idea with *strong* emotion.

2. Record your findings here.

3. Now compose two letters to the editor of the magazine in which the Model you have selected was published: (a) writing as though you were the author trying to sell the idea to the editor before the Model was written; (b) writing a covering letter to send with the completed manuscript, trying to clinch the sale.

4. Now turn to the Appendix, Section VIII.

CHAPTER IX

THE ARTICLE: TECHNIQUES

WE HAVE DISCUSSED the abiding principles and basic patterns of the article. Now we must consider the detail, the techniques used in writing articles of the currently popular type.

Every generation has its own tastes in these matters. Within living memory a great change has come about.

Two editors were discussing the current markets and the public taste. The editor of the popular fiction magazine turned on the editor of the quality magazine and said, "The fiction you print is terrible! I know, I know—you only run one short story in an issue; but why on earth do you run such stuff at all?"

The editor of the quality magazine grinned: "Maybe I shouldn't. You see, the more intelligent a reader is, the less fiction he will read."

Whatever truth there may be in that remark, there can be no doubt that there has been a steady decline in the amount and quality of fiction in magazines which deal chiefly in non-fiction; there has likewise been a steady gain in the quantity and quality of non-fiction in magazines which in the past dealt chiefly in fiction.

“The magazine article has come of age, technically and stylistically. Non-fiction writers have outstripped the field in the race for the coveted, limited space available in periodicals. . . . While somnolent or absent, they (the short-story writers) have allowed article writers to steal many of the stylistic qualities and techniques which they themselves have developed and perfected. The best magazine articles today are more meaty than short stories and just as entertaining. . . .

“More and more editors and authors are learning that truth is not only stranger than fiction but that it can be made more entertaining. Thirty or twenty or even ten years ago, much periodical non-fiction was ponderous; think-pieces and philosophical essays appeared in polysyllabic and involved dullness. Quality magazines carried them because of their importance and to add ‘tone,’ but they relied upon short stories to furnish entertainment and sell copies. Not so today. . . . The article writer is in the saddle.” *

The article writer is not only in the saddle; he seems likely to remain there. But the horse he rides is not a draft animal. He cannot arrive by plodding along in the old processional manner. He is not riding in the parade, but under the big top in the ring. He is not merely an informer but a performer, as much so as any writer of fiction.

In the past an article writer lost face if he mixed too much passion with his facts. But today he has encroached upon the techniques of the writer of fiction, and finds that he has lost nothing and at the same time gained the ear of a far

* See “Some Clinical Notes” by Harry Shaw in *The Saturday Review of Literature*, Vol. XXIV No. 31, Nov. 22, 1941, p. 24.

greater public. In fact he has so deeply invaded the fiction writer's field, that the public taste has come to demand authentic fact even in fiction. A man hardly dares to write a novel or short story today, without painstaking research.

Thus the non-fiction writer, and particularly the article writer, engages in what one may call an air-ground attack. Though his feet are on the ground, he has the use of all the techniques which express imagination and emotion in fiction.*

This change in public taste and in the techniques of non-fiction has been variously explained. Some would have it that in troubled times when the old rules seem not to work, men turn to the facts to find new laws to live by. Others think the prolongation of education induces a greater respect for facts and a progressive loss of interest in fiction. Others believe that the second World War has made people more serious-minded. They know that they cannot escape into fantasy, that they must face facts and do something about them.

No doubt all these factors count. But it would seem that the character of modern education has been a major influence in bringing about the change in public taste and of the techniques in modern non-fiction devised to satisfy that taste. No doubt men today are as well informed and intelligent as their grandfathers, but their schooling is of a different sort. Theirs is no longer primarily linguistic. Today most readers know only their own language—if it can be said they know that. Few readers can follow a sentence of fifty words or a paragraph of more than a dozen sentences. Our an-

* For an extended treatment of these devices and their use, see the book *Writing: Advice and Devices* by W. S. Campbell, New York, Doubleday & Company.

cestors made nothing of such things—some could write lucid sentences of five hundred words, and their paragraphs went on forever. Our paragraphs, on the contrary, average from three to five sentences in length, and the sentences from fifteen to twenty-five words.

If we are to keep our readers reading, *we must speak their language*. We must make it easy for them, and easy reading is often enough hard writing. The severest test of the writer is to make a difficult matter clear to a man of limited vocabulary. Those who can do it will have the most readers.

I once asked the great Irish poet, W. B. Yeats, for his definition of good style. After a little thought he replied, "Good style is such language as one would use in talking across the table to an intelligent friend."

Today, when whole populations are taught to read, this definition must be amended; good style may now be defined as "such language as one would use when talking across the table to an ordinary man."

Here, by the way, lies a practical tip for the article writer. If you find that your articles are stilted, over-long, and packed with polysyllabic words, you may find it useful to contact some friend who is representative of the class of readers you wish to reach, and *tell* him what you have to say in his own language. This rehearsal will bring you down to earth and compel you to speak his language.

Please note that this language, when put on paper, though it should be informal, must not be merely conversational. Conversation is too rambling, diffuse, and digressive for use in an article.

We are told that we are entering upon the century of the

common man, and in a sense this is true. And insofar as it is true, it has affected the technique of non-fiction profoundly. For the common man is not a scholar, not a highbrow, not a master of languages, not a philosopher, no matter how intelligent he may be. In short, non-fiction is nowadays, for the most part, not for intellectuals but for men of intelligence and ordinary education.

There is nothing that interests the natural man so much as a story. He wants emotion; he wants something going on; he wants conflict, if only between ideas and catchwords; he wants Passion with his Facts. In short the ordinary man wants fresh *showing* instead of the stale old *telling* which sufficed for other generations.

As a result the article writer has appropriated all the techniques of the fiction writer—scenes, dialog, flashbacks, transitions—everything that will *show* instead of merely *tell*. Every article writer should therefore familiarize himself with the technique of fiction so that he can use it at need.

Where are we to find models on which to base our own practice?

The best current anthology of non-fiction articles published in this country is, of course, *The Reader's Digest*. If you intend to write articles for American magazines, you will do well to study it closely, classifying its articles into the various popular types exhibited, and studying the pattern of each type and the technique employed therein.

Let us consider a typical issue.

First of all it is noteworthy that the titles have punch, and many of them a personal appeal to the reader. They are intended to catch the attention of the reader. Two take the

form of a question followed by a question mark, suggesting the answer to a popular problem, such as, "Which Way to Postwar Jobs?" Two are followed by exclamation marks, and one of them is an imperative: "Go South, Young Man!" Four suggest inside stories: "Inside Story of the Hess Flight." One is a debunking of a popular legend: "The Fraudulent Ant." Three mention famous persons: "Bing—King of the Groaners." Eight contain names of foreign nations, allies or enemies of the United States: "Japan Has Already Won *Her* War." Other titles refer to treasure, to progress in medicine, to American soldiers, to the rubber shortage, to birth control, to the breaking of a dam, to war strikes, and to movie stars. All of the titles are brief and interesting. Every article writer must make a careful study of the current taste in titles.

Let us consider first paragraphs.

The first sentence of the first article refers to a battle now going on; the second to extravagant advertising claims. The third shows a young doctor wiping filth thrown by a mob from his face. The next one shows a famous man in action. Following that we have a Japanese Admiral pointing to a map and discussing the war in dialog. The next first paragraph includes the cry "The dam is broken!" The next article quotes the Governor of Ohio in the first sentence. The next tells how a certain American made a fortune in Cuba. The next describes a doomed baby in its crib, and in the following beginning we hear how a sailor heard "a peculiar sound." The next begins with the word "War." Another article begins with a paradox; the next with the use of cold in surgery, which used to be "man's ancient enemy." The

next begins with the word "Why"—why somebody has done something. The next article is written by a famous character, and the next one shows a famous man make an unusual bet. The next begins with "The fiercest enemy Americans have ever had was that fellow-American, the Red Indian."

The one that follows begins with "Our first rubber factory is in production"; the next with "In the last war." The next article begins by presenting a delightful character; another follows with appalling figures of the casualties of the last war. The one after begins with a warning against poisoning by food; the one following tells us that there is one town in China that the Japanese do not invade—a leper colony. The next begins with the name of a foreign capital where no strikes have taken place for years. Yet another article begins with a brief description of the Germans' failure to tame Denmark. In the next a certain thing is said to be "over-rated." Then we hear the dialog of a sailor delightedly meeting a famous movie star; after that, we see a fight between Japanese and British soldiers. The article following starts off with a "dig" at the bureaucrats. Then we see a hill-billy and his grandson smelling supper cooking. Finally we have a condensed version of an important book on U. S. foreign policy, beginning with the phrase "As the climax of the war—"

These examples will suggest how current popular articles may well begin: with an *anecdote*, or *case history*, or a statement of a *problem* to be considered, and so on. Every article writer should study half a dozen issues of *The Reader's Digest*. Go through it and classify the beginnings of the articles you find there.

These articles, as a rule, have HEY and YOU combined in the first sentence or paragraph.

Following the introduction, the article gets down to cases, bringing in significant facts.

Such articles are meaty and set forth in colorful language. Often articles in *The Reader's Digest* are condensed, usually to advantage. Every fact presented has punch, and is balanced by opposing facts and ideas. Throughout the articles, there is, almost without exception, some dialog. Anecdotes as introductions, and dramatic scenes are frequent, and the transitions are swift and graceful. The characters introduced have human qualities, however great and famous they may be.

The endings found in these popular articles generally deliver their so with a punch. The author commonly ends an article by saying "We should do thus and so," or "You cannot afford this or that," or "Our progress should be this or that." In other words the endings are tied up with the reader's personal feelings and interests. Sometimes the endings consist of a tag line or generalization; a brief epitaph, as it were, of a character; a practical idea set forth; a danger bravely overcome; a joke; or the identification of the reader with the whole nation. Sometimes endings consist of a promise of some benefit to us all, some vital aim of the nation, or a pious phrase. Sometimes an article ends with traditional words carrying strong connotation; with the nickname given himself by a celebrity; with a "dig" at the enemy; with a hope of better things to come; with an incident to make the reader laugh or cry; with a quotation or epigram; with a good-humored jeer at human gullibility; with a question and

answer; or with an understatement that leaves the reader with his emotion unreleased.

If you will get down to brass tacks and carefully examine what the popular articles of the kind you wish to write actually consist of—page by page, and paragraph by paragraph—if you will list and classify these, you will soon have at your elbow, *all* the best devices of the best writers in the country.

Make a collection of—

- (a) Titles—
- (b) Beginning sentences—
- (c) Beginning paragraphs—
- (d) Transitions—

(e) Cases—each showing a different kind or way of “getting down to cases”—by contrast, comparison, illustration, example, parable, anecdote, epigram, scene, character’s action, etc.

(f) Endings—of every kind. Imitate each one you find several times for practice, using the same pattern and structure of sentence and paragraph—but *always* with new and different subject-matter. Thus, if the writer you study has introduced a lazy cow, you follow his pattern but introduce an energetic mule. If he contrasts the Republican with the Democratic party, you follow his pattern, but contrast the Army with the Navy. That is the method.

There is no secret weapon in the arsenal of successful writers. Every card they play lies face up on the table right under your nose. If you cannot see those cards and learn to play them, you must be blind—or lazy. In fact, if you are so blind, it must be because you are too lazy to take a good look.

Therefore, study the devices of your competitors, and in order to study them, collect and classify them.

With these in hand, you may successfully write an article to the final period so that every part of the pattern is developed and made significant to the fullest possible degree.

After you have written your article, you may use your list and classification in the same manner, checking your work against what you have learned and recorded about the work of others.

Remember, the modern article which sells, has not only matter but *form*. Its treatment is up-to-date. It is streamlined, it is stripped down, and it moves.

Such articles cannot be written by the use of jargon or trite, hackneyed phrases. You must know the subject-matter, then you must find the form and words to put it across to your reader. Write at length, then compress and cut. Use specific, concrete terms so that readers can sense the quality of real things, and feel the emotions that real things arouse. Be informal, even—apparently—conversational. Imagine yourself across the table from your reader. Do not write in a vacuum.

If you will write like this and inform yourself about markets and their demands, your articles will sell. For you will know what you are doing.

Look then, for the typical, as well as for the unusual, article. Look for that typical form, opening with the statement of the problem, an anecdote, or a case history, then continuing with a rapid succession of pungent facts and cases in contrast or climax or opposition, until the end, which

closes with a final case or summary of all that has gone before. Familiarize yourself with this pattern and with *all* the means of realizing it for your reader. Then you will know what a popular, up-to-date article is, you will know how to write it, you will write it—and sell it.

WORK PROGRAM IX

1. To know how to write salable articles, you must first examine articles that have sold. That is the object of this Work Program. Therefore, turn to the Appendix (Models for Study) and examine each article in turn, following instructions given below and recording your answers to the questions given, as they apply to the article you are examining.

2. Copy title of the article. How many words has it? Is it a word, a phrase, or a sentence? A question, a statement, an imperative, or an exclamation? Does it appeal to the reader's personal interests? Does it refer to some timely topic? Is it short or long? Is it euphonious? Does it suggest the subject of the article, or indicate a problem, or suggest a solution?

3. What of the Beginning Sentence?

- (a) Analyse its appeal to the reader.
- (b) Does it include both the **HEY** and the **YOU**?
- (c) What is there that attracts the reader's interest?
- (d) that suggests conflict?
- (e) timely interest?
- (f) Is this beginning sentence long and inclusive, or short and pithy? Why?

- (g) How many words in this sentence?
 - (h) Is it in the language of the ordinary man?
 - (i) Can you suggest a better title for this article?
4. The Beginning Paragraph. Analyse it.
- (a) What does it include?
 - (b) Check it by all the tests given in question number 3 of this Work Program.
 - (c) Add any comments of your own.
 - (d) How would you alter this beginning paragraph to better it?
- 5.
- (a) How many lines of dialog do you find in this article?
 - (b) How many anecdotes?
 - (c) epigrams?
 - (d) case histories?
 - (e) passages that made you laugh or chuckle?
 - (f) passages that thrilled or moved you?
 - (g) quotations?
 - (h) conflicts or contrasts of ideas or catchwords?
 - (i) characters?
 - (j) Are the characters—if any—appealing or interesting? Why?
6. Transitions.
- (a) How many transitions (from place to place, or indicating lapse of time, or change of subject) do you find in this article?
 - (b) How is each one built?
 - (c) Can you suggest any better transitions for these passages?

7. Endings.

- (a) How does this article end?
- (b) Does it fall under any of the classifications of endings given in the chapter above?
- (c) What is the so here?
- (d) How is the so put?
- (e) If it does fall under any of the classifications of endings given above, which one does it fall under?
- (f) If not, how do you classify it?

8. Prepare a **WORK SHEET** for each article (listing each case under **SEE**), like that given in Chapter VI, on page 71, and indicating the space allotted to each case in the article you are examining.

9. Now read the article through, then put it away and attempt to rewrite it from the **WORK SHEET**, without looking at the original article. Afterward compare your version with the original. Then record here what you have learned about the typical form of the popular article.

10. Repeat this exercise (9), if time permits, until you have rewritten all the articles in the Appendix.

CHAPTER X

THE BOOK

THE WRITER WHO IS CAPABLE of sustained effort may reasonably hope to have his work appear between the covers of a book. By writing books, he acquires a prestige which a magazine cannot give him. Also, he may expect to receive an advance payment which will help him meet expenses while he is writing it, besides royalty payments semi-annually during the months or years while his book continues to sell. Thus, he not only gets a down payment on his work, but other payments—perhaps for years to come. A good non-fiction book may prove to be an excellent investment.

On the other hand, he must expect to work hard for a considerable period. Unless the work is partly composed of matter previously published, he cannot hope to complete a book in less than thirty days. Usually, a good book is the fruit of long labor—especially if it requires extended research. In that case the writer may have to give the best part of a year—or even several years—to the job. Sometimes, after all that expenditure of time and labor, the author realizes only a few hundred dollars amounting, perhaps, to only a few cents per word for his copy.

The writer of books of non-fiction therefore prefers, if

possible, to sell his materials in the form of articles which will later serve his purpose as chapters in a book. Thus he is paid for his work in the magazine, and whatever he gets for his book seems pure "velvet." Moreover, if his book is a good one, he finds that it gives him prestige, and increases his standing as an authority in the field it covers, and this means more opportunities to sell his articles to periodicals. Sometimes it pays an author to write a book at a loss, in order to gain these advantages. Likewise a university teacher may find that publication of a book or two may lead to promotion and an increase of salary. One even hears of professors who *pay* a publisher to bring out their book! For the author who earns a living writing, such a venture is not worthwhile. Dependent for his income on his writing as he is, he cannot afford to write for nothing, or to pay for having his work published.

If the writer brings out a book made up of articles previously published in magazines, he usually finds that these articles must fit together, so that they will form chapters in a unified, coherent book. Otherwise he can only offer a miscellany or collection, and it is seldom that such a collection or miscellany sells. For, as we have already discovered, *continuity* is what keeps people reading. Where continuity is lacking, readers will be few—limited to the author's fans, or to those keenly interested in the field of which he writes.

If the writer's articles are on different subjects, they cannot well be put together as chapters. If on the same subject, yet written on widely different phases of it, they may have to be rewritten before they can be combined as chapters in the book.

Continuity in a book may be attained in various ways:

- (a) by centering the interest in one person, as in biographies or autobiographies or memoirs.
- (b) by confining the book to a series of related events, as in the narrative of a campaign, or an expedition.
- (c) by focusing the interest upon a group of persons, as in the history of an organization, or a company.
- (d) by limiting the book to the treatment of a kind of life, as seafaring or pioneering.
- (e) by conducting the reader step by step through space, as in a travelog or guidebook.
- (f) by leading the reader year by year or day by day through time, as in a chronicle or diary.
- (g) by comparing, and so linking together, various accounts or theories concerning the same facts, events, or persons.
- (h) by presenting a survey of a limited field of knowledge.
- (i) by presenting the materials as the experience or philosophy of the author, so that his personality gives unity to diverse materials, as in a book of moral essays.
- (j) by a repetition of pattern in the separate items presented.
- (k) by a logical progression of thought or ideas.
- (l) by writing the parts in a uniform style throughout the book, as in a book of familiar essays.

These are some of the standard ways of attaining the unity, coherence, and emphasis that mean *continuity*. Nat-

urally, some one of these will be more useful for a particular book than the rest. It is the writer's task to determine how best to secure continuity with the materials in hand for the purpose he has in writing. But one thing he must by whatever means attain—*continuity*. *To have no continuity is to have no readers.*

There are some things the writer of a book must do—and certain devices which he may use to do them—that is to say, the writer must—

- (a) let the reader know at the beginning what to expect—what the book is about.
- (b) suggest the intellectual level or emotional tone, so that the reader knows at once whether the book is serious or light, witty or comical, comprehensive or slight—and also whether it is addressed to adults or children, experts or laymen.
- (c) give a hint in the use of language—in style—that will let the reader know how subtle or straightforward the writer intends his book to be. Any subject may be handled delicately, subtly, intelligently—and the words and the style employed must early indicate the treatment to be expected.

A reader usually approves an author who thinks as he thinks and knows what he knows. If you wish to gain the applause of the critics and the genuinely sophisticated readers, it is not enough to think as they think and know what they know. The writer must also *show* the reader that he knows what the reader knows. Thus, in a book on a popular

subject, the writer should take care in his first chapter, perhaps even on his first page, to use some phrase, or terms, that show his own familiarity with the world of taste and thought and knowledge in which the critic lives and moves. He may thus win over his reviewer, who—in all probability—cares little for the subject of the book, but will go along in the comforting belief that the author is a fellow who can speak his language.

Of course, the same thing applies to the lay reader who is not sophisticated. A wise writer, a courteous writer, will strive to interest and please everyone he can.

It is always better to say too little than too much.

In the body of the book, the chapters may vary in length. Usually, if the material permits—or rather, if the writer's skill permits—a long chapter or a group of long chapters should be followed by a short one. Wherever the reader's interest has been held long, wherever he has been keyed up, the writer must allow a relaxation of the tension. He will proportion his chapters to the reader's taste and convenience. Thus, ordinarily, the first chapter of a book should be short—it is no good tiring your reader out on the first lap of his journey. Also the last chapter should be brief, so that the reader stops before his interest is exhausted.

You will have noticed, in reading Shakespeare's plays, that his fourth acts are usually filled with alarums and excursions. They are there because by that time the spectator had a pretty good notion how the play would end, and Shakespeare had to give him something lively and interesting in itself to keep him from leaving the theatre. You owe a like consideration to your readers.

Another courtesy which the writer should show his reader is to vary the pace and the style from time to time. If the reader has to run fast through certain passages, let him jog for a while thereafter. If he has to plod along painfully for a chapter or two, let him gambol or sprint for a change in the chapter following.

No matter how well you write, or how various your style, sooner or later the reader will weary of it. By the time he has read through three-fourths of your book, he is likely to begin to feel that you are a tedious fellow with only one string to your fiddle. He may not know it, but the fact is that he craves variety.

When that happens—or rather, before it can happen—you should do something to relieve his mounting fatigue. Probably you will already have used all the styles you command. What can you do to give your reader a refreshing draft of something different?

Well, you can quote some other author—a page or two of another style will do wonders for your reader. And do not seek out some inferior writer's works to quote from. Quote from a good writer—even though it may seem certain that your own style will suffer by comparison. For *the reader deserves the best*, and if you give it to him, he will give you all the credit. If, on the other hand, he should find your work inferior to the passage quoted, he will still thank you, and admire your courage.

Of course, contrast is the thing in such a case, and it may serve your purpose better to quote some dull, pedestrian author. In that case, a page of quoted material is quite enough

for an intelligent reader. If you bring in a bore, it must be to amuse the reader—not to bore him.

This is not the place to discuss the mechanical labor of preparing and using the materials of your book. A practical method has been suggested in Chapter III, under the heading RESEARCH. You may also find it useful to consult Chapter XIV, which has to do with the preparation of manuscript.

From the publisher's point of view, a book means an investment of some hundreds and perhaps thousands of dollars. His budget is not unlimited, he can bring out only a certain number of books each year, and he naturally expects a profit on his investment. Therefore he tries to buy and publish books which will sell and keep on selling.

Moreover, a publisher usually takes pride in his list, and prefers to buy books which will do him credit. He wants books that are standard in their field, books that will win the acclaim of critics and the applause of the public as well. Naturally he is looking for books by skilled writers, on subjects of timely or lasting interest—or both—and he judges an author by what he has produced in the past, its quality, competence, and popularity. If the writer can pass these tests, it is then a question of the book itself.

Publishers, of course, do not sit around waiting for a manuscript to turn up. Most of them watch the magazines, employ scouts, and keep in touch with writers of known ability. Also, of course, a publisher keeps an eye on his competitors, and on the markets generally. When the public is buying books of a certain kind, a publisher will be on the lookout for books of that kind. If he knows a writer who is, in his opinion, qualified to do such a book, he may ask the

writer to attempt it. A good many books are first suggested by the publisher.

For, since writers of non-fiction are accustomed to sell their work before they write it, some of them form the bad habit of waiting for someone to tell them what to write.

Indeed a fair proportion of such writers are helplessly dependent upon friends and editors for suggestions of the sort. Not every writer knows what he is good for. Someone who takes an interest in his work may very well see better what he is capable of than he does himself. The writer should invite such suggestions. Of course, he should make his own decisions.

But no writer need sit idle and wait for someone to suggest what he ought to write. He will be wise if he has many plans and keeps in touch with the editors and publishers, writing to them—or talking to them—to let them know what he has in mind, and to learn what they are looking for.

Of course, the writer who has several irons in the fire is likely to turn out more work, because, when he tires of one job he may find refreshment in another and still keep on writing. What is more important, he will be able to work at what interests him most. The writer with only one job in hand may feel driven and rebellious. But the fellow with three jobs on his desk may feel free as air, because he can choose what he will do that day.

Moreover, inspiration—or, if you prefer, the subconscious mind—works in strange ways, insistently bringing forward the thing that is ready to be done, and (usually) the thing most worth doing. For good work is not done in cold blood, or without preparation, and when the work is ready, the

writer has to "get it off his chest." If he has more than one job in mind, probably the one he feels he *must* "get off his chest" will be one of these. But if he has only one job in mind, his inspiration, out of pure perversity, will insist that he set about something else. There is safety in numbers.

Every writer of books should keep his name on the mailing lists of book publishers, and study their catalogs, in order to see what they publish, and what they do not. He will do well to read the *Publishers' Weekly*, to learn what is doing in the book world, and see where his own kind of work may fit into that. He should read the principal literary reviews, and—so far as time permits—read some good current successes. But a writer is not a man who can "keep up" with current literature, in the sense of reading all the books talked about. His job is to write. The case was stated (and overstated) by Joaquin Miller: "When I want a good book, I write one."

In attempting to interest a publisher in a project, it is seldom enough to offer the subject alone. The would-be writer of the book must also present his reasons for wishing to do the book, and explain how he would like to handle the subject. He may well consider also the selling points, both those of subject and of treatment. It is only the old hand, the experienced writer, with a dozen or more books to his credit, who may expect to sell a mere idea or subject, and be left to his own devices to handle it. The publisher would be delighted, if all his books sprang full-grown from the brow of the author. But, with the beginner, this can seldom happen; the beginner needs the publisher's guidance.

This "guidance" is usually limited to a discussion of and

agreement on the subject, length, public, and general plan of the book—in other words, to strategy.

Tactics, to carry on the metaphor, are generally left to the writer; that is to say, the detailed working out of the plan, the handling, the actual writing, are the writer's affair. Publishers who know their business give the writer his head, since from experience they have learned that gives the best results.

Of course, after the book is written and the manuscript delivered, the publisher will have it read and criticized by readers chosen for their knowledge and skill in judging books of that kind. But in the meanwhile, he leaves the writer to his own devices.

An example may be helpful here. Suppose you wish to write a book on the Old Santa Fe Trail. The subject excites you, and you feel that it offers opportunities for the kind of writing you can do. You write your publisher and ask whether he will contract with you for a book on that subject.

After a week or so, he reports favorably, but points out that two books on that subject are already on sale. He naturally wants to know how you propose to write a new book on that subject which will sell.

Of course, you already know the books he refers to: one is a sound historical account of the Santa Fe Trail written by a scholar, and presenting historical events in chronological order; the other a collection of tales and legends about the Trail thrown together and unified only by their connection with the Trail.

Obviously, there is no use in repeating either of these performances. You sit down and consider what *you* can do that

these two books do not accomplish—what you are equipped to do that these authors have not attempted.

You know you can write a more authentic and coherent book than the book of tales and legends. And you discover that the author of the other book, who led the reader through *time* from year to year, is a scholar who wrote his book from the records in the library and without much personal contact with the country and people of whom he writes.

You, on the other hand, were born near the Santa Fe Trail, and have known the country and the people all your life—you are one of them, and have travelled over that Trail many times. You know from your own experience what the weather and the soil and the flora and fauna are like. You understand the ways and thoughts and feelings of the pioneer people. Manifestly, your advantage lies in this intimate acquaintance—this “feel” of the country.

So you cast about and come up with a solution: instead of treating the Trail (which, after all, exists in *space*) chronologically (in *time*), as the scholar did, you decide to lead the reader once over the Trail in imagination from end to end, giving him all the sensations and experiences common to the pioneers at each stage of the journey, and bringing in the tales at the places where they happened. Thus you can have an authentic history, a lot of good stories, and more *continuity* than either of the other books affords. You have, besides, the advantage of more sensations and emotions for the reader, since—as he imagines himself going over the Trail—you can present **FACT WITH PASSION**. Moreover, the Trail was made to travel over, so your treatment will seem more natural.

Thus you work out the strategy of your book, and submit it to your publisher. He approves, and you plan the parts, the chapters accordingly, and set to work on the writing.

This example is offered here to clarify the explanation given above, and to show what goes into the planning of a book. For the planning has more to do with the success of a book than tactics—writing—has.

This example is taken from my own experience, for obvious reasons. An inspection of the Table of Contents of my book, *The Old Santa Fe Trail*, will show how the strategy described above was worked out.

Remember that the public expects a non-fiction book to be of lasting interest. The author must take great pains with his planning, and forego the writing until he has thoroughly worked out his plan and digested his materials. That done he should write as rapidly as he can in order to achieve the necessary continuity.

A book written over a considerable length of time is likely to show it. For writers, like other men, change as time goes by. The first chapter of your book may seem to have been written by another man (in comparison with the last chapter), if you let months or years pass while writing your book.

This danger particularly confronts younger authors who are rapidly developing. Even older writers must beware of this. Many a good book has been ruined because the author took a long vacation in the middle of it.

WORK PROGRAM X

1. Before attempting to write a book of non-fiction, the writer must decide what kind of book his materials require.

He must ask himself four questions.

- (a) What is my material?
- (b) Who is my reader?
- (c) What is my purpose in presenting my material to my reader?
- (d) What good contemporary examples or models of this book are available?

Write these questions out and answer each one at some length, as completely and definitely as possible. In seeking models for your own book, you should be thorough, and find as many good ones as possible.

You should use contemporary models—that is to say, books still being sold, by writers who are now alive and writing successfully. No doubt, good examples remain from former generations, but the readers to whom they were addressed are dead. If published today, they would have to be, as it were, transposed to meet the taste of the public. This transposition is a difficult feat, and unless you are sure you can perform it, you had better not attempt it. In other words, you had better choose your model from contemporary books.

2. Having in mind your answers to the four questions just answered (in Question 1 above), select one of the models on your list which seems most excellent, and most like what you wish to attempt. Write here the title and the author and add your reasons for the choice.

3. Make a study of your model and note down those points in which you wish to follow it, and those points in which you wish to depart from it.

4. Now list all contemporary books still on sale which deal with the subject of your book. Consider how you may improve upon these, how you may find a place among these, how you may justify your publisher in investing his money in this new book—in other words, plan your strategy.

5. Reread pp. 34-35 above.

6. Reread the advice given in Chapter III on the organization and filing of notes for your book. Please turn to Section X, page 311, in the Notes.

CHAPTER XI

BIOGRAPHY

BIOGRAPHY—THE WRITTEN HISTORY OF A PERSON'S LIFE—offers the most difficult and the most rewarding task in all non-fiction. It offers more and demands more of the author.

The interest of our readers can be maintained only by a *continuous* and judicious mixture of the *strange* and the *familiar*. The best subject for a writer will therefore be that one which provides:

- (a) the maximum of the strange and unexpected, with
- (b) the maximum of the familiar, and
- (c) unity.

These three essentials are found in human nature, in a person. For human beings abound, and no two are precisely alike; thus Man gives us plenty of the *strange* and *unexpected*. Moreover, the readers are all human beings themselves, and so find human nature more *familiar* than any other subject. Finally, every human being is a *unit*, and so provides a subject that will give the author that *continuity* of interest that will keep his public reading.

Accordingly, a book which deals primarily with people

offers an author a great opportunity; while a novel or a biography (the story of *one* person) offers the competent author the best of all possible opportunities.

The novelist must write so that his imaginary characters will be strange enough to be interesting, and plausible enough to be convincing. But since the novelist's characters are known to be imaginary, he must stress plausibility—often at the expense of novelty, of interest. Moreover, the novelist can rarely deal with one character alone, and therefore is in danger of some loss of unity—and so of *continuity*.

The biographer escapes these three dangers, to some degree, because

(a) his hero is known to have lived—he is not imaginary. This fact allows the biographer a certain freedom from the demand for plausibility.

(b) his hero was probably chosen because he was different from other men—unusual in some way or other—and so more interesting.

(c) his hero is one man, and so gives the book unity—which is all to the biographer's advantage, in that continuity is assured. Moreover,

(d) a biographer is free to employ all the techniques of the novelist, as well as those of the writer of non-fiction.

Good biographies also enjoy a prestige and a lasting vogue denied to all but novels of the first rank. For nearly everyone reads biography, whereas many people care nothing for novels.

With all these advantages in his hands, it is hardly surprising that the biographer counts himself fortunate among writers.

But his difficulties are as great as his opportunities. He has the hard task of understanding a real man, and of making him real to the readers of his book. He must catch the man he is after, and bring him back alive. And, needless to say, it is just as hard, often far harder, to imagine men and things as they are, than to imagine these as they might have been. The truth is never simple.

Life is so much richer, deeper, larger and more complex than the experience of any one author can possibly be. And so, since the novelist, like everyone else, can only imagine what he has experienced, his fiction is likely to seem rather thin gruel compared to reality.

But, you will say, the biographer is no superman; he too can imagine only what he has experienced. True. But if he is serious, he will have to grapple with the experience of his hero also. He will have to accept and imagine facts and situations and persons quite alien to his own experience. He cannot omit anything real because it does not happen to fit into his present conception of life. He will have to enlarge his conception to make room for the facts he has discovered. In short, the biographer is just ready to begin where the novelist stops.

It is this necessity which makes the writing of a biography such a worth-while experience. When the biographer has gathered, sifted, and written all that can be known of his subject, he finds that he is more than he was—that his sharing of the real life of another real man has, as it were, added another room to his house of life. He has built himself a more stately mansion. He is a bigger and a better man than he was before.

For he cannot rest content with anything less than a rounded synthesis that will contain, integrate, and interpret the life of his hero. And this is an arduous and exacting discipline which would be well worth while, even though the book were never published.

CHOICE OF SUBJECT

The choice of a subject for a biography should be made with consideration. There are so many people of whom you might write, and so few whose lives make good subjects. The man whose life is an excellent subject for one biographer would be a bad subject for another. A novelist will necessarily invent a character out of his own experience, and so have a hero whom he understands and with whom he is sympathetic. But an honest biographer cannot invent his hero: he must find a real man who meets these tests. For, unless the biographer understands the man he writes of, his account will be false; and unless he is sympathetic and temperamentally in tune with his subject, he cannot win or hold the reader's interest.

One may choose the subject of the biography:

(a) because it is timely, as, for example, when the country is about to celebrate the centenary of the birth or death of the subject, or of some great achievement in which he had a part. Some biographers make it a point to check the calendar for years ahead in the hope of taking advantage of such celebrations.

(b) because the subject is new, as in the lives of living men or men recently dead who have become suddenly famous.

(c) because the standard biography has become "dated"—that is to say, out of tune with current ideas of the reading public.

(d) because the subject is representative of a time or place or intellectual atmosphere or way of life which the reader may feel to be important.

(e) because the subject is a striking figure.

(f) because new data has been discovered about an old subject, which makes a new biography desirable.

(g) because the subject is one whose life presents a pattern which provides an opportunity for brilliant literary treatment.

(h) because the subject is so well known that a fresh treatment is always welcome.

(i) because so little is known of the subject that it offers a fresh opportunity for interpretation.

Naturally, with so many biographers about, good subjects are not easily found. Oftentimes the author has to be prompted by his publisher, his literary agent, or by some friend who suggests a subject suited to his peculiar talent and temperament. Thus, a soldier may write of soldiers, a lawyer of jurists, a literary man of poets, and do it better than others could.

Of course, not every life offers an equal opportunity to the author, even when his talent and temperament point to it. Some men of only one great achievement in a long career begin their lives in obscurity and end them in dullness, and this sort of person poses a stiff problem for his biographer.

Now, since a book must catch the reader's interest at the start and raise it to a climax near the end, it follows that a

man who began dramatically, lived an adventurous life, and died a violent death is an ideal subject for the biographer. A hero who ran away as a lad, fought and caroused through life, and died defiantly at the hands of his enemies makes an excellent subject for a biography, especially if he stood for something, or was representative of his community and time.

But the publisher wants more than this; he wants a subject who, like Lincoln or Mohamet, is known to millions—and yet one on whom no good biography has ever appeared. Try to find a subject like that!

PATTERNS

Biographies may be cast in one of several forms, from almost pure fiction to bare chronicles. The subject may be treated fictionally in what is called a novelized biography. This sort of treatment may be very popular, but is not satisfying to a reader who prefers to have the facts imagined as they were. Such a reader will not be happy with a biography in which the dialog is invented, and the psychology made up to fit a story. He does not believe that real life falls into the artificial pattern of a plot. When he wants a plot, he turns to fiction.

Again, a biography may be written for a purpose, as in laudatory "lives" of kings or statesmen; as a sort of glorified obituary or tribute which tells us only that the dead man's family wishes to do him—or themselves—honor. There are also biographies which attempt to "debunk" overrated heroes. Both of these are fictionized to a degree, even though the facts are there, since the emphasis is biased and false.

There are biographies which attempt to give an author's

general impression of a man rather than to present all the facts and details. Some biographers offer us little more than an interpretation, while others cling to truth and established facts, letting the reader arrive at his own interpretation.

The most popular and satisfying biography is probably that in which the author forms an opinion or interpretation of the character which reconciles and integrates all of the many and often contradictory facts of his subject's life.

There is a kind of biography for every attitude which a writer and his readers can assume towards his hero.

But in all good biographies certain elements are constant:

- (a) facts
- (b) interpretation of facts
- (c) sympathy

For "good biography, like the good life, is based on knowledge and inspired by human sympathy." *

The interpretation without the facts is implausible. The facts without the interpretation are vain. And neither the facts nor the interpretation will be understood without sympathy; the author must put himself and his reader in the hero's shoes. He must try to see things as the hero did.

The biographer must, of course, be master of the techniques of fiction as well as of non-fiction. He will have to write narratives, scenes, dialog, characterization, and understand the use of fictional devices used in projecting emotion.

* *Sitting Bull, Champion of the Sioux*, Stanley Vestal, Houghton Mifflin, 1932, p. xi.

BIOGRAPHICAL RESEARCH

Generally a biography entails a great deal of hard work in research. If a biographer is worthy of the name, he must familiarize himself with all that has been written and printed about his subject, and if his hero died within living memory, he must also contrive to interview all his surviving contemporaries who can supply authentic information. This research may well run into several years of work. In addition to learning all that he can of the man himself, the biographer must understand his background—the race, nation, country and customs which shaped his hero.

In gathering such data a great deal of correspondence is sometimes necessary, a great deal of reading—much of it in sources not directly concerned with the subject of the biographer. Thus if the hero was for a time a soldier, it would be advisable to study the campaigns and wars in which he engaged, and read the newspapers and public records which will show the emotional atmosphere and current ideas of the time. Thus a good deal of reading is necessary for a good biography.

This data must be recorded on cards for convenience, notes must be made, documents transcribed, all of which must be classified and reclassified with cross references and exact quotations. These classifications should be under the various *influences* which affected the subject of the biographer, and under the various *points of view* from which his career and character may be seen. It is also well to buy a large book like a ledger with numbered pages, and devote each page to a year of the subject's life: page one to his first

year, page two to his second year, and so on. Enter on each page the calendar year as well as the age of the subject in that year. For example: 1876—52. On each page list sources in the files which have to do with that year in the hero's life. Thus on page one record facts about his birth, parentage, etc. On page twenty record whatever is available about his twentieth year, and so on through the book to the date of his death. In addition, for each year, historical events should be listed so as to keep these in mind as part of his background. With such a list of chronological events and pertinent sources, the author can make sure he has not missed anything in his subject's life from the cradle to the grave.

In interviewing informants it is necessary first of all to gain their confidence and their approval of your enterprise. It is best to work with one informant at a time and have a secretary to take down what he says. After that, a statement may be prepared and signed by him to avoid any later errors made in seeking information by word of mouth. It is advisable to let the narrator talk without interruption, and question him only after the interview is over. The interviewer—listener would be a better word—may keep a pad at hand on which to note down matters to be cleared up later. Then, if possible, it is wise to question the informant at length. But your questions should not be leading questions; they should give no hint as to the answer you expect.

Finally the biographer will find it useful to visit the scenes he describes and look at all the available photographs and pictures of his subject and his subject's background. It is unlikely that you will describe a battle well, unless you have

gone over the battlefield. The more you know first-hand about the conditions and the people your subject knew, the better your book will be.

Biographers must travel. This consumes time and money and demands careful planning beforehand. For the travel must be completed before the book can be written. The time and money spent on this necessary part of research must be included in the writer's calculations when he is negotiating a contract with his publishers.

Of course, a man's life has many facets, and all these must be considered before the finished portrait is complete.

If you wish to attempt a biography, you might do well to study the methods of James Boswell and to read the paper by Harold Nicolson, "How I Write Biography," which may be found in *What Is a Book?*—a collection of essays by various writers, edited by Dale Warren.

In assembling your data and integrating it as a basis of your interpretation, a great deal of patience and time must be consumed, for no interpretation which does not take into account *all* of the facts, will stand the test of time. The author should become so familiar with his sources, the hundreds or thousands of notes taken, and the documents in his files, that all these become a part of his conception of his hero's character. Unless the writer is so familiar with his materials, he cannot do a good job. He must be endlessly curious about his subject, and before he undertakes to write, he should feel that he is the foremost authority on his subject—or at least on that phase of which he writes.

But it is not enough that a biographer find the facts, and arrive at an adequate interpretation. He must also write a

readable book. He must present his hero and his hero's adventures in proper order and in due proportion within a reasonable length.

To achieve this, a good method is to write a brief (15,000 word) version of the "Life" at top speed, and without reference to notes or authorities. Such a version might be completed in three days' time—provided the author knows his subject well enough to be writing at all.

This brief version will "hit the high spots" and give the essential things more space and better position than it gives to those of less importance. By writing it, the biographer will learn what is essential to his story, what order and proportion he should strive for. He will also gain a certain mastery and confidence in handling that material which will later be invaluable when writing the book itself.

In Chapter III, under the heading of RESEARCH, I have given advice as to writing the Chapters of a book. Those suggestions apply to biographies as well. But some additional remarks may be made here:

A good biography must be sound—as true as the author can make it. And this implies in the biographer a vigilant scepticism that never sleeps. He must not take anything for granted, he must question and verify everything offered in the way of evidence, whether document or word of mouth. He must assume that his first three interpretations of a given fact or event will almost certainly be false or inadequate. He must dig like an archaeologist, study clues like a detective, and listen and listen, and read and read, continually revising his conceptions in the light of new evidence and new understanding.

In such research, even the tales of liars will be very helpful—for a liar is a weakling who covers up something for his own advantage. If you let a liar talk long enough, you will discover what he is covering up—and that will be a truth, or a fact which can be useful.

It frequently happens in doing research for a biography that the author unearths a good deal more material than can be used in his book. Such material may be worthy of publication, and some of it may be cast into the form of articles. Thus these by-products may be used to pay expenses for research for more ambitious undertakings.

This is a matter of some importance, since research on some subjects may amount to a great deal in expense. In that case it may well be that the author's royalties from the sale of his book will hardly reimburse him. Of course, it is for this reason that writers whose work requires extensive research, seek grants and fellowships from the various learned societies, foundations, colleges, universities and other institutions. If every author had to provide funds for his research from his own pocket, a great many worthy books would never be written, as certain kinds of writing do not pay their way.

In all ages patrons of one kind or another have been needed to foot the bill of artists and writers in certain fields. The writer of non-fiction who is not writing primarily for money should make it a point to find out what the various foundations have to offer in the way of fellowships and grants. He may then make application for assistance where he is best able to obtain it. Of course, foundations like to feel that their money is well spent; that the project is a

worthy one which will reflect credit upon the donors. Generally they require some evidence that the author has already done some work on the project and that there is some chance of publication of his results.

In this world of writing the less commercial you are, the more mercenary you have to be. This great truth is illustrated in the careers of many impecunious writers.

THE MEMOIR

The memoir is one of the most popular and engaging forms of biography. It is defined as a history or narrative composed from personal experience and memory: especially an account of one's life or episodes in it, written by oneself—often written without special regard to completeness.

The value of the memoir lies in its truthful account of actual events by an eye-witness and participant. As a rule the memoir is objective, dealing with facts and events, giving sensations as they were felt and words as they were spoken, so that the reader shares the experience of the author. The memoir is far less subjective than the autobiography proper, and ordinarily is better suited to recording the deeds of men of action than the reveries of dreamers or the reflections of thinkers. In short, the memoir takes its stand on *memory*, and *paints the thing as it was*. Some of the best memoirs have been written by men utterly lacking in imagination.

Of course, a memoir does not necessarily cover the whole of a man's life, as it is not a chronicle. But it deals only with a series of related events—such as a campaign, a voyage, or the like. Often the interest lies in first-hand accounts of people whom the author met or of events which he witnessed.

There is a great wealth of memoirs of all kinds. French literature is particularly rich in these racy and convincing records. It has been well said that death gains an added sharpness from the fact that it must come to a man before he has had time to read all the good French memoirs.

Nearly everyone with a good memory has material for an interesting memoir. The difficulty is to get these transferred to paper in a *readable* form. Sometimes the man of action is also a writer, and of course in such a case there will be no difficulty; but such men are all too rare. All too often the man who has a story to tell becomes self-conscious when he sits down to write, and "takes his pen in hand" with sad and astonishing results. He simply murders his material; first by getting everything out of order and out of proportion, and then by using confused and unnatural diction that clouds and distorts all that he has to tell.

There are three ways of getting around this difficulty:

(1) A "ghost" may be employed to write the memoir, which is afterwards published under the name of the man who supplied the material. "Ghost" writing is a profitable branch of non-fiction writing—indeed often more profitable than any other kind, for in these days every prominent man is continually being asked to give his views on various subjects. As a rule he cannot, without losing face, refuse, though he has neither the skill nor the time to write the thing himself. So a "ghost" is called in, and the article or book appears under the name of his employer.

Of course a "ghost" writer takes pride in his work and is likely to wish to make the most of his materials. Since these materials are second-hand, the results are likely to be second-

rate—unless the writer by temperament and common background is at one with his employer. The memoirs of an old cow-hand can hardly be written by a “ghost” who has spent his life in New England or Europe. More than once I have had old-timers show me the books “ghosts” had written for them, unhappily pointing out all the passages where the writer had misinterpreted their recollections.

(2) The second method of writing memoirs is much like the first, though in this case the writer publishes under his own name as well as that of the memoirist. In this case the writer assumes the role of a collaborator, and the book or article is usually published under the formula “by so-and-so *as told to*” of the writer. The result is commonly more satisfactory than when a “ghost” is employed, perhaps because in such a case the writer feels his prestige more at stake and because his interest is not entirely limited to the check he gets for the job. This method is best adapted to presenting memoirs of men who are fairly well able to express themselves, and who know what they want to tell. Here too, of course, the writer must be sympathetic and know something of the background of the man whose memoirs he is trying to present.

(3) There is a third method which is preferable to the other two, though perhaps not so profitable to the writer; however, it requires far less effort on his part. By this method the memoirist is made to tell the story in his own words, but not allowed to write it. If he enjoys talking of his past, it will not matter whether he has a command of standard English, since his natural speech will be the ideal style in which to present the material. The trick is to get this

natural speech onto the paper. This, of course, is done by employing a first-rate stenographer to take the man's words down as he utters them. The stenographer must be quick and accurate, so that no interruptions or questions will occur. But it is not desirable that the memoirist should dictate his story to the stenographer. It is much better if a third person—some good listener congenial to the memoirist—be brought in. Let the memoirist talk to him without interruption.

The stenographer should sit to one side and preferably out of sight of the memoirist where he will not be noticed. It is preferable that the stenographer should be of the same sex as the memoirist, so that there will be no inhibitions interfering with full and frank expression. Of course, the writer himself may sit in, if his presence does not disturb the narrator.

If the old-timer will spend two or three evenings a week narrating his adventures, the writer will find that the material for a book will pile up within a short time. Most people can spout one hundred words a minute without effort, so that in a three hour session, 20,000 words may be readily accumulated. Thus after five or six meetings enough material may be available for a lengthy manuscript.

Then the writer's work begins. His task is to check the work for accuracy, to verify all dates and names, to cut out whatever is irrelevant, to break it up into chapters, and to arrange the parts of the story chronologically or in some other pattern that will give it *continuity*. He should beware of rephrasing any part of the work, as a rule, since it is easily possible to destroy the authentic feeling of a memoir by dressing it up in a language which the memoirist would never use. A good memoir is not the place for a polished style. A

good memoir keeps its feet on the ground, and its voice is the voice of experience.

THE AUTOBIOGRAPHY

The autobiography offers a more difficult problem, but a very tempting opportunity. The man who writes his autobiography has the great advantage of knowing everything about his subject and of having a subject in which he is certainly interested—himself. His difficulty lies in an embarrassment of riches, for one book can certainly not begin to contain all that a man might wish to tell about himself. There must be selection and compression, and these are two of the toughest problems of the writer. Moreover, it is difficult for a man to be entirely objective about himself. Hardly anyone can perform that feat. He will be lucky if self-consciousness and timidity and consideration for his friends and relatives do not cripple his attempts to tell the truth. Moreover, every man carries around with him a conception of himself widely different from that held by those who know him best. He is likely to think of himself in terms of what he intended, whereas others think of him in terms of what he did and said. It is a melancholy fact that most people are more aware of a man's faults and shortcomings than they are of his virtues and abilities. Furthermore, a man's achievement, no matter how successful he may be, must seem pretty small compared to what he intended. Success is only a partial thing at best to the man who achieved it, however glorious it may appear to others.

Also there is the influence, usually dangerous to the writer, which arises from his purpose in writing his autobiography.

No one will go to all that trouble unless he has a motive, and this motive is likely to color and warp whatever he writes, and so what he produces will be a caricature rather than a portrait. The painter who can sit down in front of a mirror and paint what he sees in it has a very simple problem compared to the writer who looks into his own heart and mind and tries to set down what he sees there. Probably he will not only look into his own heart and mind, but into those of his friends and relatives. Thus he is trying to paint a portrait of what he sees in a dozen mirrors, and this is a tough assignment.

Usually he will have to decide upon some point of view or angle from which to view himself in order to give unity and clarity to his book. He may, like Benjamin Franklin, concentrate upon his success in the world of affairs and so produce a unified effect, but such a book is very far from being a portrait of the man because it eliminates so many facets and phases of the subject's life. Of course it may be valuable and interesting for all that.

Whenever I read an autobiography by some famous man, I always wish I could also have his "Life" done by his wife, another "Life" by his best friend, a third by his worst enemy, and a half-dozen more by as many people who knew him. I suspect that, unless his name were attached to every one of these, few readers would suspect that all of the books were written about the same man.

The problems of autobiography must haunt every writer. There is no task in any field of writing which demands so much and offers so many technical opportunities.

Any experience in any man's life can be presented in so

CHAPTER XII

THE SCIENTIFIC PAPER

EVERYTHING WORTH KNOWING, everything worth remembering, must be learned by each succeeding generation. New knowledge also must be added to the store as it is acquired, and among civilized men this knowledge must necessarily be communicated largely through the printed word. Our civilization is too complex to be handed on by word of mouth. It follows, therefore, that those who know must communicate their knowledge in print. *To do this effectively the men who know must learn to write.*

Modern technology and democracy are twins born and growing up together. In an industrial civilization men must be informed and intelligent, if science and democracy are to continue to advance. We cannot maintain our culture if only a few experts understand it. Unless great numbers of our people have something of a scientific point of view, and understand the methods and aims of scientists and technical experts, the whole thing is bound to collapse. If scientist, scholar, and expert fail to give their fellow citizens this comprehension, the end of our way of life is in sight.

We cannot permit our men of knowledge to remain silent, or to write and speak in an esoteric language, not under-

standable by intelligent people. It is the plain duty of experts, scholars, and scientists to make themselves understood.

This is no easy task. In comparison, the work of a poet or novelist must seem simple, for they deal with a subject-matter—human nature—with which every reader is necessarily familiar, a subject-matter in which every reader is already interested. Moreover, when the poet or the novelist sits down to write, he has the advantage of the accumulated experience and technical skill of writers of his own kind extending as far back as we know anything of the history of mankind. Stories were told and poems chanted for centuries and centuries before anyone thought of devising a method for recording speech.

But the scientist, when he sits down to explain in lucid and exact terms some complex and novel discovery, or to arrange in a comprehensible pattern the material of his research, is faced with a very different problem. He cannot hark back to Homer or Shakespeare or earlier poets when he finds himself in difficulty. Not only is his material often new, not only does it often require a new presentation, but it is seldom that he can put his finger on a great model of scientific style, or take down from the shelf a book by some great master of the kind of writing he is attempting. Science is too modern to have developed a style that is at once exact, comprehensive, and intelligible to all. The expert and the scientist who write therefore find their work cut out for them.

“Old truths have to be abandoned, general terms of everyday use which we thought to be the keys to understanding will now no longer fit the lock. Evolution, yes, but be very careful with it, for the concept is slightly rusty. Elements

fail to make a go of it. The habits of the laboratory and the lecture-room are too much for them, and in spite of their honest purpose, the language they use is—as Mr. Philip Guedalla said of the style of the average historian—“an occupational disease.”

But the scientist cannot be content with such a state of affairs. If he addresses himself seriously only to a small group of experts, he will inevitably be regarded—as in fact he is regarded by many now—as a kind of witch doctor or miracle man of whom impossibilities are expected. He will occupy a place in the public mind like that of a magician or medicine man, and his real purpose and technique will be misunderstood. Such a result would be dangerous not only to the scientist himself, but to the civilization which he serves. To avoid that danger the man who writes on scientific subjects *must make sense to all intelligent men*, simply because modern industry brings science and technology to every man's doorstep. Of course every profession deals to some extent in hocus-pocus. Intentionally or not, quacks make a good thing out of the jargon they use. So do some scientists of the baser sort.

But men of character and brains cannot rest satisfied with any such position in society. They must find means to put themselves before mankind in the white light of truth. They must learn to present themselves and their knowledge in terms comprehensible to all intelligent people. The present population of the earth cannot survive unless our technology is understood and maintained.

Sometimes one hears a scientist, wrestling with complex matter and striving for accuracy in intricate details, protest

that literature—the literature that deals with human passions and actions—is “primitive” and “simple.” Such a man has been misled by the clarity and precision of the poets. What is said simply is not necessarily a simple matter, easy to understand; nor is it at all certain that something hard to grasp is more worth understanding than something more easily understood.

Indeed it is the subject-matter of the scientist that is “primitive,” being in great part but recently discovered and still in process of development. Yet even if the subject-matter of science were not so new as it is, the jargon in which it is too often expressed certainly is, by all criteria of style, primitive and inadequate to the task.

The poet has at his command all the skillful devices worked out by the master stylists of the past. On the other hand, the scientist has only the barbarous lingo concocted by Ph.D.s. As a rule this leaves him tongue-tied, except in the presence of those similarly afflicted. He cannot speak a civilized language, for his language has not had time to become civilized. The truth is, many men of science are deficient in linguistics. Some of them have no care for language, no wish to go into the highways and byways to preach their glad tidings. To do that would not only offer a terrific job in a strange medium, but would also strip them of their robe of mystery. For the man who can *do* something becomes more important the more widely his ability is known. But the man who *knows* something is likely to lose all importance as soon as he imparts his knowledge to others. People walk off and forget him. Like Sherlock Holmes, he finds his deductions may seem simple and trivial, once they are explained. The

“inspired,” as a rule—they were usually created by some person who had an axe to grind, or by some spectator biased by sympathies or aversions. The historian himself is swayed by temperament and prejudice, by doctrines and theories, in his interpretations. His mind is haunted by the axiom: “even honest men seldom tell the truth.”

Compared to the historian, the chemist or biologist is comparatively free from handicaps; his facts are not hearsay, or matter of old authority. He can check them for himself, and the matters he deals with are seldom such as to tempt him to falsify or misrepresent them. Moreover, he dare not falsify or misrepresent his matter, since other men in his field can always check his facts and expose him if he attempts it. Thus the scientists or technical experts in other fields are spared the cruelest problems of the historian.

Their problem, then, is largely a problem of *style*.

What then are the methods in writing that a scientist must use? Simply those which original minds have always used in presenting strange matter to their readers. All writing is composed of (a) the strange or surprising—that which is new to the reader, and (b) the familiar—or that which is already known to the reader. The writer’s problem therefore is to present a mixture of these two elements suited to the capacities of his reader.

In poetry or literature dealing with human nature the most effective proportion has been found to be not more than *one* part of (a) the new, to *four* parts of (b) the familiar. To present this proportion of matter the language will naturally be of about the same mixture.

The scientist must therefore seek to reduce his vocabulary

to this ratio, and to make sure that the strange words are so brought in as to be clear immediately and used often enough after their first introduction to become quickly familiar. It is a rule in increasing one's vocabulary that a word used three times in rapid succession becomes a permanent addition to one's store of words.

Thus, when treating a given subject, the scientist must (a) decide what scientific (as opposed to general or popular) terms are absolutely essential to his problem, and (on that occasion) sternly avoid all others (b) so present these chosen terms as to make their meaning clear at once, and (c) use each new term three times on the page on which it first occurs, so that it becomes immediately familiar to his reader.

These simple rules, if consistently applied to scientific writing, will result in an astonishing degree of clarity. No reader of intelligence can fail to follow.

Science deals with facts, and since nouns are the names of things, the scientist must give particular attention to his use of nouns.

The noun is the stable, static, solid, and immovable part of speech, and every writer who wishes to create the impression of dignity, solidity, and soundness deals heavily in nouns. The scientist, however, will have little need to worry about such qualities in his writing. On the contrary, he will usually be cursed by a great excess of nouns. Moreover, his nouns will often be words unfamiliar to the reader, difficult to pronounce, and polysyllabic. His problem will not be one of introducing more nouns but of reducing their number, their length, and their strangeness as much as he can.

The scientific writer must therefore take particular pains in his use of modifying adjectives, adverbs, participles, phrases and clauses, stripping these down to bare essentials and where possible using not more than one or two in any sentence. Particularly he should beware of dangling modifiers.

A further fault too often found in the writing of scientific men and scholars is a confusion of their techniques of research with the techniques of writing. These two arts must not be confused. Each has its own procedure. Fortunately they cannot be practiced at one and the same time. The research must be completed before the writing begins.

The scientist and scholar of our day labors under the same disadvantage which afflicted the monks during the Middle Ages. The monks wrote as a part of their daily routine, knowing that they would be fed and clothed even though no one found their work of interest. On the other hand the poets and story-tellers, who had to live by their art, were much more attentive to the demands of their readers. As a result their works made a strong appeal to their audience, and in some cases have retained that appeal to the present day. The writings of the monks, on the other hand, have seldom had any appeal for modern readers. It is a rare thing that a piece of writing unpopular in its own day has any interest for posterity.

If the scientist who wishes to write will allow his imagination to dwell upon the usefulness of his writing, or even upon the financial reward which he may naturally expect from it, this difficulty may be overcome. Some of the poetry and prose works composed by the monks and clergymen of the Middle Ages are still popular today.

Every writer discovers soon or late that the intellectual

part of writing lies *chiefly* in planning the composition as a whole. Unless he has his matter so well in hand that he can write freely, he is not ready to begin. If he is ready to begin, his chief concern will be for the form and structure of the whole. Having already obtained the bricks for his house, his mind is now taken up with the architecture, the plan.

Obviously the whole must be broken up into manageable parts, each part such as can be handled clearly and intelligently in itself, and all the parts so arranged as to follow one another logically—that is to say, according to the habits of the human mind.

The formula for this pattern is simple. Everyone uses it a dozen times a day.

- (1) Catch the reader's interest. This is normally done by presenting some novel or interesting statement which will arrest the reader's attention.
- (2) Convince the reader that the statement made in the beginning, or the matter first mentioned, is in some way connected with his own interests.
- (3) Get down to cases—that is to say, present the detailed facts and ideas which will convince the reader that his interest in the subject is not in vain.
- (4) Finally, suggest an attitude of mind or intelligible result which will cause the reader to feel that he has not wasted his time in reading the passage, but has arrived at something worth while by reading it.

A crude explanation may serve to fix this formula in mind. Let us suppose that a politician approaches us. He makes the statement: (1) "Taxes have reached an all-time high."

He then suggests that this concerns us, by saying, (2) "You will have to pay them." Afterwards he gets down to cases by saying, (3) "You will have to pay income tax, poll tax, *ad valorem* tax, etc." Finally he suggests a result or course of action by saying, (4) "Send me to Congress, and I will reduce taxes."

This simple formula* is the pattern underlying every piece of successful writing of whatever kind, for the writer must always begin by catching the reader's attention, and convince him that what is said concerns the reader, clinch this by an array of details, and end by leaving him satisfied that his effort was not wasted.

Finally the scholar or scientist who writes must take pains to maintain *continuity of interest*. In fiction and poetry this is done by maintaining continuity of *emotion*, but in scientific writing it is done by maintaining a logical sequence of thought—an intellectual continuity. The technical device employed to make the reader conscious of this intellectual continuity is what has been called "overlapping paragraphs."

Exposition is the form of discourse most used by scientific writers, and in exposition it is customary to take up one point at a time and explain it in a paragraph. Thus each point is disposed of in turn. This breaking an expository composition into paragraph units makes it particularly necessary that these units be connected, not only by logic but by devices of style. That is what the "overlapping paragraph" is for.

When we say that two paragraphs "overlap" we mean simply that *some idea or phrase or word used in the last few*

* See *Professional Writing*, by W. S. Campbell, Macmillan, 1938, p. 207. Also Chapter IV above.

*lines of one paragraph is reintroduced or repeated in the first few lines of the next.** This device will be found in nearly all good examples of expository writing, and every scholar or scientist should check over his copy to make sure that he has employed it. Sometimes the words used may be different, but the idea must be always there at the end of one paragraph and at the beginning of the next.

Rarely this device may be dispensed with, but only where the reader's interest is already so intense that he is eager to read further. Too often scholars and scientists dispense with this device in the textbooks which their students (poor devils!) have to read, whether interest is maintained or not. Even such textbooks would serve their purpose far better, if their authors would take a little pains to see that the paragraphs overlapped.

If scientists and scholars will conscientiously employ the techniques described above they will find themselves in a far more enviable position socially, academically, and financially. They will perform their function far more effectively, and stabilize our civilization as well as benefit themselves.

What an opportunity awaits those who will—what a public—what a market—what an income!

WORK PROGRAM XII

1. Reread the preface of this book, and also question one of Work Program I. Read Model Number 8—The Scientific Paper—in the Appendix.

2. (a) List here all the *good* examples of the kind of paper

*The use of this device in fictional technique will be found explained in *Writing Magazine Fiction*, by Walter S. Campbell, Doubleday, Doran & Co. Inc., New York, 1940, pp. 80-81.

you wish to write—examples that may serve as models for your own work. If you know of none, do some reading and discover them. Prefer contemporary examples still being widely read. Make as long a list as you can, without including second-rate performances. (b) Check those you have read.

3. Carefully consider all the examples listed in your answer to question two above. Read those you are not familiar with. Then select one—the best—as your model. Record the title and the author's name.

4. Study the organization of your model—its parts, and how they are arranged and connected. Record your findings here.

5. Check your model for “overlapping paragraphs”—that is, underscore each phrase or word near the end of one paragraph which appears near the beginning of the next paragraph. Where no such phrase or word occurs, underscore the connecting phrase or word—such as “Nevertheless,” “Of course,” “As a result,” etc.

6. Determine the position of the four steps or parts of the four-part formula (given above) in your model: (a) for the whole composition, (b) for each main portion or chapter of the whole.

7. Underscore the nouns used on each page. Underscore general or popular nouns once, and scientific or technical nouns twice. Then determine the proportion of the one kind to the other. What is that proportion on each page, and for the whole model (paper or book)? Record the proportion in figures—as 40:10. In a good piece of writing 40:10 is the right proportion.

8. Check the first appearance of each scientific or technical noun used and note how often it appears on that page. If it appears three times in all on that page, note that. Properly, it should appear three times on the first page on which it appears. Does it? How often thereafter does it appear? Is it defined as soon as it is first used? It should be.

9. How many of the nouns used could be replaced by nouns more familiar to the layman?

10. How many of the familiar nouns are of one syllable? How many of two? How many longer? What is the average number of syllables of the technical and scientific terms used? Can you suggest other shorter or more familiar terms that would do as well? If so, what are they?

11. *Verbs*. How many verbs are used? How many are in the passive voice? How many are copulative? How many are transitive? Active? What is the proportion of verbs to nouns in your model? Can you suggest changes that would result in a larger proportion of verbs that *do* and *show*? What is the proportion of short, familiar verbs to long and unfamiliar verbs?

12. *Qualifications*. Check all qualifying terms and phrases and clauses. Can you suggest substitutions that would strengthen the style? What are they?

13. *Paragraphs*. What is the average number of lines to the paragraph in your model? Compare this figure with that of a popular magazine and record the proportion. Can you suggest any way in which the longer paragraphs might be broken up without loss? How?

14. *Sentences*. What is the average length of the sentences (a) in a popular magazine, (b) in your model? Can you see

any way to reduce the average length of the sentences in your model without loss? How?

15. Does the author of your model think briskly? Is he logical? Does he convey to the reader his own *enthusiasm* for his ideas and his facts? Underscore the facts (ideas) and feelings (emotions) in every one of his sentences. How many sentences do you find in your model which contain no feeling, no emotion? State the proportion of one to the other.

16. (a) Now make a similar study of Model Number 8—The Scientific Paper—in the Appendix. In this study answer questions 4 to 15 (inclusive) given above. (b) Compare your findings on Model 8 with your findings on the model for your own article (chosen in answering question 3 above).

17. Now write something of your own, on a technical or scientific subject. Then check it (as you did your model) by all the queries raised in the preceding questions—4 to 15—of this Work Program.

18. Now check your paper by the rules for style laid down in Chapter IV above. Record your findings. Are your sentences “dead” or “dry”—without emotion? If any are so, how can you better these? Better them, if you can.

19. Rewrite your own paper (written for question 17 above) trying to improve it in the light of your findings in your answer to question 16 of this Work Program.

20. Record what you have learned about making scientific writing readable by laymen.

21. Turn to the Appendix, Notes, Section XII.

CHAPTER XIII

CHOICE OF A TYPE

AT THIS POINT you will do well to make choice of a type of non-fiction, so that you may begin to write. Of course, before your career is over you may, and probably will, write a great variety of types—from simple, informative articles to elaborate books. But you cannot write all these at the same time. You have to begin somewhere. You have to do something *first*.

There are people unimaginative and stupid enough to tell you that you cannot write several kinds of things equally well—people who believe that one kind of writing is somehow mysteriously hostile to every other kind. Do not listen to them. They do not know what they are talking about. Every type of writing will teach you something useful for some other type. The more kinds of writing you do, the better writer you will be.

Of course, it is true that, if a man does only one kind of writing for years on end, he will have to make an effort when he attempts something radically different. There will be some adjustment to be made, some new techniques to be learned, some old tricks to be given up.

Also it is true that, if you wish to make money and a repu-

tation, you will get ahead faster producing the same kind of thing, since the readers who like that kind of thing will look to you to provide it. If you scatter your fire, writing a biography today, and an article tomorrow, you may scatter your public also. Some writers, however, find that the loss of prestige and money is more than made up to them by the fun of tackling new problems and new markets. Versatility may be a handicap to a career, but it may also be a great personal satisfaction.

In choosing a type for your first attempt, or for any later attempt, you will have to consider your own qualifications, your knowledge of the subject, your skill in writing, your capacity for undertaking something of that length, for that market. You may wish to consider the salability of the type you have in mind, the existing demand for such work.

Having once made your choice after due consideration of all the factors, stick to your guns and do not be discouraged if at first you find no buyer. Remember that non-fiction must be sold as well as written.

WORK PROGRAM XIII

1. What type of non-fiction do you wish to attempt first?
2. Give your reasons for your choice.
3. Consult Notes in Section XIII.

MARKETING

CHAPTER XIV

PREPARATION OF MANUSCRIPT

PROFESSIONAL WRITERS generally make carbon copies of all manuscripts and letters sent out. The carbon copy provides a duplicate in the event of the loss or destruction of the original copy. Also the carbon copy is a protection to the writer in case the editor makes changes in the manuscript not authorized by the writer. Such changes may cause the writer to be misjudged or even haled into court. Moreover, it often happens that a manuscript can be sold in more than one market, and since much non-fiction is of a perishable nature, the author who has an extra copy ready when the opportunity for a second sale arises is in a much pleasanter position than one who has to wait until a new copy can be made. It is also a wise precaution during the writing of a book to place the carbon copies of the chapters, as these are written, in separate files—one at home, and one at the office. Thus, if the house burns down, the manuscript is not lost. Nearly every author of long experience has had the misfortune to lose a manuscript through theft, fire, or accident.*

* See *Professional Writing*, by Walter S. Campbell, Macmillan, 1938, pp. 317-18, for advice as to filing.

In preparing your manuscript for the editor, use good white bond paper of the usual typewriter size ($8\frac{1}{2} \times 11$). This need not be the heaviest and most expensive bond, but should be paper strong enough not to tear or rumple easily. It costs about fifty dollars to have a fair copy made of a book-length manuscript. It is poor economy to make that copy on flimsy paper.

The second sheets used to make the carbon copy may be of cheaper paper like that generally used in business offices.

The manuscript should be neat and legible, typed double space with an inch-wide margin all around. This margin will be needed by the printer and the editor for their marks. If you are not a good typist you might do well to hire one to make the final copy. Editors are hard-working men who have to read a great deal. Naturally, they prefer copy that is legible, made on a good machine with a fresh ribbon, since such copy is easier to read. Inasmuch as the editor is the man who buys or rejects your manuscript, you will be wise if you make his work easy for him.

Some authors, though they may work like fiends in preparing their manuscripts, are careless about typing them. Yet they may expect to receive for their copy the price of a motor-car. When one considers the care, expert knowledge, and hard work that goes into manufacturing and delivering even the cheapest motor-car, one will see how inexcusable it is to turn in slovenly, illegible copy. It is as if the manufacturer put his car on the market without painting it.

The first page of the manuscript should bear the title and author's name neatly centered and dropped down a few spaces from the top. Also the number of words in the manu-

script may be added. No statement of the rights which the author is offering for sale is desirable.

In submitting non-fiction this last should not be necessary, because non-fiction is written to order or on assignment, and usually after some correspondence between the editor and the author. Usually a letter is sent with the completed manuscript, and in that case, of course, this information may be given in the letter and omitted from the first page of the manuscript.

Of course, the title and author's name should appear on page one, and the author's name may be placed in the upper left-hand corner of every page to guard against loss when the manuscript is distributed among the compositors. The title given the story by the author cannot serve this purpose, because the chances are that the editor will have changed the title before the story goes to press. All the pages should be numbered consecutively in the upper right-hand corner. The top of the first page might well appear like this:

John Doe
15 Logic Lane
Merton, Mass.

3000 words

MOLLY PITCHER

by

John Doe

If a letter accompanies the manuscript it should be courteous, brief, and businesslike. Presumably the editor already knows who the author is and what his qualifications are. If

not, these may be briefly brought in, though only in reference to that particular piece of work. The editor is interested in selling the manuscript to his readers and nothing which does not pertain to that is of any interest to him. Avoid long autobiographical notices in letters to the editor.

Usually the information in the letter will consist of a reference to previous correspondence, to the selling points of the manuscript, to the rights offered, and to the number of words in the script. The covering letter to the editor might approach the form given below:

10 Pedro Street
Santa Fe, New Mexico.
July 1, 19—

Editor,
NON-FICTION
Fifth Avenue
New York City

Dear Mr. Roe:

In reply to your letter of June 20th, I am submitting herewith the manuscript we discussed entitled "Who's Who on Mars." It runs to 3000 words, the length you suggested. I offer first serial rights only.

As I believe you know, I have visited Mars, and am the author of a number of articles, scientific and popular, dealing with social organization on that planet. I believe what I have to say here is fresh and authentic.

Yours sincerely,
(Signed) John Doe

1 inc.

Such a covering letter may be clipped to the front page of your manuscript.

You may, if you choose, bind your manuscript in a plain cover, though a wire clip holding the pages together will probably be better. Putting a cover on is more suitable for a fiction manuscript, which may have to go the rounds before finding a buyer. Non-fiction, usually written on assignment, seldom requires such protection. If the manuscript is bound in a cover, the fastenings should go on the left-hand margin of the pages, as a book is bound.

Manuscripts should be laid flat in a stout envelope, big enough to contain ordinary typewriting paper. A sheet of cardboard slightly larger than the paper may be inserted in the envelope as an added protection against crushing in the mails.

Some authors, for their own peace of mind, enclose with the manuscript a self-addressed postal card on which is typed out a statement that the manuscript has been received, and request the editor to drop this card in the mail when he gets it. The postmark will give the date when the card was mailed and the author will know that his manuscript reached the editor.

If the article is timely, and so perishable, the editor should report promptly as to whether he can use it or not, as it stands. If the author lives at a distance from the city in which his publisher or editor lives, it may be wise to suggest that their correspondence be carried on by air mail.

Ordinarily an editor or publisher expects, and is expected, to report definitely his reaction to the manuscript within thirty days. Some magazines report within a week.

If the article or book is not of a timely nature and will not depreciate in value with the passage of time, the author may reasonably be more patient than he would be otherwise. But if the editor keeps the article for more than thirty days without writing to the author, the author may feel justified in writing a brief note asking tactfully when he may expect a report. A rude demand for the report may result in the immediate return of the manuscript. One cannot argue with an editor until an offer has been made.

Even after an offer has been made, the author may feel obliged to take it or leave it. Presumably the editor is an honest man and has priced the manuscript at what he believes its market value to be. He is not very likely to increase his offer at the author's demand. Of course, a literary agent may succeed in getting a larger price for something the editor particularly wishes to use, if the agent can visit the editor's office and haggle with him without rejecting the original offer. As a rule, however, literary agents cannot afford to handle non-fiction, unless it takes the form of a book or is work suited to a magazine which pays excellent rates.

If the editor's offer is acceptable, the writer should reply immediately accepting it, and then expect to receive his check within thirty days or less.

An editor who pays only on publication, usually informs the author when he buys the manuscript when it will be published. If he does not, the author is justified in asking him to give that information. Otherwise, for one reason or another, the editor may see fit to postpone publication indefinitely. This is, of course, a grave injustice to the writer, for an unscrupulous publisher might accept a manuscript with-

out any intention of publishing it, merely to keep some other publisher from getting it, or because he wished to use the information in the article or book in some other form. In such a case the author has no legal remedy.

Editors and publishers sometimes show a disposition to tamper with manuscripts they have purchased and to publish them in a form not intended by the author. In fact some editors seem to feel that unless they change a manuscript in some respect they are not "editing" it at all.

Such changes may, of course, be justified by the requirements of the market or by changes in public opinion. The author, however, is entitled to be informed of any proposed changes either by letter or by being given a chance to read and correct the proofs. Few editors of popular magazines make it a practice to send proofs nowadays. A few others will send proofs if the author requests them. Of course, he may refuse to permit the changes, at the risk of having his manuscript returned. Usually, however, he has received his check and cashed it before he sees the proofs. In that case he may feel constrained to permit the editor to have his way. However, if the changes are of a sort which may damage the reputation of the author or injure future sales of his work, he will be wise to refuse to have the changes made, even though it means the loss of the sale.

Such a contingency rarely arises. A writer, as a rule, will do well to listen to the advice of his editor or publisher, even though he makes his own decisions afterwards. The editor or publisher probably knows his readers better than the writer does.

If no proofs are sent to the author for correction he will

nevertheless do well to compare the printed copy of the work, in book or magazine, with the manuscript as sold. Here the carbon copy comes into use. By such a comparison the author may learn a good deal about the market in which his work was sold, for every change will have been made for some good reason, and if the author can find out that reason he will have learned something that may help him in writing copy for that same market later.

Editors cut a manuscript freely—either because they think it needs cutting, or just to fit it into the space available. Fully half the manuscripts published are so cut. Editors should refrain from adding new matter, though some alter the lead, rearrange paragraphs, and insert connecting words where cuts have been made.

In marketing copy, it is well to find out—by asking the editor or publisher, if necessary—just what rights he expects to buy in your work. Of course, the general practice of the editor or publisher may be ascertained by consulting the market lists in the writers' magazines on sale at newsstands, or by consulting the market lists supplied by the Authors' League, if you are lucky enough to belong to that useful organization.

The more you know about markets, the better you can bargain, sell, and write.

WORK PROGRAM XIV

1. Type out a correct manuscript with covering letter.
2. Consult the Notes for Chapter XIV.

CHAPTER XV

CONTRACTS

THE WRITER of non-fiction usually contracts with a publisher for a book before the book is written. It is necessary therefore that the writer have a clear understanding of the nature of a book contract and what he may rightfully expect to grant and gain by signing such a legal agreement.

Of course, no two books have precisely the same market value. Therefore contracts must differ and no iron-clad contract can be drawn suitable to all books and all authors. In every case the agreement is based upon the existing factors, the known market, and the writer's reputation, the publisher's financial rating and proved ability as a seller of books, the cost of manufacture and many other conditions which vary in each case. Thus the agreement is a bargain, a compromise, between the author and the publisher in which each naturally seeks his own interest. The best results, of course, follow for both when each is motivated by an enlightened self-interest, for the best work of both is needed to make their joint enterprise successful.

What should the writer expect to grant and gain in contracting with a publisher to bring out his book?

The contract is usually drawn up in a series of numbered clauses, each covering one phase of the agreement. Ordinarily it begins with a clause whereby the author "grants and assigns" (this clause should *not* contain the words, "sell, transfer and convey") "the sole and exclusive right to publish the work in book form in the United States,"—and sometimes in Canada, and other countries. Naturally it is to the advantage of the author to retain the right to publish abroad, if possible. In this first clause of the contract a tentative title for the book is given. This title may be changed only by mutual consent.

There is no reason why the author should grant a book publisher anything but book rights. All other rights, including movie, foreign, translation, television, radio, and first serial rights, belong to the author and should be retained by him. If the author does not know what to do with these subsidiary rights, he should put them into the hands of a good literary agent.

Ordinarily following the "Grant clause" comes the "Copyright clause" which provides that the publisher shall take out copyright in the proper legal manner. If the author is wise, he will insist on having the copyright taken out in his own name, for by allowing the publisher to take out the copyright in the publisher's name the author loses certain advantages which rightfully belong to him. Copyright extends for 28 years, and may be renewed for a like period on application of the author. The author usually agrees to apply for the renewal of his copyright.

There is also a clause in the contract providing protection for the publisher against libel suits and suits for plagiarism,

for which the author must take the sole liability. In this clause it should be provided that the author cannot be held liable for suits arising from any matter inserted in his book by the publisher.

The author also agrees to deliver a complete and acceptable copy of the manuscript to the publisher on or before a date agreed upon. Ordinarily this date is a year after the date of signing the contracts. However, some contracts provide for shorter or longer periods of time, according to the nature of the work. When discussing this clause with the publisher the author should make sure that he is allowing himself ample time in which to complete the book to his satisfaction. Though publishers will sometimes extend the time for an author, they are not obliged to do so. Therefore, a wise author considers carefully how much time will be required to do the book on the basis of his past performance. The publisher on his part undertakes to bring out the book at his own expense without changes or cuts, in such a style as seems best suited to its sale, and to publish the book on or before a definite date, usually within a year or less after the manuscript has been received and accepted. This is important, since the book may never come out if this clause is not included. In case the publisher does not bring out the book before the date agreed upon, all the publisher's rights under the contract should terminate, and all rights granted by the author to the publisher should revert to the author.

The publishers agree to submit proofs of the book to the author, and the author usually agrees to correct and return these within thirty days.

If an index, or permissions are required, these are gener-

ally paid for by the publisher, and charged against the author's royalties.

The author should make sure that his manuscript is complete and correct before he sends it to the publisher. For if he makes changes in proof, the cost of these changes will be charged against his royalties. Such changes are expensive. However, the author is usually permitted to make corrections not exceeding 15% of the cost of composition of the whole book. This should be stipulated in the contract.

As a rule publishers make semi-annual statements of sales to the author and pay the monies due a few months later, semi-annually. This means that the author has to wait for some time for his money after the money has been paid to the publisher by the booksellers. It is therefore customary for the author to receive a cash advance on account of royalties on signing contracts, and another cash advance when the manuscript is delivered and accepted. If possible, the author should insist that this advance shall not be returnable to the publishers under any circumstances. The contract should provide that the author has the right to inspect the books of the publishers in their office, on request.

The publishers also agree to pay royalties based on the retail or wholesale price of the book for all copies actually sold. No royalty is paid on books given away, damaged, used as samples or for review copies. Sometimes the royalty is figured on the actual net receipts of the publishers. Ordinarily royalties on the retail price run about 10% for the first 2500 copies sold, 12% for the second 2500 copies sold, and 15% or more for all copies sold over 5000. These figures vary, of course, with the reputation of the author and the

type of book. If the royalties are figured on the wholesale price of the book, the percentage of course runs higher, since the wholesale price is approximately only 60% of the retail price, the average discount to booksellers being around 40%. Thus 10% of the retail price would equal 17% of the wholesale price, 12½% of the retail price would equal about 21% of the wholesale price, 15% of the retail price equal about 26% of the wholesale price. The author should always read carefully any clause in his contract providing for special discounts which may result in lower royalties on books sold at such discounts. Such sales may be greatly to his disadvantage.

The publishers usually agree to supply the author with ten or more free copies of his book upon publication. The author is also permitted to purchase additional copies at the lowest trade price or discount offered to the booksellers.

Sometimes the author allows the publisher to bring out a cheap edition of his book after a period of one or two years. This cheaper edition will pay a smaller royalty, perhaps as low as five per cent—on a 25¢ book, two per cent. More often the publisher is permitted to lease the plates, in which case the author might reasonably expect to receive 50% of the sum received by the publisher.

When, in the estimation of the publishers, the book is no longer worth printing, the author should have the right to purchase the plates and any remaining copies of the book.

It is important that the contract include a bankruptcy clause providing that if the publishers go into bankruptcy, or receivership, all rights granted to the publishers in the contract shall revert to the author. Otherwise the author's book

may be tied up for many years as a part of the assets of the bankrupt publishers.

Sometimes the publisher asks for options on the next two or three books by the author "at the same terms." Authors as a rule should refuse to grant such options, because the granting of options puts the author at a disadvantage when negotiations for his next book are begun. Of course the publisher says that, inasmuch as he may lose money on the author's first book, he is entitled to have the refusal of the second. However, figures show that authors who switch publishers without good cause lose money by doing so. Therefore no author in his senses is likely to abandon a publisher who has treated him fairly. A publisher seldom declines a manuscript because he cannot get an option. The best arrangement is to have no option, but to have so fair an agreement on both sides that goodwill keeps the author and publisher together. As one publisher puts it, "Authors, like wives, must be held by stronger bonds than those of contract."

The contract should be binding upon the executors, administrators, and assigns of the author and publisher, but the consent of both parties should be required for an assignment by either party. However, the author usually has the right to assign any monies due him under the contract. In case of disagreement, it is preferable to have the controversy settled by arbitration.

In dealing with publishers, as in dealing with anybody else, there are two basic rules:

(1) Take your time. Do not hurry to sign the contract. Discuss the terms by letter with the publishers, and make the best bargain you can. If the publisher finds that you are

in a hurry, he is in a position to drive a hard bargain with you.

(2) Let the publisher do most of the talking. If no other benefit accrues to you from the discussion, you will at least learn something about publishing and contracts.

Often a publisher will send you a contract already printed. Now, you may be sure that any contract so printed was drawn primarily for the advantage of the publisher, since his secretary can easily type out a contract on her machine in half an hour. Even though printed, the contract may easily be altered, and it is usually to the author's advantage to have it altered.

It is desirable to have a clause in the contract providing that the book shall not be submitted to a book club without the author's consent. A beginning author may derive prestige and a considerable check, if his book is accepted by a book club. But sometimes an established author finds that he loses money if his book is chosen by a book club, for the reason that he gets a much smaller royalty per copy when that is done. Ordinarily the author gets 50% of the money paid by the book club to the publisher, over and above the cost of manufacture. The interests of publisher and author in this matter are identical; the wise author will consult with his publisher.

Sometimes a publisher will demand a payment of a hundred dollars or so for "editing" a book. This is hardly fair. The publisher is in the business of editing—that is his job—and the author should not be expected to pay any such fee.

After Germany declared war on the United States, certain publishers inserted a clause in their contracts providing that

if, for any reason, the publisher could not see a profit in bringing out the author's book as agreed upon, the author should be required to reimburse the publisher for his whole expense on the book up to the time of such decision. Such a clause would require the author not only to repay the cash advance made to him, but also to reimburse the publisher for all expenses of advertising and printing, if any such expenses had been incurred. These publishers attempted to justify the new clause on the grounds that a paper shortage or some other emergency might make the publication of the book unprofitable. They seemed to expect the author to guarantee them against loss whatever happened.

This clause aroused a storm of protest from authors generally, who felt that it was asking far too much. It seems unlikely that any such clause will be included in most contracts for the simple reason that authors as a rule cannot assume any such risk, and therefore in all fairness ought not to be expected to.

A book is, after all, something in the nature of a speculation. If the publisher finds, after contracting to publish a book, that it will not be to his advantage and that of the author to bring the book out, a fairer arrangement would be to agree to postpone publication until the emergency is over.

Some authors find it advantageous to agree with the publishers on a definite sum to be spent for advertising a book. For book-selling is now no longer a mere matter of offering books for sale. It is a science and an art, and few best sellers become so by accident. Indeed, it is sometimes wiser to accept a smaller cash advance on a book, if the publisher will

agree to put a larger sum into the advertising budget for the book.

However, most authors and agents prefer a big advance on signing contracts to an advertising guarantee, since the publisher who pays a big advance can get his money back only by selling the book. If advertising is needed to sell the book, they say, the canny publisher may be relied upon to advertise.

Finally, we may offer this advice. *Read your contract carefully* before you sign, understand fully what you are granting to your publisher and what he is offering you. If you are a member of the Authors' League, submit your contract to the Secretary for criticism and advice; if not, get the advice of a good literary agent. Copyright, if renewed, extends for a period of 56 years. Now, a great many things can happen in 56 years. However hard-pressed for cash you may be, you cannot afford to mortgage your future or accept less than your due. If you are in any doubt as to the rating of your publisher, consult your banker. Any agreement covering 56 years should be made only with a firm of high standing in the business world.

WORK PROGRAM XV

1. Consult the Notes for Chapter XV.

THE END

APPENDIX

APPENDIX

MODELS FOR STUDY

THE SELECTIONS offered here have been chosen for analysis in accordance with instructions given in the Work Programs which follow the Chapters in this book. These selections are good examples of their respective types of non-fiction, yet they are not offered as perfect models. The student of literary techniques must never allow himself to take excellence for granted; he must learn to use his own judgment. It is hoped that the student will note deficiencies as well as merits in all models he studies.

These models were chosen because your instructor knows the source and the reasons why the technical devices used were employed in nearly every instance: some he wrote himself; some were written by authors personally well-known to him. For the purposes of this book such first-hand acquaintance is helpful.

The method of study has been suggested in the Work Programs earlier in the book. These Programs should be worked out in the order in which they appear. All these models, one after another, should be analyzed. The sentences in each have been numbered consecutively for your convenience.

On the completion of any given Work Program, you should turn to the Notes following the models in this Appendix and check your findings against those given there. It will be profitless to read the author's Notes until you have done your best to obtain correct answers to every question in the Work Program under consideration.

MODEL NUMBER 1

The selection here following was chosen for its clarity, conciseness, and conformity to the correct pattern of its type.

THE INFORMATIVE ARTICLE

The Reference Department

1. The reference department occupies the main reading room on the second floor of the building. 2. It contains the general reference collection, government publications, bound periodicals of a general nature and the vertical files of clippings, pamphlets, etc.

3. Reference books are those which are usually consulted for some definite piece of information rather than for consecutive reading. 4. While the card catalog answers many questions, it does not attempt to analyze the contents of all library books nor to suggest where all information in the library is to be found. 5. It is necessary, therefore, for students to learn to use the common reference tools, as they will be much needed in lesson preparation. 6. Most books of

this type are arranged on the shelves according to subject and may be freely removed from the shelves for use in the room but may not be taken from the room. 7. Ask the reference librarian or one of the assistants to help you locate any book or material which you cannot find quickly.*

MODEL NUMBER 2

This excellent example of the Practical Idea Article first appeared in *Future*, June, 1943, and afterward (condensed) in *The Reader's Digest*, July, 1943. It is here reprinted by kind permission of the author, Mr. J. P. McEvoy, and of the editors of *Future* and *The Reader's Digest*.

GO SOUTH, YOUNG MAN!

by J. P. McEvoy

1. Twenty-five miles from the rum and rhumba of Havana you will find an American named Dayton Hedges who went to Cuba 20 years ago to sell a boatload of cement and stayed there to raise a family, build an industry, make a fortune, and establish himself as the outstanding exponent in the Caribbean of what we really mean by the Good Neighbor policy.

2. Before the last war Hedges was a successful paving contractor in New York. 3. But when skyrocketing wartime

* *Using your Library, A Handbook for Students*, by J. L. Rader, Librarian, University of Oklahoma Library, Norman, Oklahoma. Reprinted here by courtesy of the author.

wages shot all the profit out of \$1,000,000 worth of Hedges contracts, he went broke in nine months and headed South.

4. The Hedges fortune today consists of the most modern cotton mill in the world—air-conditioned, fluorescent-lighted—employing 2000 Cuban workers, mostly ex-farmers who formerly balanced precariously on the edge of famine. 5. Four hundred of these families now own their homes; and every Saturday night, the year 'round, a \$25,000 payroll pours into the little town of Bauta, on the border of the Hedges domain. 6. The average annual wage of the Cuban sugar worker is \$92.27; Hedges workers average \$900. 7. The Cuban sugar worker has only a ten-week job through the "zafra" (harvest). 8. Hedges workers are employed 48 weeks a year and get full pay for four weeks' vacation. 9. Part of the mill's profits are poured back into homes, gardens, parks, clubhouses and other benefits, which the workers have time and money to enjoy because they work only six hours a day and are paid the legal minimum for an eight-hour day.

10. "Mine is the only cotton mill in the world," boasts Hedges, "with a six-hour shift, working four shifts a day, six days a week, year in and year out without a strike, lock-out, slow-down, or even a serious argument with the workers."

11. Dayton Hedges came up the hard way. 12. His father was a Long Island whaling captain, later a potato farmer, and Dayton as a boy dug potatoes and worked in a mill. 13. Today, a broad heavy man in his late 50's, he rocks comfortably on the veranda of a low, rambling house set in a grove of giant royal palms. 14. Only a few hundred yards away the

huge mill sprawls over the Cuban countryside, crammed with machinery that roars day and night like a distant waterfall, stopping only at six a. m. every Sunday morning with a sudden silence that wakes everybody on the ranch.

15. The veranda faces the park which Hedges laid out for his employees—base-ball diamond, grandstand, flowers, palms, and a platform for the workers' 100-piece band.

16. Hedges seldom goes to his office in the mill, conducting all his business from the rocking chair. 17. The workers, who in private refer to Hedges affectionately as *El Viejo* (the Old One) or *El Toro* (the Bull), come to him to talk over their financial and domestic problems, to borrow money or ask for jobs for their relatives.

18. "My experience for 20 years," says Hedges, "shows that the Cuban workers are quick to learn, and industrious. 19. All my employes are Cuban except my son Jimmy, who is president of the company, my son Burke, vice-president in charge of production, and two American superintendents. 20. All the others in responsible positions went to schools to educate themselves for the jobs and worked their way up from the ranks. 21. Our labor turnover is so small we can't even figure it. 22. All our original workers are still here, and their families have grown up to take jobs. 23. One family has ten members earning, all told, nearly \$1000 a month. 24. A family can do mighty well with that in a Cuban village.

25. "My wife and sons and I have worked and lived out here in the country with the Cubans as neighbors and friends, so we really think we know them. 26. And if we have helped them in a neighborly way it is only to help them help them-

selves. 27. This is not philanthropy—it results in mutual benefit for management and labor. 28. It is what I understand by the Good Neighbor policy.

29. “For example, we have a free clinic on the grounds, with two doctors, a dentist, a laboratory technician and three male nurses, but there is nothing philanthropic about it. 30. The people around here have always suffered from intestinal parasites; when they come to work for us we cure them and keep them healthy. 31. It’s good business for them and for us. 32. All dental work is free, materials extra. 33. If they crave a gold tooth they have to pay for the gold—but a silver filling will cost them only 50 cents, and they can have a whole new set of teeth with a bite like a bear trap for \$9.50.

34. “Years ago I started the policy of giving women workers ten weeks off with pay, when they have their babies. 35. Also, I paid for the delivery and offered a \$20 bonus for each baby and \$50 for twins, figuring the more babies the more workers. 36. Today, maternity insurance is the law of the land, and every employer must give a mother full pay four weeks before and four weeks after birth. 37. But I started it.”

38. Hedges has developed a workers’ village practically in his front yard—grocery store, butcher shop, cafeteria, clubhouse, school, and more than 100 little homes laid out with individual gardens and furnished rent-free to employees who have the best records. 39. It is his ambition eventually to house all his employees around him, and his dreams include the most modern sanitation system in Cuba, already ordered at the cost of \$250,000 but held up by the war.

40. Hedges pays every pupil a penny a day for going to school, and offers special monthly awards for the best re-

ports. 41. "They study English as well as their own language," he says, "and sometimes come over to recite pieces for Ma Hedges and myself. 42. I recall one little tot who had painfully memorized this speech: 'Good evening. I speak English. The book is red. Go to hell. Good-bye.' "

43. Dayton Hedges believes that if Horace Greeley were alive today he would say, *Go South, Young Man!* 44. "There are more opportunities today in Latin America than there were 20 years ago when I landed down here," he says. 45. And after the war, he points out, experienced management, technicians and capital will be needed all over Latin America to develop resources, build industrial capacity and raise the living standard of some 145,000,000 people.

46. Eric Johnston, president of the Chamber of Commerce of the United States, reported after a recent tour of Latin America: "It will take billions of dollars and generations of intensive effort to industrialize Latin America so that each nation can fashion its raw products into the consumer goods it needs at home." 47. This means jobs and business opportunities for thousands of North Americans. 48. Nor will these North Americans be taking jobs away from natives in Latin America. 49. On the contrary, they will be helping to create many thousands of new jobs for them. 50. Our southern neighbors would prefer to give us this business than give it to anyone else—if we are willing to go there, not to exploit, but to cooperate for the mutual prosperity of all.

51. "Right here in Cuba, for example," says Hedges, "a fortune is waiting for the young engineers who develop the huge natural asphalt deposits. 52. Cuba still imports practically all its rice, a staple eaten three times a day by almost

the entire population. 53. The country is rich in hard woods and minerals, most of which are neglected.

54. "Take my own experience. 55. Up to ten years ago all our cheap cotton goods were imported. 56. Nobody had bothered about going into the business here. 57. I begged and borrowed to build this factory and persuaded the machinery people up North to equip it on credit.

58. "We had tough sledding for the first few years, but today we make almost all the cheaper cotton goods used in Cuba—and Cubans buy every bit of the 270,000 yards of goods we make daily; none is exported. 59. When our new annex is completed we will have close to \$7,000,000 invested—all earned right here, and, except for the machinery, spent here."

60. Hedges doesn't believe in absentee ownership. 61. As he rocks on his veranda and watches over his enterprise with paternal vigilance, he quotes an old Cuban proverb: "*El ojo del dueno siempre engorda el caballo*" (the eye of the owner always fattens the horse). 62. Nor does he believe that any foreign capital will be welcome in Latin America on the old absentee-control basis. 63. Outside companies that start new business enterprises in Latin America must take local capital into partnership, and share profits and control; otherwise ways will be found to nullify their efforts.

64. "The young man who goes South after this war," says Hedges, "will have plenty of chances to start out by working for a local branch of a North American company until he learns the language and customs and gets a firsthand knowledge of the opportunities around him. 65. The rest depends

on his own initiative, imagination, industry, and the kind of character that inspires credit backing.

66. "Above all, he must have the talent to win friends among people of alien tongues and traditions, and the temperament to make a home and be happy in another land. 67. He must not be just another North American who refuses to learn the language, talks incessantly about "going home," and has one foot on the boat all the time. 68. He must be prepared to integrate himself into the life of his chosen community, spend his money where he makes it, and be a real Good Neighbor."

MODEL NUMBER 3

This example of the Practical Idea Article was chosen partly because it deals with fictional techniques—which every writer of non-fiction should understand. It was first published in *The Writer* for November, 1940.

HOW NOT TO WRITE A STORY

by

Walter S. Campbell (Stanley Vestal)

1. Those whose privilege and purpose it is to help beginning writers with their fiction stories find that they all make much the same mistakes at first. 2. It may be helpful to consider what these are, so that the beginning writer may beware of them and so achieve success more quickly.

3. Some of these mistakes arise from lack of a clear conception of what a fiction story is, others are faults in the presentation of the story, mistakes made in putting it on paper.

4. It is obvious that the beginning of a story is the most important and most difficult part of it to write. 5. This is true not merely because the beginning points the way to everything which follows and prepares the reader to understand and enjoy that, but because unless the beginning of the story is attractive and competently done the reader will rarely wade through to the end. 6. Editors do not buy stories with bad beginnings and readers do not read them.

7. It is manifest that the beginning of a story should accomplish at least two purposes of the writer: (1) let the reader know what the story is about; (2) interest the reader in the story. 8. Both these things are difficult and achieving them both at once—and when I say *at once* I mean just that—provides a test for all the skill a writer can possess. 9. The information necessary must be emotionalized and rendered significant by the best skill the writer can muster. 10. Let us see wherein the beginner commonly fails in this part of the story.

11. The ideal for which one should strive is to inform and excite the reader at the same time, making every word and sentence serve both these necessary purposes. 12. Too frequently the beginner is content merely to excite the reader at first, hoping to give him the necessary information later. 13. Or, what is worse, to begin with information and get around to emotion later. 14. Not infrequently the tyro does not let his reader know what the story is about until the end

of eight or ten pages. 15. Needless to say, no reader is going to plod on that far to find out what is up in a story. 16. A good craftsman will often manage to convey by unmistakable suggestion the nature of the problems, of the setting, and of the characters in the first paragraph. 17. All these will be stamped so clearly upon the reader's mind that he is no longer in doubt of what is coming. 18. Also the emotional key or tone must be suggested as early as possible. 19. These suggestions may be worked out in greater detail and made clearer as the story progresses, of course. 20. But at the end of three hundred words they should be clear, and entirely comprehended by the end of the third page of typed manuscript. 21. By that time the reader should be perfectly aware of the nature of all the matters mentioned and have acquired confidence in the author's ability to follow through.

22. Another mistake frequently made in the beginning is to introduce the flashback, which tells what has gone before, before the reader has become really interested in the persons and the problem confronting them. 23. A flashback, at best, is apt to be tedious and dry, lacking emotion. 24. To introduce such a passage before the reader has warmed up to the story and its characters is fatal to interest.

25. Too frequently, also, one finds stories in which the author has introduced false pointers, words or sentences which suggest to the reader that certain events will occur in the story later, which in fact do not occur. 26. The reader who is thus led to expect a scene is certain to be disappointed if that scene does not arrive. 27. He feels cheated and will remember that dissatisfaction and hold it against the author. 28. Characters, too, must be introduced at once by sugges-

tion, even though they appear in person much later in the story. 29. In short, the reader expects the beginning to arouse his interest and let him in on the nature of what will follow. 30. The beginning which does this is a good beginning. 31. If it does not accomplish this, it fails completely.

32. A common device for solving this problem is presenting the story in little, in the first sentence or paragraph. 33. For example, if a story concerns the problem of a mining engineer in winning back his peace of mind and courage after one of his men has been killed by the caving-in of the mine, the author might begin by telling the story in a few words in this manner: "Robert came up out of the dark mine into the sunlight." 34. In those few words the problem, the character, and the drift of the story are all presented in little to the reader. 35. Of course this must be expanded and elaborated in the following paragraphs, but after such a beginning the reader can hardly go wrong. 36. In like manner, a character may be presented at the beginning of a character story by showing her doing something which illustrates her dominant trait and forecasts the solution as well as the problem which she faces. 37. The inexperienced writer commonly uses five times as many words as are necessary in writing his beginning. 38. He does everything but begin.

39. Characters also are very often introduced much too late, and when presented are frequently made unsympathetic by showing their worst traits in action. 40. A moment's consideration will convince anyone that the reader believes what he sees. 41. If, therefore, you wish to present a rogue sympathetically, you must take care not to let him

commit any serious crimes within sight of the reader. 42. His small faults and weaknesses may be exhibited in action, but his more serious crimes must be held off-stage or passed over in rapid narrative. 43. This fault arises from the fact that the beginning writer seldom is aware that no reader will believe anything the author tells him in so many words about a character, but will believe everything he sees with his own eyes. 44. In directing the sympathies of the reader, this fault must be kept in mind.

45. In the middle of the story and, indeed, all through it, a frequent fault lies in arousing false suspense. 46. That is, in exciting the reader about something which does not exist or will never happen. 47. It is very poor economy to keep the reader in the dark, particularly about those things which the hero understands. 48. It is far more exciting for the reader to see disaster coming if the hero is unaware of it. 49. Therefore, false suspense must be avoided. 50. Emotion must not be aroused without good cause, and explanation (telling the reader) is of all ways the worst to arouse interest. 51. Only after the emotions of the reader have been engaged will he tolerate explanations.

52. This applies to psychology in stories. 53. Of course the author must take care that the motives of his characters are valid and credible, and in his first draft of a magazine story, most of that detailed psychology must be struck out, omitted. 54. This is not only because the reader and the author may not think alike, but because if the character's motives are not clear from his speech and actions, the chances are those motives are phoney. 55. I have repeatedly known authors,

who were unable to sell a story containing long passages of psychology, sell it the first time out after these passages had been deleted.

56. Throughout the middle of a story it is necessary, of course, to stick to the story and not wander away into delightful by-paths. 57. A story is a definite thing, and not an opportunity for digressions. 58. It is not a character sketch, not a description, not an essay; it is not a catch-all for the author's prize sayings and happy thoughts. 59. Eliminate these intrusions. 60. Stick to your story.

61. In the middle of a story, the most exasperating fault in beginners is in failing to "hold" the scenes. 62. The young author is anxious to please and ready to give the reader his money's worth. 63. Too often he concludes that the way to do this is to pile Ossa on Pelion, on the theory that if one pretty girl will excite the reader twenty pretty girls will excite him twenty times as much. 64. This error is easily disposed of the moment one thinks of it. 65. For in art the part is always greater than the whole, suggestion is better than explanation, one corpse is better than ten, one killing than a dozen. 66. The safe rule therefore is to have only a few interesting ideas and carefully to make the most of them.

67. Thus in a scene between two characters, the author should carefully consider all the possible ways of prolonging and intensifying the emotion involved, and strive to make the struggle long and bitter. 68. In fact, it is a rule of fiction that the intensity of emotion is commonly in inverse proportion to the number of scenes. 69. Because of this, also, the rate per word paid by editors is often in the same proportion. 70. Learn then to "hold" your scenes, have no more than are

necessary, and wring every drop of emotion possible out of each situation as it arises in the story. 71. Remember that the reader himself can think of sensationally exciting situations or find them easily every day in his newspaper. 72. He is paying you to imagine these things *in detail* as he himself cannot do. 73. Therefore, hold your scenes.

74. Another very common fault is a shift of the point of view. 75. A story should be told from the point of view from which it can be seen most effectively. 76. That is to say, from the viewpoint of the person who feels the emotion most intensely. 77. Sometimes, it is true, skilled writers find it to their advantage to shift the point of view from one character to another and contrive to do it without losing the power of their emotional build-up. 78. A beginner, however, lacking their skill, must beware. 79. In his early work at any rate he should make it a rule to stick to a single point of view throughout the story.

80. At the ending of a story the most common fault found in the work of beginners is a cramping of the material. 81. It is true, of course, that an ending should be as brief as is consistent with effectiveness: after the reader has learned how the story problem is to be solved, his interest is likely to flag and the author must make an end quickly. 82. But this brevity and speed of ending must not be allowed to kill the story or turn it into a mere explanation or a brief historical narrative. 83. The characters must still be allowed to live and breathe and feel emotion. 84. The facts which have to be presented must be charged with feeling and the reader must be given time to receive the charge.

85. In addition to these common faults of construction

and presentation, the beginning writer frequently makes mistakes in style, in the phrasing of his story. 86. In the first place, he is likely to use far too many words to carry his meaning. 87. As in subject-matter, so with wordage: a little is better than a lot. 88. Style is the means whereby the elements of a story are *suggested*, and suggestion is easily frittered away and lost in wordy explanations. 89. The beginner also too frequently repeats the same words and phrases over and over again without good reason. 90. Repetition is an excellent device for emphasis. 91. Where no emphasis is required it can only be a nuisance.

92. Paragraphing also is commonly badly done by beginners. 93. They follow the patterns taught them in English composition in school. 94. The English teacher, dealing mostly with exposition, rightly teaches his pupils to devote a single paragraph to each topic in turn and so dispose of them one at a time, like a man knocking over birds in a shooting gallery. 95. In fiction, however, this method will not do. 96. Paragraphs must "overlap." 97. Ideas, phrases, emotions, must be carried over in order to insure that *continuity* which keeps the story rolling and the reader reading.

98. Of course, the beginning writer has by this time braced himself and got his back up, and is ready to retort that he has seen successful writers doing all these things which he is forbidden to do. 99. True enough, they do them. 100. But they do them *only* where they serve their purpose, not all the time or at random.

101. Finally, one may suggest a remedy. 102. If the beginner, after carefully reading and analyzing a good short story by a competent author, will take the trouble to lay it

aside over-night and reproduce it from memory the next day, afterward comparing his work with the original, he will learn a great deal about his own shortcomings and the methods through which they may be overcome. 103. Nothing will do him more good.

MODEL NUMBER 4

This excellent example of the Practical Idea Article first appeared in *Hygeia*, June, 1943, and was reprinted condensed in *The Reader's Digest*, July, 1943. Here it appears in that condensed form by permission of the editors of these periodicals.

SURGERY ENTERS THE ICE AGE

by Barclay Moon Newman

1. Man's ancient enemy, cold, is now science's chief tool in a number of remarkable new techniques, including shockless, drugless, painless surgery. 2. A medical journal calls cold "one of the most fertile fields open to modern medicine."

3. If physicians weren't making friends with ice, James W. probably would not have lived. 4. James was 83, and his circulation was poor. 5. He stubbed his toe severely, and it turned black with gangrene. 6. At New York's City Hospital on Welfare Island, it was decided that his leg would have to come off.

7. James was lucky in his hospital, because it was there

that Dr. Lyman Weeks Crossman and his associates had worked out a routine of shockless ice surgery for just such cases. 8. His leg, bound with a tourniquet, was packed in cracked ice for one hour. 9. Then his ears were plugged with cotton and a screen was placed in front of him, so that he could neither hear nor see the operation that was taking away his foot and ankle. 10. No anesthetic was given—the numbing effect of the ice was enough. 11. Throughout the operation he was in good spirits. 12. Soon after it he ate a hearty lunch. 13. There was no nausea, and—most important of all—no shock. 14. Recovery was rapid and uneventful.

15. In Oak Park, Illinois, Dr. Robert T. McElvenny was called to help a man whose legs had been cut off at the knee by a train. 16. Dr. McElvenny found him nearly bled out and in profound shock. 17. In spite of transfusions and sulfanilamide, so much dirt had been ground into the ragged stumps that within 24 hours the wounds began to fester. 18. Then pneumonia developed. 19. The poor fellow seemed a candidate, not for medical history, but for the undertaker.

20. Dr. McElvenny packed the torn flesh in ice. 21. Pain ceased within an hour. 22. Soon after, the foul discharge stopped; the man came out of delirium; blood pressure rose to normal. 23. Three days later an operation to trim and close the wounds was possible; five days later the patient was sitting up in bed smoking a pipe. 24. "Refrigeration anesthesia" is becoming routine for amputation in cases of diabetic gangrene. 25. Because victims of this disease are usually old people, they are not considered good operative risks. 26. But Dr. Harry E. Mock of Chicago reports that

mortality following amputation in severe cases has been spectacularly reduced by the "cold treatment."

27. The reason for the effectiveness of ice is that cold slows down all the processes of life. 28. (A man whose whole body is being artificially cooled takes four days to grow the same length of beard that a man at normal temperature grows in 24 hours.) 29. In any operation, the shock produced by the body's own poisons is one of the chief dangers. 30. But when a part of the body is thoroughly chilled, it produces *less* of these toxic substances. 31. Cold also inhibits the spread of bacteria through an infected wound.

32. Like many another trail in the annals of medicine, this one had been stumbled upon several times in former years. 33. One of Napoleon's surgeons noticed during the retreat from Moscow that intense cold made amputations almost painless. 34. A generation later an English physician, Dr. James Arnott, had such success with cold as an anesthetic that he wrote a book extolling the medical virtues of "benumbing cold."

35. In 1938 Dr. Temple Fay of Temple University, Philadelphia, felt that his attempts to slow the growth of cancer cells by localized icing were promising enough for an experiment in cooling down the whole body. 36. It might be extremely dangerous, so his subjects were volunteers already doomed to die of cancer within a few months.

37. One of these anonymous heroes was packed in crushed ice up to his chin; his temperature quickly fell to 90 degrees Fahrenheit, and was held there for 18 hours. 38. He found the treatment uncomfortable in the early stages, when he shivered violently, but not painful. 39. A second volunteer

stayed at 90 degrees Fahrenheit for four days. 40. With gradual improvements in technique, the temperature of later volunteers was pushed down further still. 41. A number of them seem to have been relieved of their pain for weeks or even months, but in curing cancer this treatment has been a failure.

42. Meanwhile, in hundreds of experiments with laboratory animals, Dr. Frederick M. Allen of New York had seen how the release of a tourniquet held tight too long also releases poisons that produce shock and death. 43. Dr. Allen applied a tourniquet to the hind leg of a rat, and iced the leg almost to freezing. 44. He found that the tourniquet could be left on the chilled, bloodless leg ten times as long, without injury to the rat, as it could be at normal temperature. 45. Further experiments by Dr. Allen eventually led Dr. Crossman and his associates to do their pioneering at the City Hospital in New York.

46. Fishes, frogs and snakes can be anesthetized long enough for an operation simply by putting them in crushed ice for 15 minutes. 47. When Dr. Carroll A. Pfeiffer, working in the zoological laboratory of Iowa State University, used ether in transplanting the sex glands of newborn rats, three out of every four died. 48. Then he tried putting the baby rats in a glass dish, and shutting them up in an electric ice-box. 49. They soon were unconscious, and he operated on them without any trouble. 50. After a short time in a warm place, 94 per cent of them woke up and were as active as ever.

51. Surgery and anesthesia by refrigeration are so new that we do not yet know they can be useful in time of war. 52. But one thing does seem fairly certain: in cases of shock

—and most war wounds involve shock—the time-honored use of heat is a mistake. 53. Says the *Journal of the American Medical Association*: “External heat makes the shock patient appear better but probably lessens his chances of recovery.”

54. English physicians have been studying the use of ice for bombed civilians. 55. Many people, trapped by fallen debris in the great raids on London, were dug out apparently uninjured, only to die inexplicably a few hours later. 56. It is believed that the poisons stored in a trapped limb, when suddenly released, can bring on a fatal shock. 57. For such cases the *Lancet* suggested that the remedy might be to apply cold treatment and a tourniquet, even though there was no wound and no bleeding, so that the toxins in the affected limb could be released more gradually into the rest of the body.

58. Early in 1941 a famous British warship was sunk off the coast of Norway. 59. For days the survivors sat huddled around the edge of life rafts, their feet hanging in icy water. 60. Rescued at last by trawlers, they were hustled below deck, where the numb and swollen feet were warmed before the galley stove. 61. This mistaken kindness was disastrous. 62. Some of the sailors developed gangrene, and only amputation saved their lives. 63. The luckier ones were hospitalized for a long time.

64. The right way to treat “immersion foot” was worked out recently by two medical officers of the Royal Canadian Navy—Surgeon Lieutenants F. M. Woolhouse and J. L. Johnston. 65. When a foot that has been chilled for days is too suddenly warmed, the half-deadened cells on the surface wake up and yell for blood-borne oxygen. 66. But they

can't get it because the little vessels, injured by cold, are unable to circulate the returning blood. 67. The result is inflammation, blisters, intense stabbing pain.

68. Now, when a man with "immersion foot" is hauled out of a lifeboat, medical science knows what to do with him: Put him to bed and warm his body, but *cool* his feet, sometimes with icebags, sometimes with air from an electric fan, for days or even weeks. 69. This new treatment, when generally understood and applied, will prevent countless tragedies of the sea in wartime.

MODEL NUMBER 5

This example of the Formal Essay first appeared in *The Woman's Home Companion* for November, 1942. It was written by request of the editor, who had seen an article by the author upon a somewhat similar theme in *The Saturday Review of Literature*.

WHO WILL WIN THE WAR?

by Stanley Vestal

1. Suddenly awakened, we have watched our enemy marching relentlessly toward world mastery. 2. Armed, prepared, determined, powerful, ruthless, he goes steadily along. 3. His first successes were swift and terrible. 4. He has turned all our own inventions—planes, tanks, bombs, torpedoes, submarines—against us, imitating whatever he was unable to create.

5. If our enemy wins, we and our children are done for.
6. Can we beat him? 7. Who will win the war?

8. To this urgent question we hear a thousand answers, some confident or hopeful, some doubtful or despairing. 9. Our hopes rise and fall with news and rumors of the day. 10. In such a world-wide struggle, involving millions of people, with so much going on, so many factors to consider, it seems impossible to know the answer.

11. Yet there is a point of view from which we may survey our problem calmly, observe the lay of the land and see how the struggle must end. 12. History and anthropology provide this vantage point. 13. For human affairs are not so haphazard as they seem. 14. Man is man, and his behavior falls into certain patterns, patterns which repeat themselves, with slight variations, just like any other phenomena of nature.

15. Ice melts in the sun and water runs downhill. 16. Just so, wars are lost and won. 17. What are our chances now?

18. We find that our enemy puts his faith in cunning and violence, in machines and systems, in organization and regimentation—not only of the conquered, but of his own people. 19. Everything he does—even his retreats—must be “according to plan.”

20. War places heavy pressures upon the people engaged. 21. Because of this variable human element, war is, of all human affairs, most unpredictable. 22. Knowing this, our enemy has deliberately set out to eliminate these variable human factors by enslaving his women, abolishing free thought and speech, and especially by crushing out of his young men every decent humane instinct. 23. He trains them to be savage, cruel, bestial and brutal on principle, on the

theory that these inhuman monsters will win the war for him.

24. For our enemy is aware of what every historian and anthropologist knows: that in war—given anything like an even break—the wild men always win.

25. Therefore he is trying to make his soldiers into monsters in order to make them wild; and the Germans and Japanese, docile tame peoples, dutifully goose-step along “according to plan.” 26. Luckily for us, such people cannot understand what wildness is; if they did, they would never endure such regimentation. 27. For wildness is nothing monstrous; it is a natural quality found only in free men. 28. Our enemy cannot grasp this.

29. His hardness, terrible and dangerous though it be, is not wildness. 30. It is synthetic, it is ersatz. 31. Force alone can neither conquer nor rule—as our enemy is finding out in the occupied countries. 32. But he will never understand, never grasp the fact that being consistently hard, or being consistently anything else, for that matter, is the very antithesis of being wild. 33. Your wild man is never consistent; that is why we call him wild. 34. You cannot be wild on purpose.

35. Naturally, this escapes our enemy. 36. For the man who crushes out of his heart all pity, all human sympathy, must at the same time inevitably crush out all imagination; he becomes quite incapable of understanding other people. 37. And so to him our freedom seems mere weakness. 38. To him it is incredible that our nation, born of rebellion and nurtured on individual liberty, can ever beat him down. 39.

He does not see that we Americans are in fact, wild men. 40. He is blind to the solid advantages of our tradition.

41. To be sure, wild men never think of themselves as wild. 42. Nor do we. 43. But practically everyone else on earth does so think of us. 44. They take our wildness for granted. Indeed, the British have issued an official booklet to their fliers training in this country, giving instructions for getting along with Americans. 45. In this booklet is stated quite frankly that we think and act like redskins. 46. The British remind their cadets that we Americans begin any enterprise with a powwow; that once on the trail we never quit; that we like to bring home the "scalp" or the bacon—some tangible proof of victory. 47. Our warfare is offensive.

48. This estimate of our national psychology is just and, considering how many centuries we have been fighting Indians on this continent, it is hardly surprising. 49. The redskin gave us a long and severe training. 50. In spite of our superior numbers and improved weapons, we suffered one defeat after another. 51. From Captain John Smith to General Braddock and Custer's Last Stand, we had no end of lessons in the advantages of wildness. 52. It was only when our frontiersmen—and later our soldiers—acquired the tactics and offensive spirit of the Indian that we could make our superior weight count and so overcome him. 53. From that long experience we have learned the value of the wild man's naturalness, his adaptability, originality, initiative and daring.

54. We learned that appeasement led to death by a short straight road; that retreat was equally fatal; and that the only safe thing to do was the risky thing—take the offensive.

55. We discovered that the offensive of a wild man may be counted upon to upset the tame man's plans. 56. We learned, with Andrew Jackson, that great fighter, democrat and all-out American, the only valid formula for successful war: "Attack and hold your ground!"

57. Andy learned war from the Indians; our enemies are going to learn it from us. 58. The recently disbanded American Volunteer Group, the so-called Flying Tigers, are reported to have brought down two hundred and eighty-four Japanese planes during their brief term of service—with a loss of less than twenty. 59. The Japanese complain that the Tigers do not fight in an orthodox manner!

60. The Flying Tigers, in addition to their skill and organization, all had that youthful free unpredictable quality which marks the wild man. 61. Their wonderful achievements are, we like to think, typical of a people who believe in education for all, free opportunity, courage, initiative and original thought. 62. No nation ever offered such rich rewards to those who can invent, create, or will venture. 63. There lies our great advantage. 64. For the wild men can learn the tame men's plans, but the tame men can never acquire or foresee the wild men's gift for improvisation.

65. When our fliers bombed Tokyo, not wishing to risk the loss of the secret bombsight to the enemy, one of them improvised a tin gadget costing a few cents, which served the purpose in that flight. 66. Can anyone imagine a Jap doing such a thing? 67. Who can believe that German or Japanese civilians would be capable of saving an army driven into the sea, as the British saved theirs at Dunkirk?

68. For, luckily, many of our allies share this gift, this

ability to do whatever needs to be done. 68a. It is in the blood of free men, who were born to take the offensive. 68b. Hard as the war may be, it may also be glorious, if we put our hearts and backs into it.

69. Because the offensive way of life is the rich way, the creative way. 70. There is joy in battle, a comradeship in toil and suffering, which tame men never know. 71. That joy and the satisfaction of using oneself for a worthy purpose make all that men do significant, profoundly vital, luminous with meaning. 72. Love under the sword is a far more poignant thing than in peacetime. 73. And so it is with all other experiences, whether work or warfare, friendship or parenthood. 74. Glory shines around. 75. Such giving, and such glory, belong only to free men, wild men. 76. Tame men cannot give, they can only pay.

77. Our enemy got the jump on us while we were sleeping. 78. He is forging ahead and he has a head start. 79. But he still has a long way to go and we are wide awake now. 80. Also, we are swifter and wilder than he.

81. History tells another story than the one that he outlines. 82. Given anything like an even break, the wild men always win. 83. We have the resources, the man power, the right spirit. 84. And the object of war is victory.

MODEL NUMBER 6

This excellent example of the Informal Essay in its modern streamlined form first appeared in *The Rotarian*, July,

1943, and afterward in a condensation in *The Reader's Digest*, July, 1943. It is reprinted here by permission of the editors of these two publications.

AT THE STAGE DOOR CANTEEN

by Deena Clark

1. "Gee, I always wanted to meet Loretta Young"—a popeyed young sailor exclaimed as he sat beside the glamorous star in the Stage Door Canteen—"but it took a second World War to make it possible."

2. Abbott and Costello, Boris Karloff, Helen Hayes, Cary Grant, Bing Crosby, Adolphe Menjou, Milton Berle, the late Alexander Woollcott, Yehudi Menuhin, Mrs. Roosevelt and countless other celebrities have also been "made possible" for service men at the Canteens. 3. Rita Hayworth offered to kiss the Birthday Boys, and her audience remembered to a man that it was their birthday too. 4. The Duchess of Windsor signed "Wallis Windsor" in hundreds of autograph books. 5. Hedda Hopper, introduced as "the Glamour Girl of World War I," told the boys, "What was good enough for your fathers is good enough for you!" 6. Sir Cedric Hardwicke delighted them by relating that a friend, seeing him in uniform for the first time in World War I, took one look and exclaimed, "God, *we've lost!*"

7. Vice President Wallace planted his feet firmly on the stage of the Washington Canteen and boomed a challenge to the husky service men looking up to him, "I'll Indian Rattle any man in the house and beat him." 8. A hundred and eighty pounds of tough soldier accepted. 9. The two clasped hands

—and the soldier was on his back. 10. (Iowa farmers have wrists of steel from shucking corn.)

11. This sort of entertainment, which no producer could put on commercially with less than a national-debt endowment, is commonplace at Stage Door Canteens. 12. The volunteer workers who provide the fun slave gladly for their cause. 13. The boys appreciate it from the bottoms of their hearts—"You treated me like a king," wrote a soldier from overseas. 14. "With people like you behind us, how can we lose?"

15. The news travels everywhere. 16. As two Atlantic convoys met, the homeward-bound signalman wig-wagged from his destroyer: "What's doing in New York?" 17. Immediately the answer flashed back: "Don't miss the Stage Door Canteen!" And few service men do. 18. Already more than 2,000,000 have had the time of their lives there and in the five other Canteens in Washington, Philadelphia, Cleveland, Newark, N. J., and San Francisco.

19. Operated by the American Theatre Wing, staffed entirely by volunteers, the Canteens give the men a quality of service that no admiral or general can buy for love or money. 20. Joe Private sits at a table set, perhaps, by Jimmy Durante, dines on sandwiches and coffee prepared by Ina Claire, sees the dirty dishes whisked away by Fredric March, is entertained by Dinah Shore, Danny Kaye and Fanny Brice, and dances with the most beautiful girls in the world—all without a penny to pay.

21. There is no doubt about the big drawing card. 22. Mrs. Lesley J. McNair, wife of the Lieutenant General, welcomed a weatherbeaten sailor to the Washington, D. C., Can-

teen, and asked him what he wanted most. 23. "Women!" he grinned. "Bring on the women!"

24. The sailor was referring delicately to the Junior Hostesses—4000 carefully chosen girls representing every cross section of the country. 25. In one evening a service man may dance with an actress, an admiral's daughter, a navy stenographer, a Dieselplant worker or a Powers' model.

26. The girls are selected on the basis of personality, friendliness and tact. 27. The percentage of beauties is "ceiling unlimited," in the opinion of an Air Corps pilot. 28. "I go out to tag me a good-looker with my eyes closed," boasted one navy radioman.

29. Each Junior Hostess is on duty one night a week in a three-hour shift in which she dances approximately four miles, each mile a step nearer Berlin and Tokyo. 30. She may average 100 different partners in an evening, and wishes she knew where her next No. 17 coupon was coming from. 31. The Canteens are so packed that it almost amounts to a Commando course to reach the dance floor. 32. One sailor danced with a young actress and begged, as the music stopped, "Don't leave me—you've done such wonders for my morale that you've probably shortened the war by at least two years already!"

33. A strict rule of the Canteen is that the girls are not permitted to give the boys their telephone numbers. 34. But the boys and girls do get together, and each Canteen has its Stage-Door-inspired marriages.

35. Often a Junior Hostess hears, "I don't feel like dancing, but will you please sit and talk to me?" 36. She finds that the boys worry about a mother who is ill, a problem-

child kid brother, a sweetheart who hasn't written. 37. And she also learns that most married men have wives who are prettier than Hedy Lamarr—and they can prove it by the pictures they carry in their pockets.

38. The boys reciprocate the girls' interest. 39. A grateful soldier brought one Hostess a GI-baked birthday cake bearing 20 daisies. 40. "We didn't have any candles at camp, so I substituted daisies—they grow right outside my barracks." 41. In a guest book is written:

*What I like mostest is
All of the Hostesses.*

42. After the Hostesses, the Number One attraction is the Food Bar, a counter with heaps of fruit and a battery of coffee urns and serving quantities of food without charge—baked beans, hot gingerbread, baked ham, soup, sandwiches, macaroni, doughnuts, cakes, pies.

43. "If we don't get tired, we feel we're not contributing," say the Food Bar volunteers. 44. Checking their mink coats, they dig in with military precision at kitchen work they wouldn't think of doing anywhere else. 45. One worker said, as she grimly shelled eggs, "My son is in a bomber shelling Germany with a different kind of egg right now."

46. Their reward is satisfaction in making the boys happy. 47. One night in the Philadelphia Canteen a sailor leaped to his feet and shouted, "Waddayuh say, fellows—let's dance the next one with the ladies from the kitchen!" 48. There was a thunderous cry of assent, aprons were doffed and grey-haired ladies graced the dance floor in one of the gayest times the Canteen has ever seen.

49. Some of the entertainment most enjoyed by the boys does not take place on the stage. 50. They can't help feeling important as they watch Manpower Commissioner Paul V. McNutt washing dishes for them, or Alfred Lunt emptying the garbage. 51. A sailor asked a man cleaning ash trays, "Are you really Donald Nelson?"

52. "I'm sorry, buddy," answered the War Production Board chief, "we bus boys are not allowed to give out our names or telephone numbers!"

53. The glamorous Marlene Dietrich was mopping the floor when a young sailor came running up. 54. "Here, let me do it," he said. 55. "You must have enough of that to do at home."

56. When Lanny Ross wound up his personal appearance by taking six taxicabs full of the boys to broadcast with him over NBC, an English sailor found himself riding down Broadway in a jeep with his famous actress countrywoman, Gertrude Lawrence.

57. All service men's paths eventually lead to the Stage Door Canteens. 58. Chums who haven't seen each other since grammar-school days unexpectedly meet. 59. In the midst of talking with a Hostess a young soldier gasped and pointed over her shoulder. 60. Tears came into his eyes. 61. There before him stood his brother—a marine who had been reported missing in action a year before.

62. The Philadelphia Canteen has a unique door prize. 63. Every week-end the holders of eight lucky tickets are treated to free telephone calls to any part of the United States. 64. The telephone company cooperates by giving the boys the longest three-minute conversations on record.

65. There was the boy who won a telephone call on the day his brother was reported killed in action. 66. The sound of one son's voice softened the blow of the official telegram that the mother had received earlier. 67. The shortest conversation on record was put through to a Colorado cattle ranch. 68. "Hello, Mom. 69. This is Willie." 70. The only reply was the thud that resounded over the wires as his mother fainted!

71. The cost of operating the Stage Door Canteens is underwritten by patriotic donors. 72. In Washington, a donor pledges \$600 a night, which pays the estimated cost of entertaining 2000 boys. 73. Others, called angels, pay \$100 for the privilege of sitting at a special table. 74. In each city people back the Canteen with donated equipment and tons of food.

75. Do the Canteens send our boys to their battle stations better soldiers? 76. Is the American Theatre Wing justified in opening new Canteens in Boston, Dallas, and even in Alexandria, Egypt? 77. The fan mail gives the answer.

78. "If you could only know what it means to us to come to the Canteen," wrote an overseas soldier, "instead of walking the dark streets killing time during the last few hours in our homeland!"

79. "It's just like home," wrote another, "only you don't have to roll up the rugs when you want to dance."

80. And from a marine, "Whoever said 'War is hell' never saw a Stage Door Canteen!"

81. A weather-beaten sailor who had spent 16 years in the navy asked the Philadelphia Canteen, "Would this be legal?"

82. I want to change my life-insurance policy so that the Canteen will be the beneficiary."

83. In New York, a Negro soldier sat at a corner table.

84. His plate was empty and he had finished drinking his glass of milk. 85. Jane Cowl asked him, "Is there anything else I can get for you? 86. Wouldn't you like another sandwich or a cup of coffee?"

87. The boy didn't speak, shook his head.

88. "I'm so sorry. 89. Is there something wrong with your throat?"

90. "No," replied the soldier, "just a lump in it."

MODEL NUMBER 7

This model is the fifth chapter of J. H. Seger's memoirs entitled "Early Days Among the Cheyenne and Arapahoe Indians," 1934, and is reprinted here by permission of the publisher, The University of Oklahoma Press. It is an excellent example of the unpretentious but authentic and interesting style suited to this type of biography. The author was a teacher in an Indian School in the fourth quarter of the last century, afterward well known to your instructor, who edited his memoirs.

It is obviously impossible and undesirable to offer here a full-length biography as a model for study. If you contemplate a book of that sort, you will of course examine as many of the best contemporary models as you can.

I BECOME A MEDICINE MAN

by John Homer Seger

1. There was a well at the south end of the school building which afforded scarcely water enough for the use of the school. 2. Every day large crowds of young Arapahoes used to gather on a level piece of ground near the school to race their ponies. 3. As the weather was warm, they came thronging to the well to get water. 4. There generally rode up ten or twenty in a bunch and lingered round the well for some time enjoying the cool water, which they pumped out by hand. 5. The pump was a great novelty to them; they pumped water just to see it run. 6. In this way they made a large mudhole near the well which was not only unsightly but a menace to the health of the school. 7. I felt very uneasy about this, for the young men were ready to avail themselves of any excuse for a row with the school superintendent. 8. I thought the matter over very carefully before I decided what course to take.

9. "Very well," said I, "there will be a fight, for I will not allow them to commit this nuisance any longer."

10. About 10 o'clock next day they began to assemble at the race tracks, as usual, and soon after two young fellows came riding towards the well. 11. I went out to meet them and told them as pleasantly as I could of the harm they were doing. 12. "If you want a drink tie your horses some distance from the well."

13. They laughed at the idea of complying with any direc-

tions of mine and began to urge their horses past me. 14. They were riding side by side and I was directly in their path. 15. I repeated several times the order for them to stop, which they did not heed, and when they reached me I grabbed their horses by the bits and set them back on their haunches with all the strength I had.

16. They looked at one another and then at me, and finally rode back to the crowd at the race track. 17. I watched them with some anxiety to know what would be the outcome of my opposition. 18. I saw the crowd of young men congregate around them and finally one man rode out a few rods from the throng and looked back as if calling on the others to follow.

19. Soon another joined him and then another and at last a crowd of fourteen braves, all of them armed with either guns or bows and arrows, rode directly toward me. 20. When they were close enough for me to see their countenances they appeared very determined and very resolute.

21. I met them a few rods from the well and commanded them to stop. 22. They came on without hesitating, but I took my position in front of them and when they reached me I seized the leader's horse by the bridle. 23. Every Indian grabbed his weapon and drew it upon me. 24. I held to the horse's bit, forcing him back.

25. At this moment, Casper Keller, a young man who was cooking for the school ran out on the steps and asked if there was anything he could do to help me.

26. "Yes, go in and bring your six-shooter and your cartridge belt." 27. He rushed into the kitchen and came out with his six-shooter in great haste. 28. The Indians were still

covering me with their weapons, but it was plain that Keller's movements had created some uneasiness among them. 29. When he came out loading his revolver in their sight, I let go the bit of the horse I was holding and grabbed a piece of fence board, which lay on the ground near me, and flailed that crowd of Indians with every ounce of muscle in me. 30. They could not stand my blows. 31. Wheeling their horses swiftly they went back to the race track much faster than they came. 32. My sudden attack had taken them and their ponies by surprise.

33. I heard nothing more of this affair, as the young men were ashamed to make any talk about it, or to admit that they had been turned back by two white men, one of them without arms, but I shall never forget the minute of time which elapsed while I held the horse and Keller was loading his revolver. 34. As I glanced up at the house and saw the teachers standing at the windows looking out with white faces, it seemed as if I had precipitated a massacre.

35. The next problem was how to prevent the children from running to camp in the afternoon. 36. I laid this matter before the agent, and asked him if he did not think that by calling a council of the chiefs and showing them the necessity of keeping the children in school that they would help us.

37. The agent said he thought this a good plan, and called a council of the chiefs and laid the matter before them. 38. He told them how bad it was to have their children running to camp at their own will. 39. "The children disregard the rules of the school; they will not mind those placed over them, and I want to have you use your influence in making them obedient and more punctual in the future."

40. The chiefs replied, "In camp we turn the government and management of the children over to the medicine men. 41. The children obey them and we do not have to bother with them. 42. We are chiefs and have charge of the soldiers and the management of tribal affairs. 43. We cannot bother ourselves with the discipline of children. 44. You better get a medicine man to run your school. 45. Let him manage the children." 46. This was all the satisfaction the agent got from his council.

47. But when I called at his office and he told me what the Indians had said, I remarked, "They will find a medicine man is running the school." 48. They had given me an idea.

49. Among the red men a medicine man is one who can do things which seem miraculous to the rest of the tribe. 50. I determined on surprising them. 51. Some years before I had learned a great many sleight-of-hand tricks and had practiced them to some extent. 52. I had even given exhibitions of my skill in this line to entertain small parties of my friends. 53. I now hastened to the blacksmith and gave him directions for making some "properties," including a knife and some rings. 54. I also sent to Wichita, Kansas, to get other apparatus which would aid me in my "conjuring." 55. As soon as I had gathered these things together, I was prepared to show the scholars a thing or two that would bewilder them.

56. One day a girl ran away from school and I followed her and found her in the company of her father and mother who were taking her away to camp.

57. I had to take hold of her and put her on my horse and hold her there, while I led the horse back to school. 58. The father and mother followed along, and I could see that they

intended to steal her away again at the first opportunity. 59. She was about fourteen years old and very stubborn. 60. It was evident that her parents sympathized with her wish to go to camp, but they found no opportunity for taking her away after supper, and when it became dark they were still in the play room waiting. 61. Leaving an employee to watch her until I came down, I went to my room and got my trick-knife, which I handed to the father of the girl. 62. "Examine that," I said.

63. He did not understand why I wished him to do this, but he took it. 64. I adjusted a duplicate blade on my left wrist, and when they handed the knife back to me I raised it and apparently plunged it through my left wrist. 65. Instead I dropped it into my pocket and substituted the duplicate, which to all appearance, had gone through my wrist.

66. As I thrust my arm towards them with the knife through it, the old man commenced to back away. 67. I followed him holding the arm out and taking hold of the handle of the knife, moved it back and forwards. 68. This more than anything else convinced him that it had gone through my arm. 69. Much frightened, they both ran out of the door and started for camp as fast as they could go. 70. I turned to the school children who were all very excited, and as I held out my right hand the children rushed up eager to examine the wound, but could find no scar. 71. They all exclaimed, "Medicine Man!" 72. And in a few hours the news spread over the camp that I was a conjuror and could stick a knife through my wrist and suffer no harm.

73. About this time our well went dry and myself and two agency employees took out the wall to dig it deeper. 74. The

last four or five feet of digging was in quicksand, which caved in, leaving quite a cavity. 75. Finally, after digging as far as we dared on account of the quicksand, I went into the well to lay the wall while two employees prepared to let the rock down to me. 76. The bucket which they were using was a square box holding about a barrel. 77. After they had filled this box with rock, and were about to let it down, the rope came untied, and the bucket fell a distance of more than thirty feet.

78. I saw the bucket when it started, and fell back into the cavity which had resulted from the quicksand, and thus escaped being killed. 79. However a corner of the box struck me, cutting a gash in my forehead and smashing my nose. 80. This caused the blood to run profusely, making a black streak from my shoulder to my knee, besides giving me quite a shock. 81. The bucket and rock dropped to the bottom of the well where there was a few inches of water; the mud and water flew up into the air completely filling the well with flying water and mud. 82. To all appearance it would seem that I had been ground to atoms.

83. The two men standing on top of the well ran around crying out: "Oh! Oh! Oh!" and though I was very badly shocked and stunned I was the first to speak. 84. My head was very numb and when I put my finger into the wound it seemed to me that my skull was broken and I could feel my brains.

85. I told them to let down a rope as I wanted to come out. 86. "My skull is broken," I cried.

87. They quickly let the rope down, but there was nothing for me to ride up in, as the box was a total wreck. 88. I tied

a loop in the end of the rope and put my foot in this, and taking hold of the rope told them to pull away. 89. By this time the blood from my wounds had completely covered me, and there was quite a party of Indians standing around the well who saw me come out. 90. I walked without assistance to the doctor's office where my wounds were dressed. 91. I changed my clothes and in about two hours was back in the well again with very little to show the effects of my accident—the wound being carefully covered with a piece of adhesive plaster which made very little change in my appearance.

92. The Indians, of course, had gone to camp, and the news of what had happened to the medicine man circulated rapidly, and as they knew nothing about the cavity at the bottom of the well it looked as though the bucket had fallen directly upon me. 93. They said, "The bucket of rock fell upon him and yet he came out and walked away as if not hurt, except he was bleeding."

94. This established my reputation as a great magician. 95. A few days later when the Indians were at the well again I was standing on the top of the ground, and they inquired why it was that the rock falling on me did not kill me. 96. I told them I would show them. 97. Remembering a principle of natural philosophy stated in my school books, I laid down upon my back and pointed at a flat rock lying near by and told them to place that on my breast.

98. The rock was as large as two of them could handle, and they objected to laying it on my breast, as they said it would smash me. 99. I told them not to be afraid, but lay it on, which they did. 100. I pointed to a stone-hammer lying

near and told them to take that and pound on the rock with it until that had broken the rock. 101. They first commenced pounding very lightly, and as I knew that the heft of the rock was greater than the force of any blow they might strike, I insisted upon their striking the rock as hard as they possibly could. 102. They finally did so and the rock broke in two.

103. This surprised them very much and they went to camp and told again what they had seen the medicine man do, and this also became the topic of excited conversation around the camp fires.

104. A little half-breed boy, who told me all the news from camp, came running to me one day and said: "The old men have decided why it is that the rock falling on you and the rock which was broken on your breast did not kill you. 105. They say that your magic is in your body and breast and that in your face and head you are not protected. 106. So if any one wanted to kill you they would have to shoot you in the head—if they shot you in the body the bullet would flatten out. 107. They say the reason you were not killed in the well was because you fell on your back and the bucket struck you in the breast, and as you were 'medicine' in the breast, it could not hurt you there, but some of the rock must have fallen on your face and made it bleed, which shows you are not 'medicine' in the face and head."

MODEL NUMBER 8

This excellent example of The Scholarly or Scientific Paper first appeared in *The Mississippi Valley Historical*

Review, June, 1937, and afterward as Chapter X of the book, *Cow Country* by Edward Everett Dale, University of Oklahoma Press, Norman, 1942. It is here reprinted by permission of the author and the publisher.

The paper is remarkable for the easy, fresh handling of its materials. The author is not only a ripe scholar and perhaps the first authority on his subject, but a man who, in his youth as a cowboy and rancher, had firsthand experience of the life he writes about so well. Historical writing is one of the most difficult of all types of scientific authorship. Anyone who wishes to attempt scholarly writing will find this model well worth study.

THE COW COUNTRY IN TRANSITION

by Edward Everett Dale

1. Rivalries serve to explain many things in history. 2. The rivalry between Athens and Sparta, Rome and Carthage, and England and Spain are all familiar Old World examples, while that between North and South, the industrial East and the agricultural West, and New York and Boston are equally familiar for the New. 3. Similarly, rivalries have often existed not between cities, nations or geographic regions, but between groups or certain social, economic, or racial orders within the same region. 4. When the Anglo-American civilization struck the Spanish culture of the Southwest, when the English colonists came in contact with those of the French in Canada, or when the New England Puritans met and mingled with the German settlers of the Old Northwest, a struggle ensued as to which racial element and which type of social order should prevail.

5. Out of this mingling of two societies came first conflict and eventually a fusion producing a new order unlike either of the first two, but with some of the attributes of both. 6. So developed a regional society, growing from two stems, which continued for generations and which still bears fruit of a hybrid variety showing certain characteristics of both parent stocks.

7. If "it is a wise child that knows his own father," so is it a wise society which knows both its own father and its own mother, or the two dominant roots from which it sprang. 8. Obviously, these are often more than two in number, but perhaps in most cases two are so much more important than the others that they may logically be called the parents of the existing society. 9. The father of the present social order in most of that part of the western prairie states settled within the last two generations was the wild roaring "cow country" of earlier days, while the mother might be said to be the agricultural society of the homesteaders coming from the wooded, or partially wooded, crop-growing region of small farmers farther east. 10. The story of their introduction to one another and the ripening of their acquaintance until "these twain became one flesh" is a story which, so far as the writer knows, has never been told with any detail. 11. Yet it is a most significant story which, if the figure of speech may be continued, proves conclusively the truth of Kipling's famous statement that "the female of the species is more deadly than the male." 12. It indicates, too, that the bride did all the pursuing, and, having won her mate by strong-arm methods, she eventually imposed upon him and upon the family most of her own ideas and ideals. 13. The wild, roist-

ering days of his youth were left behind. 14. He and his children in time joined the wife's church, adopted her way of life, and settled down as sober, respectable citizens. 15. Only occasionally does the offspring show an outcropping of that paternal wildness which had made its father a bit notorious in earlier years.

16. It is true that during the period of the honeymoon the groom made a more or less determined effort to induce his spouse to accept his guidance as to the conduct of their daily affairs of life, but in this he met with scant success. 17. She was an obstinate and headstrong wench, and he soon became impressed with the truth of the old rhyme:

A wedding is the greatest place
For folks to go and learn
He thought that she was his'n
But he found that he was her'n.

18. This union was to bear fruit in the years following the Civil War when a vast stream of cattle flowed north out of Texas and spread over the central and northern plains, while agricultural settlement hesitated for a time at the eastern edge of the great prairies. 19. Even a half decade after Appomattox the states and territories forming the second tier west of the Mississippi were comparatively thinly peopled. 20. At that time their unsettled area included nearly all of the Dakotas, the western three fourths of Nebraska, two thirds of Kansas, virtually all of Indian Territory except for the Five Civilized Tribes of Indians in its eastern one third, and the western two thirds of Texas. 21.

Much of this region was potentially valuable for the growing of crops, and all of it, together with the broad expanse of more arid lands farther west, was wide open to occupation by cattle. 22. Within two decades after the close of the war the range cattle industry had spread over virtually all of this vast territory and had reached the point of its greatest extent and the height of its importance.

23. So came into existence that vast pastoral empire commonly known as the "cow country," in which society had for its economic basis cattle and the native pasturage upon which they fed. 24. Like every pastoral society, it was mobile, with the people who composed it far less fixed as to abode than were the crop-growing farmers farther east. 25. True, some ranchmen owned in fee at least a part of the lands occupied by their herds and had built permanent homes where they lived with their families. 26. Most of them, however, occupied temporary ranges upon the public domain or on Indian reservations where their tenure was most precarious and uncertain. 27. In such cases improvements were of flimsy and temporary construction, and the headquarters was merely the administrative center of their business. 28. As conditions changed, these men would, in a few years, shift their operations and establish new headquarters, or in some cases remove all or a portion of their cattle to new ranges quite remote from the original ranch. 29. As for the cowboys who carried on the business, they seldom had any fixed abode which could properly be called a home. 30. They occupied temporary line camps along the borders of a range. 31. Here they might remain for only a few months, after which they would be transferred to some other camp. 32.

They followed the roundup wagon in the spring or autumn, accompanied herds of cattle on the long drive up the trail, left one outfit after a few months or a few years to seek employment with another, and were in general a wandering and restless group seldom occupying, for any considerable length of time, a fixed habitation.

33. Since the cattle business requires comparatively few persons for its successful operation, the cow country was very thinly peopled and the society primitive and rough. 34. The cowboy, who is however, often pictured either as Sir Galahad or a wild semi-outlaw, was, as a matter of fact, neither the one nor the other. 35. He was in most cases a young man who worked hard, lived according to his code, and who maintained toward his employer or the brand an intense and wholehearted loyalty. 36. That some were wild and rough cannot be denied, but they were by no means as black as they have been painted, or as they at times saw fit to paint themselves. 37. The average cowpuncher was a sane and reasonable, sober individual who lived a lonely, but not unhappy, life. 38. In bad weather he might endure considerable hardship, but this was forgotten when the sun shone bright and warm and colorful wild flowers sprinkled the green prairie. 39. He liked his work, was proud of his job, and, like every man on horseback, whether he be called knight, chevalier, Ritter, caballero, or cow hand, felt himself distinctly superior to the man who walked.

40. By the early eighties an enthusiasm for ranching on the great western plains, amounting to almost a craze, had swept over the United States, and had extended even to Great Britain and the European continent. 41. By this time,

also, a curious kind of "American feudalism" had grown up in the Far West bearing certain similarities to the society of medieval Europe. 42. The great ranchman often occupied a range larger than was the territory claimed by many a petty German princeling. 43. His riders were quite as numerous as were the knights and men-at-arms of some of the Old World barons. 44. His brand, the X.I.T., the Pitchfork, Frying Pan, or Long X, was as widely known as had been the bleeding heart of the Douglas, the white lion of the Howards, or the clenched hand and dagger of the Kilpatricks. 45. The ranch house, where he dispensed a generous hospitality to all comers, except that it often shifted as to place, was somewhat of an equivalent to the medieval castle, and, if the cow country had no tilts or tournaments, the rodeo or roping contest furnished a fairly satisfactory substitute.

46. The range area was peculiarly a man's country. 47. One range rider has recorded that during a year's work he did not see a woman for nine months, and the writer as late as 1904 visited a ranch in western Texas where the ranchman's wife asserted that she had not seen another woman for over six weeks. 48. Since women were so few in number, they were held in high esteem and treated with an almost exaggerated respect. 49. Many a quick-witted cowboy known for his gay conversation and clever repartee with his own kind became a tongue-tied, stuttering moron when in the presence of a woman with whom he was but slightly acquainted. 50. Yet some few of the ranchmen had wives and daughters who gave a feminine touch to their homes and who would occasionally arrange social affairs which people traveled long distances to attend. 51. These were, in most

cases, dances with few girls and many "stags" where the "square dance" or quadrille was the rule. 52. Music was furnished by one or two fiddlers, assisted at times by someone to "beat the strings" with two heavy knitting needles or pieces of wire. 53. If the home boasted a cottage organ and someone could be found to "second on the organ," so much the better. 54. The dance often lasted all night, with supper served at midnight. 55. "We danced the last set after sunrise" was a proud boast meant to indicate a remarkably good time. 56. Since girls were so few in number, some danced virtually every set, and after breakfast mounted their horses to ride fifteen to thirty miles to their homes.

57. Such dances furnished the average cow hand with almost his only opportunity for the society of women. 58. His pleasures were few and simple. 59. He sometimes had at his camp a few books or magazines and of course played cards if he had a partner, or if some stray rider dropped in to spend the night. 60. If on his rare visits to town he sought solace in a game of poker or a few drinks, he should be pitied for the loneliness of his life rather than blamed for his weakness or folly.

61. Into this rough, masculine society of the cow country eventually began to be projected a far different social order. 62. Men from the settled regions to the east, eagerly seeking for "level land" upon which to establish homes, came in with their families in covered wagons, bringing not only strange tools and household goods, but even stranger ideas and ideals. 63. Choosing one-hundred-sixty-acre homesteads on the fertile plains, these men set to work to build homes, plow up the prairie sod, fence fields, and plant crops. 64. Into a

region of long-horned steers, hard riding men, boots, spurs, branding irons, saddles, ropes, and six-shooters, they brought plows and hoes, pitchforks, churns, cookstoves, rocking chairs, feather beds, pillows, dogs, cats, pigs, and chickens, but most important of all, wives and children.

65. To a region of sour-dough bread, beefsteak, bacon, dried apples, beans, flapjacks, and coffee were brought salt-rising bread, buttermilk biscuits, pies, cakes, doughnuts, preserves, jellies, custards, and fresh vegetables. 66. To a vast area covered with cattle, these newcomers, curiously enough, brought milk and butter, articles of food from which the average cowpuncher shied as does a range horse from corn.

67. Most significant of all, these people brought the home, the school, the church, and the Sunday school to compete with the camp, saloon, dance hall, and gaming table. 68. With all of these things they brought what was to the cow country a new conception of life and of society—a new set of objectives to be attained.

69. The effects of the impact of this sober, settled, industrious farming population upon the more primitive pastoral society of the cow country were at once apparent. 70. The range riders regarded these intruders with some contempt and suspicion, not unmixed with active hostility. 71. They must inevitably be men of small ideas, since each was bound to a petty one hundred sixty acres of land, walked rather than rode, and worked at such menial tasks as plowing, milking cows, and feeding chickens. 72. The ignorance and general wrong-headedness of many a newcomer were, moreover, alarming. 73. He climbed on a horse like a man going up a ladder, could not read a brand, and, if he owned a saddle at

all, it was an antiquated structure the very sight of which moved the punchers to spasms of laughter. 74. His methods of doing business were mysterious and past finding out. 75. The fence, designed to protect his field, consisted of one wire and a dog, and he possessed a "one-way pocketbook" wherein he hoarded diligently his few hard-earned dimes.

76. "I guess old man Johnson's maybe a nice old feller enough," said cow hand Bill Jones, "but he don't know nothin' at all about business. 77. Why, he's savin' as hell."

78. "That's right," answered his companion. 79. "You know th' other day he gave me a letter to mail and two cop-per cents to buy the stamp. 80. I told him that nothin' less'n a nickel goes in this country."

81. "Just like him," replied Bill. 82. "He may be all right in his way, but damn his way."

83. So spoke Bill Jones, and so spoke the cow country as a whole. 84. The homesteader, commonly called the "nester," might be all right in his way, but it was a far different way from that of the range region, and the latter disapproved of it wholeheartedly. 85. His penny-pinching tendency was but one of many unpleasant characteristics, but that alone was bad enough. 86. Any man who had been known to refuse a respectable traveler a couple of meals and a night's lodging, or, even worse, to demand payment for such a trifling courtesy, was beneath contempt.

87. The range riders regarded themselves as far above any such petty meanness. 88. In fact, until the coming of these homesteaders, such behavior was an unheard-of thing. 89. A rider might stop at any cow camp, certain of food and shelter and a cordial welcome. 90. If the cowboy stationed

at the camp happened to be absent, it did not matter. 91. No lock was on the door, and any hungry traveler passing by was expected to go in and prepare himself a meal or spend the night if he wished, courtesy only requiring that he wash the dishes before leaving. 92. The cow hands drew fair wages, had no families to support and took very little thought of the morrow. 93. Money, if they had it, was to spend. 94. They bought drinks for the crowd, candy by the pound, wore expensive hats and gloves, and paid enough for one pair of boots to shoe the numerous issue of the homesteader for a whole year with something left over. 95. If they wanted to shoot craps or play poker for high stakes when they were in town, who was to say them nay? 96. It was their own money. 97. If they lost it, they were sure of food and a place to sleep at any ranch or line camp in the whole great pastoral empire that was the cow country. 98. Such minor courtesies as riding thirty miles to restore a strayed horse to the owner, lending a friend half a month's wages, or taking him a quarter of beef were a part of life. Would not anyone do the same? 99. Of course he would, unless he happened to be one of those blue-nosed nesters!

100. The cow hands observed that their boss, who owned the ranch, carried on his business on the same basis, and they felt it must be the correct basis since he was a wealthy and successful man. 101. His hospitality was boundless. 102. Any stranger was welcome at the ranch and might stay as long as he liked. 103. They had seen the ranch owner feed and care for from fifty to a hundred head of some neighboring ranchman's cattle all winter until the latter could come and get them. 104. With many thousands of dollars in the bank he

would give a common puncher a book full of checks signed in blank and start him out to buying steers, certain that every check would be filled out for exactly the correct amount required in each purchase. 105. They had, in some cases, seen him play at dice for fifty dollars a throw, and there were rumors of valuable ranches or an entire brand of cattle won or lost in a single poker game. 106. They knew that he had borrowed or loaned thousands of dollars with no collateral involved except the name and reputation of the borrower.

107. "I've been doing business with you for some time now," an old ranchman once wrote to a friend who had met with misfortune. 108. "We've bought and sold back and forth, and I think we're about even. 109. You figure it up, and if I owe you anything, let me know what it is and I'll send you a check. 110. If you owe me anything, just forget it." 111. With such examples before him, it is not surprising that the cowboy was lavish with his money, nor is it strange that both he and his employer had nothing but contempt for the economic ideas of the settler. 112. As a matter of fact, the business methods of the range area might be satisfactory enough so long as everyone practiced them, but, once brought into competition with the methods of the new society that was fast coming, they were nearly certain to bring ruin to those who could not or would not change.

113. If the range rider disliked the way of the pioneer settlers, however, the latter returned that dislike with full measure "pressed down and running over." 114. The cowboy had, of course, no fear of the homesteaders except the fear that their presence might threaten the security of the

only business the ranchman knew. 115. The nesters, on the other hand, both feared and disliked the cowpuncher. 116. To them the cowboy was a wild, reckless type who rode hard, swore hard, and feared neither God nor man. 117. The nesters regarded the cowboy as a swaggering swashbuckler, who carried a gun, had little regard for horse flesh, and who seemed at all times to be "jealous of honor, sudden and quick in quarrel." 118. He probably never attended church or Sunday school and would not, even if he had the chance. 119. He spent his wages foolishly and was strongly suspected of playing cards and other sinful games. 120. He wanted the region to remain a cow country, favored "free grass," and would doubtless be glad to see all the settlers "starve out" and depart for the region from whence they came. 121. His ways were not their ways, nor his thoughts their thoughts, and his interests were certainly not their interests. 122. The nesters wanted more settlers so that they might have a school and preaching at least once or twice a month as well as more and nearer neighbors. 123. The cowboy asserted the grass was the best crop this land would ever produce and that the region would never be a thickly populated farming area; whereas on the hope that it would be just that the first settlers had well nigh staked "their lives, their fortunes, and their sacred honor." 124. Eager for more neighbors, they wrote letters to friends and relatives in their old home urging them to come West. 125. Some yielded to their entreaties and came, occupying homesteads near those of the first comers. 126. Sod houses or dugouts sprang up—or down—as the case might be, and little communities of settlers began to be formed that were like small islands of crop growing in the

midst of the vast area of grazing lands that formed the pastoral empire of the cow country.

127. These small groups of settlers were but the advance agents of a great population that was soon to follow. 128. In the two decades from 1870 to 1890, the population of the Dakotas increased in round numbers from 14,000 to 719,000, that of Nebraska from 122,000 to 1,058,000, Kansas from 364,000 to 1,427,000, and Texas from 818,000 to 2,235,000. 129. Making due allowance for inaccuracies in the census returns, these figures are still truly startling; but the full significance of this westward advance can be understood only after an examination of the census returns from some of the central and western counties of such states as Kansas and Nebraska, many of which show a population increase of a hundredfold in a single decade. 130. During the next ten-year period, from 1890 to 1900, the increase in population in the western counties of the states mentioned and in the next tier of states to the west was also very great; while Oklahoma Territory with only 61,000 people in 1890 had increased to 400,000 by 1900. 131. Even in the first decade of the twentieth century Oklahoma, western Texas, and portions of other states in the range area show enormous increases in population.

132. Distrustful and contemptuous as the cowboy was of these earliest settlers upon the range, the time came when he could not entirely ignore them. 133. Eventually the loneliness of life in his line camp or innate curiosity prompted him to stop at some homesteader's dugout or sod house to ask for a drink of water or to inquire about a stray horse. 134. Here in all probability he made a discovery. 135. The nester had a

daughter—a comely young woman of eighteen or twenty years who, even though she belonged to a despised order, was nevertheless amazingly attractive! 136. In a region where there were so few women, the coming of a new girl was regarded as an event of major importance. 137. Too shy to talk much or remain long upon the occasion of his first visit, it was not many days until the cow hand returned, bringing his offering in the form of a half a quarter of fat beef, of uncertain origin, slung across his saddle.

138. The settler was suspicious of the Greeks when they came bearing gifts, but the family, which had subsisted for weeks on a diet consisting largely of corn bread and buttermilk, warmed a bit to the giver. 139. The wife urged that they could surely do no less than invite him to stay for supper. 140. A kind of entente cordiale was established, which, tinged with distrust on both sides, did not perhaps differ so materially from similar arrangements made by nations of modern times. 141. Away from the homesteader's family the cowpuncher sometimes felt a bit conscience-stricken over his fall from grace and paid a visit to the daughter of some ranchman thirty miles away. 142. Here he must meet the intense competition of a dozen other buckaroos, and this, plus the memory of a pair of bright eyes, eventually brought him back to fraternize once more with this family outside his own caste.

143. The young woman's father spoke wisely and warningly of these wild cowboys and extolled in glowing terms the virtues of the hard-working farm boy on the adjoining claim, but it was plain that the daughter did not altogether agree with him. 144. This is not surprising. 145. After all,

the callow granger lad in his overalls, ninety-eight cent wool hat, and heavy plow shoes did not compare favorably with a dashing figure on spirited horse who rode a fifty-dollar saddle, and wore ornate shop-made boots, "California trousers," a white Stetson hat, and soft gloves of the finest buckskin. 146. As for the younger children of the household, they made no attempt to conceal their enthusiastic admiration. 147. A man who could ride a bucking horse, rope a steer, and who carried a gun, wore jingling spurs, and gave you half a dollar merely for opening a gate for him was someone to admire! 148. They compared the two-pound box of candy which he handed out so carelessly with the skimpy dime's worth brought from town by their father or the neighboring farm youth to be divided among four or five children, and it began to be plain where their affections lay.

149. It was not long until they began to imitate their hero. 150. The father found his two younger sons trying to rope the dog with an improvised *riata* made from their mother's clothes line, or staging a rodeo back of the barn with the milk-pen calves playing the role of bucking broncos. 151. They played cowboy and whittled pistols from wood long before a certain public enemy, who found such a contrivance useful, was born. 152. Sent on an errand to the little store and post office that had been established in the new community, they lingered to listen to the conversation of the cow hands who had dropped in to inquire for the mail or to lay in a supply of tobacco. 153. After remaining as long as they dared, the lads at last returned to their home with the best alibi they could muster and a vocabulary vastly enlarged even if not exactly enriched. 154. The old songs

brought from the East, as the "Gypsy's Warning" and "Silver Threads Among the Gold," were apparently forgotten, and the Sabbath stillness of the settler's home was shattered by such mournful productions as the "Dying Cowboy" or "Bury Me Not on the Lone Prairie." 155. The mother, torn between a natural feminine love for a romantic figure and fears for her daughter's happiness, began in time to yield a somewhat reluctant admiration to a generous and attractive young man.

156. After several calls upon the young woman, the cowboy summoned up courage to ask her to accompany him to a dance, but, unless in the northern zone of settlement where the German or Scandinavian element was large, he in all probability met with a courteous but uncompromising refusal. 157. Dancing in many regions seems to be at the two extremes of civilized society. 158. The primitive and the sophisticated both dance, but the in-betweens will have none of it. 159. The girl made it plain that she was a member of the church and dancing was taboo. 160. They were building a little schoolhouse in the neighborhood and expected to have preaching at least once a month. 161. If he cared to go with her to church or literary society or even to a social or play party at some settler's home, perhaps it could be arranged, but a dance was not to be considered. 162. Even if she were willing to go her parents would object, and she was a dutiful and obedient daughter. 163. So a play party or social it must be, attended largely by sons and daughters of the nesters. 164. Here such games as "Miller Boy," "Down to Rowsers'," and "Shoot the Buffalo" were played by the young people, while their fathers and mothers, who thought dancing the

invention of the devil, looked on with smiling approbation. 165. Later, when the schoolhouse was finished, he accompanied her some Sunday to church and sat throughout the sermon in a state of painful self-consciousness, which was considerably accentuated when she whispered to him her wish that he, too, might make "Heaven his destination."

166. As more settlers came in, the schoolhouse became something of a social center. Here were held singings, literary society meetings, and box suppers. 167. At the last named, the boxes were sold at auction, and young men would bid vociferously against one another for the box of some particularly attractive girl. 168. After the boxes had all been sold, a cake was often given to the most popular young lady. 169. Votes were usually one cent each, and in most cases there were but two leading candidates. 170. One of these represented the range riders' interests—usually some ranchman's daughter who was clever and witty, an excellent dancer, and commonly known as "good company"—whatever that might mean. 171. In opposition to her the homesteaders would nominate a young woman who taught a Sunday school class, led the singing at church, and was known to be "good to wait on the sick." 172. The two girls were conducted to the end of the room and seated near the teacher's desk where everyone could see the candidate for whom he was voting, and the contest began. 173. As votes were called out and the money passed to the cashier, tellers checked on the blackboard the number of votes. 174. In such cases the cowboys—even those who had shown some attention to a nester girl—usually rallied to the colors, while the granger lads and their fathers were equally determined to elect their

nominee and vote *that girl* down! 175. Eventually it became more than a contest between two personable young women. 176. It was a conflict between two social and economic orders. 177. To many of the settlers it was a struggle of the forces of evil against good, of darkness against light, of the past against the future. 178. "Let us elect our candidate and prove to all that this is a progressive, God-fearing community, that the reign of the wild cowpuncher is over, that civilization is mighty and will prevail." 179. Quite often the cow hands, who drew some thirty dollars a month in real money, were able to pay for more votes than could the poverty-stricken settlers. 180. Reckless with their money as in all else, the range riders did not hesitate to pay out their last dollar for votes, but the homesteaders did their best, and, if they went down in defeat, they felt that this was merely another example of the triumph of might over right and of money over principles. 181. They were certain that their day was coming and that it would not be long delayed.

182. In this they were not mistaken. 183. Settlers continued to pour into the cow country in ever increasing numbers and take up homesteads along the streams and in the more fertile areas of the wide prairies. 184. The ranchmen were forced back into the rougher uplands, sometimes remote from an adequate supply of water. 185. Good land, however, produces good grass, while barren hills and thin soils afforded poor grazing. 186. For a time there still seemed to be an abundance of pasturage. 187. The cow men did not at first understand how much their range had suffered by the homesteading and fencing of the more fertile lowlands. 188. Then they began to realize that their cattle did not fat-

ten. 189. They looked about for additional pasture lands, but they were not to be found. 190. The range was steadily shrinking. 191. Indian reservations were opened to settlement, and a flood of homesteaders poured in, still further reducing the area that could be utilized for grazing. 192. A village began to grow up about the first general store established in each community. 193. Soon there came a second store, then a third, followed by a blacksmith shop, a hotel, and a church. 194. Railroads began to penetrate the cow country, and the village grew into a real town. 195. Good land began to grow scarce. 196. The homesteaders were soon very much in the majority in most parts of the cow country where there was sufficient rainfall for the growing of crops. 197. Under such circumstances the fusion of the two social and economic orders went on rapidly. 198. More and more cowpunchers began to call upon young women of the settler class. 199. Dimly they began to comprehend how difficult it was for a man on a raw one-hundred-sixty-acre claim to provide his family with the bare necessities of life. 200. They saw the pitiful extremities to which the daughter of the household was driven to secure suitable clothing in order to keep herself attractive and to join in the social life of the community. 201. Toleration took the place of the former antagonism, and they began to "first endure, then pity, then embrace."

202. The homesteader, under the influence of closer association, found his prejudices beginning to melt. 203. After all, these cowboys were not as bad as he had thought. 204. Perhaps daughter might do worse. 205. Unconsciously, his own conduct and psychology began to be at least slightly in-

fluenced by the customs of the range area. 206. His horizon became wider. 207. Finding he must travel greater distances than in the old home, he acquired another horse or two, secured a better saddle, and sometimes surprised his wife by the purchase of things formerly regarded as luxuries.

208. As the influx of settlers continued, church and school assumed a larger importance. 209. An arbor was constructed and a revival meeting was held, where cow hands who came to scoff sometimes remained to pray. 210. Under the thundering sound of the minister's voice their thoughts turned to the sins of earlier days. 211. They were strangely moved when the congregation sang "Almost Persuaded" or "Turn, Sinners, Turn," and they gazed with open-mouthed awe while the three-hundred-pound wife of a settler gave a solo rendition of "Love Lifted Me," thereby furnishing uncontrovertible proof of the power of redeeming love! 212. Seeing how much a deep religious faith meant to people who must endure the hardships and vicissitudes of pioneer life, they sometimes sought in religion consolation for their own fast-multiplying troubles.

213. The ranchman, finding his range reduced, must purchase feed from the settlers or lease from them their surplus grazing land. 214. Business relations once established paved the way for closer social relations. 215. The old-time hostilities and prejudices were passing. 216. There were bitter-enders, of course, in both groups who found their dislike of the other class only intensified by association, but these were in the minority. 217. Generally speaking, the reverse was true. 218. If the examples, given largely in terms of individuals or single communities, should be multiplied by sev-

eral thousand, a fairly correct picture would be presented of the cow country in transition.

219. As more of the range was settled and plowed, the ranchman found he must reduce his herds and began to ship all merchantable cattle to market. 220. The settlers, once they had a majority in a community, usually proceeded to vote a herd law which forced the ranchmen to acquire land in fee and enclose it with wire fences. 221. With reduced herds and fenced pastures, the rancher needed fewer men; cowboys of long experience found themselves out of a job and realized that it was impossible to secure one. 222. Those retained, who had formerly scorned to do anything but ride, were forced to engage in such lowly work as building fences, plowing fire guards, and planting or harvesting forage crops—since with grazing lands so greatly reduced it had become necessary to feed cattle in winter. 223. Some men out of employment rode farther west, seeking a region where they might hope to spend their lives in the cattle business, but it soon became apparent that there were not jobs enough for all. 224. Many, especially those who had acquired a measure of tolerance for the new order, frankly accepted the changed conditions, married a nester girl, and took up a homestead. 225. Here they grazed a few cattle, but it was not long until they began to plow and plant in awkward fashion and in time some became fairly successful farmers.

226. No doubt, most of these marriages were happy ones, though it is possible that a larger proportion were not successful than in the case of marriages between persons of less widely divergent backgrounds. 227. Such a statement is impossible to prove, though some evidence exists that it may

be true. 228. Texas, with a population of slightly over 3,000,000 in 1900 granted in the twenty-year period from 1887 to 1906 over 62,000 divorces, while Massachusetts, with a population of slightly less than 3,000,000 in 1900 granted in the same twenty-year period less than 23,000, and Pennsylvania, with a population of over 6,000,000, only 39,000. 229. Kansas, with a population of less than 1,500,000, had nearly 29,000 divorces in the period from 1887 to 1906, while New Jersey, with a considerably larger population, had less than 8,000. 230. Colorado had nearly 16,000 divorces in this twenty-year period, though the total population in 1900 was only slightly over 500,000 while Connecticut, with a population nearly twice as great, had in round numbers only 9,000. 231. No doubt the greater ease with which divorce could be secured in a western state had its effect, but the very fact that divorce laws were liberal in such states is in itself significant.

232. Not all cowboys who found their vocation gone would become farmers. 233. Many who still hated the new order drifted to town seeking employment that would not put them into the class of the despised nesters. 234. Three lines of business appealed to them, and all three were doomed to speedy extinction. 235. They could open a butcher shop in some small town, buying and slaughtering their own cattle; they could establish a livery stable and continue to work with horses; or they could open a saloon. 236. With the coming of railroads and refrigerator cars, the great packing houses forced the local butchers out of business; the automobile destroyed the livery stable; and local option and later prohibition closed the saloon.

238. The ranchman fared no better in the midst of changed conditions than did his cowpunchers. 239. Some few who were wise accepted the inevitable, sold their cattle for what they would bring, bought a little land, and established a livestock farm. 240. Others, who were foolish, tried to hold out as long as possible, borrowed money at ruinous rates of interest in order to rent pasturage or purchase feed, and in most cases lost everything. 241. Their lax business methods might be satisfactory enough in a region where everyone else practiced the same code, but in a society which pinched pennies and drove hard bargains such methods could end only in disaster and financial ruin. 242. The wrecks of many ranching enterprises that strew the one-time cow country give eloquent testimony as to how far this is true.

243. The desperation with which some ranchmen clung to the old order is little short of tragic. 244. Like the Indians of the Ghost Dance who believed that the whites would vanish from the earth and the plains again be covered with buffalo, some of these men with an almost religious fervor held fast to the belief that the nesters would eventually return to the old homes from whence they had come and that the region would once more become a pastoral empire as in days gone by. 245. Their awakening came late, but in most cases it was thorough. 246. Pasturage grew more and more restricted. 247. Every portion of the range area suitable for crop growing—and much which it now seems was not suitable—was occupied. 248. The cattle disappeared from the plains as if by magic, and farmers armed with the tools of their craft sprang up on all sides as though some unseen hand had planted dragons' teeth on every hill and in every valley.

249. At last the cow man realized that the old order was gone, and, broken in fortune, in many cases, he accepted the inevitable and set to work at strange tasks often with only his two hands with which to earn a living for himself and family. 250. One who knows at first hand the story of these men is likely to forget their shortsightedness and poor judgment and to think only of their courage. 251. Occasionally one of these men who has not yet accepted the new order may still be seen. 252. Such an individual stands like a blackened tree trunk in the midst of plowed fields, a mute reminder of a bygone era. Januslike, he looks in two directions—toward an old world that has gone forever and toward a new one which he does not even remotely understand.

253. Though the cow country has passed away and the social order it produced is largely a memory, its influence throughout the region where that order once prevailed is still apparent. 254. It is not mere accident that the University of Texas calls its magnificent dining hall the "Chuck Wagon" or that the walls of one of its finest buildings should display the old cattle brands of the Lone Star state, while a similar building at Harvard has carved beneath its eaves quotations from the Bible or from the classics. 255. It is not by chance that traveling salesmen avidly read cowboy stories or that thousands of staid, sober citizens attend each year the rodeos held at many places in what was once the cow country. 256. It is significant that Rotarians purchase from mail-order houses cowboy suits for their offspring and that thousands of people tune in each evening to hear some crooner render, with a Manhattan accent, "A Home on the Range" or "The Last Roundup." 257. One finds a distinguished college pro-

fessor decorating his office with a magnificent pair of steer horns and framed pictures of trail herds, roundup wagons, and other cowboy scenes. 258. Throughout the West dude ranches have sprung up where college boys and girls, tired businessmen, and society matrons may for a consideration dress in leather chaps and ten-gallon hats and ride the range under suitable guidance, returning in the evening to eat from tin plates about a mess table and to sleep in a glorified bunkhouse.

259. Occasionally, in a more civilized society, a bit of the wild lawlessness of other days crops out as a reminder of the code of men long since dead. 260. Old man cow country has gone, but his spirit still lives on in a generation that never knew him in the flesh. 261. He was a good old man according to the standards by which he lived. 262. May his memory long remain green in the hearts of his descendants.

NOTES TO THE APPENDIX

The Notes here following are offered as a means of applying the principles set forth in the chapters preceding, and as a means of checking the accuracy of your answers to the questions and assignments in the Work Program at the end of each chapter.

As you see, the notes are arranged in numbered sections, each of which relates to the Work Program bearing the same number. Thus Section I provides a check on Work Program I, which follows Chapter I; Section II provides a check on Work Program II, which follows Chapter II, and so throughout.

It will be to your advantage *not* to consult the Notes on any Work Program until you have done your best to answer the questions of that Work Program for yourself. If you consult the Notes before you have attempted to answer the questions given, you will only deprive yourself of the benefit of your study. You will be wise, then, to make it a rule *not* to read the Notes in any Section, until you have done your best to answer the questions and follow the suggestions offered in the corresponding Work Program.

For convenience in printing, the figures given in the Notes, when these are consecutive, are grouped—even though they are to be considered separately. Thus the consecutive numbers 4, 5, 6, 7, 8 are printed as 4-8. Please bear this in mind.

SECTION I

Attention!

Please do not read this Section until you have written out your answers to the questions set in Work Program I following Chapter I.

Life is real—if not always earnest—and all who love life and reality will be your patrons, if you learn to write non-fiction. The great prose stylists were nearly all writers of non-fiction. This is

(1) because prose is a complex and subtle form of discourse, shaped in the first place to express reality, and achieving its finest results when the style has all the complexity and subtlety of reality;

(2) because reality is so much more intricate, complex, and vast than any one man's dream-world, that non-fiction offers the writer a far greater opportunity to use prose variously;

(3) because the man who has to use prose to cope with reality faces harder problems and so becomes more expert in his art.

Since the questions in Work Program I were not of a kind that can be answered by anyone but yourself, no final answers to them can be given here. The questions were intended to help you form some opinion as to the direction in which you will chart your course as a writer. Our purpose in this book is to help you to see clearly what lies before you, to choose your way wisely. Each chapter is intended, not only to show you what you are attempting, but how it may

be accomplished. Our plan is to learn and follow the methods of the most successful masters.

It may be worth your while now to read the Bibliography following the Notes in this Appendix (pages 316-318).

SECTION II

I would remind you that you should not read the Notes in this Section until you have written out the answers to the questions set in Work Program II. If you have done this carefully, you will now see a little farther along the route you are to follow, along the road to your success as a writer.

In writing, as in any other undertaking, there are two factors—power and control. To manage both of these successfully, it is necessary to know (1) what is to be done and (2) how it may be done. Only one person can properly answer most of the questions set in Work Program II; that person is yourself.

However, question 10 can be answered here with more or less assurance. You were asked to refer to the models for study in the Appendix, and to try to identify the *general subject-matter* and the *intimate subject* of the author in each model.

Here is your instructor's answer, which you may check against your own.

Of course, it is possible that some of your instructor's answers may be less satisfactory than your own. It is not necessary that your findings should agree with his on all points. He does not pretend to be infallible, nor is it de-

sirable that you should take anything for granted. A check-up, however, may be helpful.

MODEL NUMBER 1

Informative Article: "The Reference Department"—Rader.
General Subject-Matter: Use of Reference Works.
Intimate Subject: Desire To Make Library Useful.

MODEL NUMBER 2

Practical Idea Article: "Go South, Young Man"—McEvoy.
General Subject-Matter: Career of Dayton Hedges.
Intimate Subject: Faith in the American Way.

MODEL NUMBER 3

Practical Idea Article: "How Not to Write a Story"—Campbell.
General Subject-Matter: Mistakes of Beginning Writers.
Intimate Subject: Joy of Teaching.

MODEL NUMBER 4

Practical Idea Article: "Surgery Enters the Ice Age"—Newman.
General Subject-Matter: Refrigeration Anesthesia.
Intimate Subject: Wonder at Medical Progress.

MODEL NUMBER 5

Formal Essay: "Who Will Win the War?"—Vestal.

General Subject-Matter: Prospects for Victory.

Intimate Subject: Faith in Free Men.

MODEL NUMBER 6

Informal Essay: "At the Stage Door Canteen"—Clark.

General Subject-Matter: Work of Stage Door Canteen.

Intimate Subject: Joy in Service to Men in Uniform.

MODEL NUMBER 7

Memoir: "I Become a Medicine Man"—Seeger.

General Subject-Matter: Problems of Pioneer Teacher.

Intimate Subject: Pride in Success in Handling Indians.

MODEL NUMBER 8

Scientific Article: "The Cow Country in Transition"—Dale.

General Subject-Matter: Transition from Range Cattle Industry to Agriculture.

Intimate Subject: Nostalgia.

SECTION III

You may recall a passage in *Tristram Shandy* in which Laurence Sterne has expressed a certain impatience:

“Shall we for ever make new books, as apothecaries make new mixtures, by pouring only out of one vessel into another? Are we for ever to be twisting and untwisting the same rope—for ever in the same track? for ever at the same pace?”

Every reader—and writer—has shared Yorick’s impatience.

Yet it is impossible that an author should produce any considerable quantity of work without drawing on the work of other men. This always has been so.

In old times everything lay in what is called the Public Domain. Today the Public Domain lies outside Copyright, and Copyright includes a great deal. To understand it, you may consult Chapter XV of *Writing Magazine Fiction*, by Walter S. Campbell, New York, 1940. A fuller treatment will be found in the books by Wittenberg and Salzman, which you will find listed in the Bibliography in the Appendix of this book. Every author must understand these matters.

Below you will find the answers to questions number 7 and 10 of Work Program III.

(a) ANSWERS TO QUESTION 7

Here follows a list of the main ideas found in the paragraphs in Chapter II of this book. Each is numbered to correspond to the paragraph in which it occurs. There are 28 paragraphs in this chapter.

As given below, the main idea in each paragraph is either quoted from the sentence in which it occurs or given in other words for convenience.

1. In writing non-fiction, the choice of a subject is of the first importance.
2. The danger of choosing unwisely is considerable.
3. The difficulty is that the reader ignores everything not connected with his desires.
4. It (this difficulty) may be overcome.
5. Our task is to learn how to combine dough and yeast to make bread our reader likes.
6. The distinction between subject and subject-matter is important.
7. Subject-matter is what an author writes about.
8. Old subject-matter is best.
9. New subject-matter, though less salable, can be used.
10. Familiar subject-matter is easier to handle.
11. The writer must use subject-matter that rouses his own imagination.
12. The writer must stick to his last.
13. Now to consider the author's intimate subject.
14. The intimate subject determines the quality of the work.
15. Every human being has an intimate subject.
16. Subject-matter is raw material through which the intimate subject works.
17. The author's best passages turn on his intimate subject.
18. The intimate subject comes out in the wash.
19. The intimate subject is the soul of the work, the subject-matter is only the flesh and blood.
20. Some writers lose their intimate subjects.

21. Other writers retain their intimate subject throughout life.

22. A man may choose his subject-matter. He must make use of whatever intimate subject life has given him.

23. Choose general subject-matter in which the intimate subject may show to best advantage.

24. Subject-matter is dough; intimate subject is yeast.

25. Write of what is cooking.

26. Let intimate subject work on general subject-matter to please reader.

27. Give reader the works.

28. Research is necessary.

(b) ANSWER TO QUESTION 10

Here follow the apparent sources used in each of the Models found in the Appendix. In some instances, the sentences in which these sources are referred to are indicated by number.

MODEL NUMBER 1

“The Reference Department”—Rader.

SOURCES: Training and experience as librarian.

Knowledge of library methods.

MODEL NUMBER 2

“Go South, Young Man”—McEvoy.

SOURCES: Interview with Hedges.

Personal Observations.

Horace Greeley—43.

MODEL NUMBER 3

“How Not to Write a Story”—Campbell.

SOURCES: Experience as writer and teacher of professional writing.

Experience as reader of magazine fiction.

Shakespeare (*Hamlet*, V-i)—63.

MODEL NUMBER 4

“Surgery Enters the Ice Age”—Newman.

SOURCES: Data from informants named—7, 15, 26, 35, 42, 45, 47, 64.

Medical journals—2, 53, 57.

Account of Napoleon’s surgeon—33.

MODEL NUMBER 5

“Who Will Win the War?”—Vestal.

SOURCES: Current history, news.

Anthropology—12.

History—12.

British booklet for cadets—44-47.

“Life” of Andrew Jackson—36.

Newspapers—57-65.

Personal experience in World War I—71-76.

United States Army Drill Regulations—84.

MODEL NUMBER 6

“At the Stage Door Canteen”—Clark.

SOURCES: Firsthand reporting.

Informants.

American Theater Wing—19.
Philadelphia Canteen—47.
Washington Canteen—72.
Fan mail—77.

MODEL NUMBER 7

“I Become a Medicine Man”—Seger.

SOURCES: Personal recollections.

MODEL NUMBER 8

“The Cow Country in Transition”—Dale

SOURCES: Personal experience of frontier life.

History—1-4.

Folk proverbs—7.

Works of Rudyard Kipling—11.

Folk poetry—17.

Sir Thomas Malory, *Morte d'Arthur*—34.

Brand books—44.

Hymns—165.

SECTION IV

In Work Program IV, questions 3, 5, and 15 may be answered here. Check your own answers by those given below.

(A) *Answer to Question 3.*

Order of precedence (Fact or Feeling) in the first twenty sentences of Model No. 4, “Surgery Enters the Ice Age,” by Newman.

Sentence	1	Fact	Feeling
	2	"	"
	3	"	"
	4	"	"
	5	"	"
	6	"	"
	7	Feeling	Fact
	8	"	"
	9	Fact	Feeling
	10	"	"
	11	"	"
	12	"	"
	13	"	"
	14	"	"
	15	"	"
	16	"	"
	17	"	"
	18	"	"
	19	"	"
	20	"	"

(B) *Answer to Question 5.*

Order of precedence (Fact or Feeling) in the sentences of the first five paragraphs of Model No. 5, "Who Will Win the War?" by Vestal.

Paragraph No. 1

Sentences	1	Feeling	Fact
	2	"	"
	3	Fact	Feeling
	4	"	"

Paragraph No. 2

Sentences 5 Fact Feeling

6 Feeling Fact

7 Fact Feeling

Paragraph No. 3

Sentences 8 " "

9 " "

10 " "

Paragraph No. 4

Sentences 11 " "

12 " "

13 " "

14 Fact Feeling, Fact Feeling

Paragraph No. 5

Sentences 15 Fact Feeling, Fact Feeling

16 " "

17 " "

(C) *Answer to Question 15.*

Here follows an analysis of each of the models in the Appendix with regard to the four-part formula which may be indicated briefly by the symbols HEY, YOU, SEE, SO.

MODEL NUMBER 1

Informative Article: "The Reference Department"—Rader.
HEY—Inasmuch as this model is a section or chapter in a booklet, we find no sentence expressing this part of the formula.

YOU—Inasmuch as this informative article is addressed to persons who *need* the information given, no sentences

are found here expressing the second part of the four-part formula.

SEE —Sentences 1, 2, 3, 4, express the third part of the four-part formula in this article.

so —Sentences 5, 6, 7, express the fourth part of the four-part formula. Normally the informative article stresses YOU and SEE.

MODEL NUMBER 2

Practical Idea Article: "Go South, Young Man"—McEvoy.

The practical idea article normally stresses YOU and so. In this example, however, we find the YOU plainly stated only in the first sentence, "You will find," because the author appeals to his reader on such common ground that the YOU is implied throughout the article.

HEY—1

YOU—1

SEE —2 to 64 inclusive.

so —64 to 68 inclusive. There are also pointers to this conclusion in sentences 43, 44, 45, and 51.

MODEL NUMBER 3

Practical Idea Article: "How Not to Write a Story"—Campbell.

HEY—1

YOU—2, 6, 10, 44.

SEE —3 to 100.

so —100 to 103. There is also a pointer to this conclusion in sentence 44.

MODEL NUMBER 4

Practical Idea Article: "Surgery Enters the Ice Age"—Newman.

HEY—1.

YOU—1, 2.

SEE —3 to 67.

SO —68, 69. This conclusion is also hinted at in sentences 2, 51.

MODEL NUMBER 5

Formal Essay: "Who Will Win the War?"—Vestal.

The formal essay or intellectual idea article normally stresses SEE and SO.

HEY—1, 2, 3, 4, 6, 7, 8, 9, 10.

YOU—1, 5, 6, 7, 8, 9, 10, 17, 68b.

SEE —11 to 80.

SO —68a, 68b, 81, 82, 83, 84.

MODEL NUMBER 6

Informal Essay: "At the Stage Door Canteen"—Clark.

The informal essay may stress any of the four parts of the four-part formula. Note which parts are stressed here.

HEY—1

YOU—Throughout the essay the author succeeds in so closely identifying the reader with those who wish to serve men in uniform and build morale that the YOU is implied throughout.

SEE —2 to 77, 79 to 90.

SO —17, 78, 90. The so here is also implied almost

throughout the essay by the emotional identification of the reader with those who work in the Stage Door Canteen.

MODEL NUMBER 7

Memoir: "I Become a Medicine Man"—Seeger.

As this model is a chapter from the middle of a book, there was no necessity for the author to catch the reader's interest here. He rested content with an interesting *titlé* for the chapter. For a similar reason no attempt was made here to stress the YOU beyond the identification of the reader with the narrator.

HEY—Title.

YOU—

SEE —1 to 103.

so —104 to 107. Of course, wherever the author shows delight in the behavior and character of his Indian friends—and enemies—there is a measure of so implied.

MODEL NUMBER 8

Scientific Article: "The Cow Country in Transition"—Dale.

HEY—1.

The interesting title and this first sentence with its promise of conflict are sufficient here.

YOU—10, 11 to 17.

SEE —18 to 250.

so —250 to 262.

Note:

HEY and YOU form the Beginning of a piece of work;

SEE forms the Middle;
so forms the End.

SECTION V

No answer to the question set in Work Program V can be given here.

Truth is the soul of wit, brevity only its body. Fiction may be judged by the quality of its author's imagination; non-fiction by the quality of its author's thought. Freshness, naturalness, clarity, force, delicacy, comprehensiveness, logic—these are the qualities the writer of non-fiction must strive for. And to these he should earnestly pray that he may add euphony and simplicity.

His originality will take care of itself—he can never lose that. This may—or may not—be an advantage!

SECTION VI

Fiction is heat. Non-fiction is light. Test your work by reading aloud. If you write well, you will be read even by those who disagree violently with you. It is only courtesy and good sense to shake hands with *all* your readers in the last chapter, or paragraph.

You must make the best of such style as you possess. So much of the materials used in non-fiction are inert: only the style can move, only the pattern can make them lively.

Too often the writer of non-fiction is careless of form. That is a luxury he can ill afford.

No answers to the questions set in Work Program VI are possible here.

SECTION VII

There are a great many good markets for non-fiction besides those magazines which you see on newsstands. In fact the great majority of non-fiction markets are not represented on the newsstands, for these display fiction magazines for the most part.

In trying to find markets, you will find it very helpful to consult the market lists and market tips which appear from time to time in *The Writer* and in the other writers' magazines. Sometimes these market lists are published quarterly; sometimes in every issue. There are also books giving markets which appear annually.

The Authors' League issues a bulletin to its members. This bulletin gives lists of markets approved by the Authors' League. In addition the League often issues market tips to its members, and will, on request, furnish confidential information to any member who requests it. The usefulness of the League to writers can only be appreciated by one who has become a member.

Please consult the Bibliography in this Appendix for titles of books touching on the subject of selling and markets. Every author should become familiar with the copyright law and understand how it protects him. In particular, the writer of non-fiction must become familiar with what is known as the Public Domain, otherwise he may find himself in difficulties. For this purpose, you are advised to read and digest the book by Wittenberg listed in the Bibliography in this Appendix.

The writer of non-fiction should also familiarize himself with the law of libel so that he will make no mistakes when his work requires him to mention actual persons by name.

The writer of non-fiction must also learn what is required of him in the way of acknowledgment to authors and publishers whose copyrighted material he makes use of; he must understand how much he may legally quote without permission when due credit is given in a footnote or otherwise for the matter quoted.

A brief account of copyright will be found in my book, *Writing Magazine Fiction*.

Of course the copyright law is sometimes changed or modified by Congress or by court decisions. For example, a decision was handed down by the Supreme Court of the United States not long ago in a case involving a dispute between M. Witmark and Sons and Fred Fisher Music Company with regard to ownership in the rights for the renewal term of the copyright of a certain song: "When Irish Eyes Are Smiling." This decision makes it advisable that authors should, whenever circumstances permit, grant rights for the original term of the copyright only.

Of course this decision, like other court decisions, may be in time reversed. The point here is that authors should keep *informed* as to changes in copyright law and trade practice. This can best be accomplished by becoming a member of the Authors' League of America, and by reading the writers' magazines.

Naturally no answer is required here to the questions set in Work Program VII.

Remember that, though plagiarism may be only a sin

(though one committed every day), infringement of copyright is a crime. The writer of non-fiction, who necessarily to some extent uses materials previously published, must know where plagiarism ends and infringement of copyright begins. Sir Walter Raleigh used to say that plagiarism means taking what you do not want and cannot use. Infringement of copyright means taking what does not belong to you.

SECTION VIII

The article has so many varieties that a whole volume might well be devoted to its diversities, even though all these will be found built upon the four types explained in Chapter 8 above. An excellent book by Brennecke and Clarke on article writing is listed in the Bibliography in this Appendix; it will prove helpful to writers who wish to devote their talents to this form.

Of course the writer of non-fiction will always keep one eye on current markets.

SECTION IX

Here follows a Work Sheet made for Model 4, "Surgery Enters the Ice Age." (We estimate 10 words to the average line in this book.)

HEY—25 words.

YOU—15 words.

SEE—Case 1—James W. — 190 words.

Case 2—McElvenny — 150 words.

Case 3—Mock, Napoleon, Arnott — 200 words.

Case 4—Fay — 160 words.

Case 5—Allen — 120 words.

Case 6—Pfeiffer — 100 words.

Case 7—Medical Journals — 190 words.

Case 8—British Raft — 200 words.

so —70 words.

SECTION X

1. Your instructor's suggestions in Work Program X, Question 1—with regard to the models extend to the apparatus of the book as well as to the text of it. Before you write a Preface, select twenty good examples of prefaces, and analyze them. You will then understand what you have to undertake. So with every other type of non-fiction you may attempt.

2. Footnotes may be gathered together in an appendix if you or your publisher (that is to say, your reader) prefers not to have the pages of the book littered up with footnotes. A footnote is always inserted in a manuscript immediately following the line to which it refers and *not* at the bottom of the typed sheet. In inserting a footnote, it is placed between two horizontal lines extending across the page. For example:*

* like this.

3. Turn now to Chapter XI.

SECTION XI

Answer to Work Program XI, Question 4.

The Bibliography lists several books on writing fiction and biography. These may prove helpful, if you are planning a biography. List any others you know.

No answers are given here for the questions offered in Work Program XI.

SECTION XII

If you have faithfully followed instructions given in Work Program XII and so studied your chosen model and Model No. 8 in the Appendix, your own attempt at writing the Scientific or Scholarly Article will be better than what you have previously written in this kind. It is suggested that whenever you have a scientific or scholarly paper to do, you first study a good model, applying to it the tests offered in Work Program XII. This will prepare you for your own attempt.

These tests have been tried and found helpful. Your instructor has been for many years a teacher of technical writing, has advised a considerable number of scholars on writing, and has published some technical and scientific papers of his own.

Are you familiar with what is known as Basic English? This is a list of 850 English words with which it is possible for a person to make himself understood wherever English is spoken. For persons who wish to write on scientific subjects, an additional list of words has been prepared for each

science. Basic English is strictly limited and rather awkward, but it is a decided improvement upon the jargon used by some writers on scientific subjects. If you find that you habitually use jargon, you might find the discipline of using Basic English a means of correcting that. Otherwise Basic English will hardly serve your purpose.

You may find it helpful to read my *Writing Magazine Fiction*, Chapter VI, pp. 97-109.

SECTION XIII

No answers can be given here for the questions offered in Work Program XIII.

Your reasons for your choice of a type will in part be answers to the questions:

- (a) Why write this?
- (b) Is it worth reading?
- (c) Who will read it?
- (d) Who will buy it?
- (e) How best may it be written?

Types most commonly published will be found discussed in *The Writer*. Make it your custom to consult the writers' magazines and so keep abreast of current taste and technique.

SECTION XIV

No answers can be given here for the questions set in Work Program XIV.

SECTION XV

There is one caution here about copyright. Editors of popular magazines—unlike book publishers—are generally reluctant to take out copyright in the individual author's name. They prefer to copyright the whole contents of the magazine under the name of the publishers. Afterward, on request, most of them will assign the copyright back to the author.

As a rule, it is better to have the copyright in the author's name. But copyright under the publisher's name is not necessarily a disadvantage to businesslike authors. Indeed, it may prove a solid advantage to unbusinesslike authors, or their heirs, who frequently forget to renew copyright at the end of twenty-eight years, and so lose it. The chances are that the publisher or his assigns will make no such blunder if the copyright is in his name.

In dealing with publishers, an author should always be straightforward and businesslike and take care to verify in advance any claims he may make as to his previous sales, his royalties or rates received. Any publisher can, by consulting "the trade"—that is, by telephoning the jobbers—find out pretty accurately just what the sale of any author's earlier books was. It certainly does not help an author to gain, through carelessness or idle boasting, the reputation of a liar or a cheat.

Authors who find it difficult to negotiate contracts may sometimes find it more profitable to obtain the services of a good literary agent. Literary Agents are discussed in *Writing*

Magazine Fiction by Walter S. Campbell, Doubleday & Company, N. Y., Chapter XV. In choosing a literary agent, a writer should use great care. Members of the Authors' League may obtain advice as to the choice of an agent from the Secretary of the League.

BIBLIOGRAPHY

Andrews, C. E. *The Writing and Reading of Verse*. D. Appleton & Co., New York, 1932.

Bradford, Gamaliel. *Biography and the Human Heart*. Houghton Mifflin Co., Boston, 1932.

Brennecke, Ernest, Jr., & Clarke, Donald L. *Magazine Article Writing*. The Macmillan Co., New York, 1930.

Butcher, L. H. (Editor). *Aristotle's Theory of Poetry and Fine Art*. Macmillan, New York, 1923.

Campbell, Walter S. (Stanley Vestal). *Professional Writing*. Macmillan, New York, 1938.

Campbell, Walter S. (Stanley Vestal). *Writing: Advice and Devices*. Doubleday & Company, New York, 1949.

Campbell, Walter S. (Stanley Vestal). *Writing Magazine Fiction*. Doubleday & Company, New York, 1940.

Crawford, Robert P. *The Magazine Article*. McGraw-Hill Book Co., New York, 1931.

Doran, George Henry. *Chronicles of Barrabas, 1884-1934*. Harcourt Brace & Co., New York, 1935.

Foster-Harris. *The Basic Formulas of Fiction*. University of Oklahoma Press, Norman, Oklahoma, 1944.

Ker, W. P. *Form and Style in Poetry*. The Macmillan Co., New York, 1928.

Lee, Sidney. *Principles of Biography*. University Press, Cambridge, 1911.

Malcolmson, David. *Ten Heroes*. Duell, Sloan & Pearce, N. Y., 1941.

Mayor, J. B. *A Handbook of Modern English Metre*. The Macmillan Co., New York, 1923.

Nicolson, Harold. *The Development of English Biography*. Hogarth Press, London, 1933.

Paull, Harry Major. *Literary Ethics*. Dutton, New York, 1929.

Quiller-Couch, M. A., Sir Arthur. *On the Art of Writing*. G. P. Putnam's Sons, New York, 1916.

Reynolds, Paul R., *The Writing Trade*. The Writer, Inc., 1949.

Saintsbury, George. *A History of English Prosody from the 12th Century to the Present Day*. 3 vols. The Macmillan Co., New York, 1923.

Salzman, Maurice. *Plagiarism*. Parker, Stone & Baird, Los Angeles, 1931.

Seymour & Martin. *Practical Radio Writing*. Longmans Green & Co., New York, 1938.

Whipple, James. *How to Write for Radio*. McGraw-Hill Book Co., New York, 1938.

Wittenberg, Philip. *Dangerous Words, a Guide to the Law of Libel*. Columbia University Press, New York, 1947.

Wittenberg, Philip. *The Protection and Marketing of Literary Property*. The Writer, Inc., 1937.

WORKS OF REFERENCE

The New International Dictionary (2nd edition).

The Oxford English Dictionary (13 vols.).

The Concise Oxford English Dictionary (1 vol.).

Roget's Thesaurus.

Kennedy's *Current English*. Ginn & Company.

A Dictionary of Modern English Usage, by H. W. Fowler.
Oxford University Press.

A Dictionary of Slang and Unconventional English, by
Eric Partridge. The Macmillan Co.

A Dictionary of Modern American Usage, by H. W. Hor-
will. Oxford University Press, 1935.

What A Word, by A. P. Herbert. Doubleday, Doran &
Company, Inc., 1936.

Handbook of Composition: a compendium of rules regard-
ing good English, grammar, sentence structure, paragraph-
ing, manuscript arrangement, punctuation, spelling, essay
writing, and letter writing, by Edwin C. Woolley. D. C.
Heath & Co., 1907.

INDEX

- Acknowledgments, xi.
Admiral, Japanese, 140.
Advantages of writers, 88.
Advertising, agreements, 220-221.
Advice, final, on contracts, 221.
Airmail, 98.
Amateurs, 93.
American Indians, 17.
Americans, 141.
Anglo-Saxon, 72.
Appendix, 225.
Approach to reader, 152, 153.
Aristotle, 56.
Aristotle's *Poetics*, 56.
Article: magazine, 135, 136; patterns and principles, 109 ff.; recapitulation of requirements for, 124, 126; techniques, 135 ff.
"At the Stage Door Canteen," Model No. 6, 252.
Autobiography, problems of, 178-180.

Basic rule of writing, 126.
Bible, The, 28, 29.
Bibliography, 316-318.
Bing, 140.
Biographer, his advantages, 163.
Biographical research, 169-173.
Biography: 162 ff.; choice of subject of, 165-167; defined, 162; elements of, 164; method, 162; notes for, how kept, 169, 170; problems of, 164; techniques of, 168; the writing of, 172; various forms, 167, 168.
Book, The, 148 ff.

Book clubs, 219.
Books, 95.
Books by Stanley Vestal, ii.
Boswell, James, 171.
British, 141.
Butterfield, Roger, 130.

Call of the Wild, 17.
Campbell, Walter Stanley (Stanley Vestal), 233.
Carbon copies, 205.
Cash advance to author, 216.
Cellini, Benvenuto, 119.
Chaucer, 29.
China, 141.
Choice of a type, 201 ff.
Civil War, 17.
Clark, Deena, 252.
Coleridge, Samuel Taylor: 28; definitions by, 119, 120; footnote, 120.
Collection of articles, 149.
Collier's, 128.
Continuity, 38, 39, 47, 77, 151.
Continuity in a book, methods of obtaining, 149, 150, 151.
Contract clauses, 213 ff.
Contracts, 213 ff.
Copyright, 214, 221.
Copyright clause in contracts, 214.
Correspondence courses, ix.
Cost of corrections in proof, 216.
Cost of editing, 219.
Counting words, 68, 69.
Cow Country, 267.
Creator, 6.

- Cuba, 140.
Cutting, 71, 72.
- Dale, Edward Everett, 267.
Dealing with publisher, basic rules for, 218, 219.
Democracy, viii, 182.
Democracy and writing, 54, 55.
Denmark, 141.
Doctors of Philosophy, 65, 187, 188.
- Early Days Among the Cheyenne and Arapahoe Indians*, 258.
Eddington's *Philosophy of Physical Sciences*, quoted, 185; also footnote, 185.
Editors: alterations, 211; selling to, 103, 104.
Elia, 123.
Emotional interest, 39.
Emphasis in scientific writing, 189.
Errors in handling reader, 82.
Esau, 91.
Expanding, 72.
- Fact and feeling: 41, 42, 43, 44; alternating, 44, 45.
Fact article: 110, 111, 112; problems and solutions, 111, 112.
Fact with passion, 8, 20, 101, 111, 115, 158.
False suspense, 82.
Fellow in the Cellarage, 91.
Fiction, defined, 3.
Filing notes, 34, 35.
Flashback, 12, 61.
Formal essay, see Intellectual idea article.
Four-part formula (Hey, You, See, So), 48, 49, 50, 62, 71, 112, 115, 122, 124, 128, 195, 196.
Four principles of style, 46.
French, 72.
French revolution, 17.
Future, 227.
- Gaining reader's confidence, 23.
Germans, 141.
Germany, 219.
Ghost writers, 90, 91, 92.
Gospels, The, 29.
"Go South, Young Man," Model No. 2, 227.
Grant clauses in contracts, 214.
Greek, 56, 57, 72, 92.
Greek tragedy, 8.
Guedalla, Phillip, quoted, 186.
- Handling, 54 ff.
Handling reader, 153.
Harpers, 129.
Holmes, Sherlock, 187.
Homer, 83, 183.
"How I Write Biography" by Harold Nicolson, 171.
"How Not to Write a Story," Model No. 3, 233.
Huizinga, J., quoted, 183, 184; also footnote, 184.
Humpty-Dumpty, 19.
Hygeia, 241.
- "I Become a Medicine Man," Model No. 7, 258.
Idea article, 113 ff.
Informal Essay, The, 120 ff.
Informative article, see Fact article.
Inspiration, 26, 27, 155.
Insurance, 36.
Intellectual idea article, 115 ff.
Intellectual interest, 39.
Intellectual suspense, 82.
Intimate subject, 18; defined, 19.
- Jacob, 91.
Japan, 140.
Japanese, 141.
John Doe, 207, 208.
Johnson, Dr. Samuel, 89.
Jourdain, Monsieur, 3.

- Keep 'em reading, 39, 74.
 King James version, 29.
 Lang, Andrew, 83.
 Latin, 72.
 Letter to editor, 96, 97, 208.
 Libel, 214.
 Library of Congress, 33.
 List of Popular Subjects, 130, 131.
 Literary agents, 103, 104, 210.
 Literary types, definition, 109.
 London, Jack, 17.
 Mailing manuscripts, 209.
 Making non-fiction appetizing, 95.
 Malays, 18.
 Man, best subject, 162.
 Markets, study of, 145.
 Mars, 208.
 Maugham, W. Somerset, footnote, 90.
 McEvoy, J. P., 227.
 Memoir, The, 174 ff.
 Memoirs: French, 175; method of recording, 175, 176.
 Miller, Joaquin, quoted, 156.
Mississippi Valley Historical Review, The, 266.
 Models for study, 225 ff.
 Molière, 3.
 Molly Pitcher, 207.
 Montaigne, 123.
 Morley, Christopher, 123.
 Motives for composition of classics, 89.
 Necessity for rapid writing, 98, 99.
 Newman, Barclay Moon, 241.
New York Times Book Review, The, 95.
 Nicolson, Harold, 171.
 Non-fiction: 3 ff., 5; amateurs' market, 92; sold before written, 92.
 Northwest stories, 17.
 Notes: use of, 64; use of in writing books, 35, 36.
 Notes to the Appendix, 292 ff.
Old Santa Fe Trail, 159.
 Ohio, Governor of, 140.
 Options to publisher, 218.
 Overlapping paragraphs, 196, 197.
 Oxford, 66.
 Paragraphs, 76-79.
 Patterns, 38 ff.
 Payment, advance on book, 148.
 Personality article, 124, 133.
 Ph.D., 65, 187, 188.
 Photographs, 104, 105.
 Planning, 27, 28.
 Poetry, 40; defined, 40.
 Popular Subjects, List of, 130, 131.
 Practical idea article, 113 ff., 124, 125, 126.
 Preparation of manuscript, 205 ff.
Professional Writing, footnote, 56, 205.
 Proofs: 211; supplied to author, 215.
 Psalms, The, 29.
Publishers' Weekly, The, 95, 156.
 Rader, J. L., footnote, 227.
 Raleigh, Sir Walter, 76.
Reader's Digest, The: 139 ff., 227, 241, 252; analysis of, 139 ff.
 Reading: 28, 29, 30, 31, 32; reasons for, 10, 11.
 Reading and research, 23 ff.
 Realists, 94.
 Red Indian, 141.
 Relaxation, 83.
 Research, 33.
 Rights sold in non-fiction, 212.
 Romans, 92.
Rotarian, The, 251.
 Royalties payable to author, 216, 217.
 Rules for research, 24, 25.
 Salamander, 119.
 Santa Claus, 54.
 Santa Fe Trail, 157-159.

- Saturday Review of Literature, The*: 95, 246; footnote, 130, 136.
- Sayers, Dorothy L., quoted, 184; also footnote, 184.
- Scale, Meaning to Sound, 5.
- Scientific paper: Four-part formula for, 195, 196; *The*, 182 ff.
- Scientific writing, correct methods of, 190 ff.
- Seger, John Homer, 258.
- Selling, 88 ff., 92.
- Sentence, defined for writers, 40.
- Shakespeare, 8, 29, 183.
- Shaw, Harry, footnote, 136.
- Showing, 126, 127, 139, 151.
- Significant form, 56, 59, 60.
- Sitting Bull, Champion of the Sioux*, footnote, 168.
- Source material, how to find, 129.
- Sources, 23 ff.
- Space arts, 38.
- Staff writers, 90.
- Strategy, literary, 156, 157.
- Style: comparison of new and old, 137, 138; definition, 138; test for, 47.
- Subject: 15 ff.; choice of, 15, 102; intimate, see intimate subject.
- Subject and subject-matter, distinction between, 15, 16.
- Subject-matter: 15 ff.; defined, 18.
- "Surgery Enters the Ice Age," Model No. 4, 241.
- Swift, Jonathan, 28, 29.
- Tactics, literary, 157.
- Technology, 186.
- Telling, 139.
- Telling and showing, 61.
- "The Cow Country in Transition," Model No. 8, 267.
- The Old Santa Fe Trail*, 159.
- "The Reference Department," Model No. 1, 226.
- Time arts, 38.
- Transitions between paragraphs, 77, 78.
- Treatment of reader, 82.
- Type, choice of, 201, 202.
- Typing scripts, 205 ff.
- United States, 219.
- University of Oklahoma, ix.
- University of Oklahoma Press, *The*, 258, 267.
- University of Oxford, *The*, 65.
- Use of Notes, 64 ff.
- Vestal, Stanley, 246.
- War of 1812, 17.
- Warren, Dale, 171.
- Washington, George, 83.
- What Is a Book*, 171.
- "Who Will Win the War," Model No. 5, 246.
- "Who's Who on Mars," 208.
- Wolfe, Thomas, 41.
- Woman's Home Companion, The*, 246.
- Word, defined, 3.
- Wordage chart, 69, 70.
- Words, choice of, 72.
- Work sheet, 71.
- World War II, 137.
- Writer, The*, 233.
- Writer's credentials, 99, 100.
- Writing, 64 ff.
- Writing for money, 89.
- Writing Magazine Fiction*, footnote, 41, 126, 197.
- Writing to space, 67.
- Writing without notes, 64, 65, 66.
- Yeats, W. B., definition of style, 138.

