



A Manual of the Art of Fiction: Prepared for the Use of Schools and Colleges

Clayton Hamilton

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The complete classic course in the art of writing fiction.

Drawing examples from the works of such masters as Poe, Hawthorne, and Robert Louis Stevenson, it offers a guided course through such vital topics as Realism, Plot, Characters, Setting, Point of View, The Epic, Structure of the Short Story, and much more.

THE PURPOSE OF FICTION Fiction a Means of Telling Truth Fact and Fiction Truth and Fact The Search for Truth The Necessary Triple Process Different Degrees of Emphasis The Art of Fiction and the Craft of Chemistry Biography, History, and Fiction Truthfulness the only Title to Immortality Morality and Immorality in Fiction Two Methods of Exhibiting the Truth--Every Mind Either Realistic or Romantic--Marion Crawford's Faulty Distinction A Second Unsatisfactory Distinction A Third Unsatisfactory Distinction The Testimony of Hawthorne A Philosophic Formula Induction and Deduction The Inductive Method of the Realist Realism The Freedom of Romance Neither Method Better Than the Other Abuses of Realism--Abuses of Romance THE NATURE OF NARRATIVE The Four Methods of Discourse Life Is Chronological, Art Is Logical Developing the Sense of Narrative The Meaning of the Word "Event" How to Make Things Happen Narrative a Simplification of Life The Importance of Structure Elementary Narrative Positive and Negative Events- Definition of Plot Complication of the Network "Beginning, Middle, and End"--The Sub-Plot Discursive and Compacted Narratives Telling Much or Little of a Story Where to Begin a Story Logical Sequence and Chronological Succession Tying and Untying Transition to the Next Chapter. Characters Should Be Worth Knowing The Personal Equation of the Audience The Universal Appeal of Great Fictitious Characters The Defect of Allegory The Defect of Caricature Static and Kinetic Characters Setting as an Aid to Action Emotional Harmony in Setting Uses of the Weather THE POINT OF VIEW IN NARRATIVE The Importance of the Point of View Two Tones of Narrative, Impersonal and Personal EMPHASIS IN NARRATIVE Three Moods of Fiction: I. The Epic Mood--II. The Dramatic Mood: 1. Influence of the Actor; 2. Influence of the Theatre; 3. Influence of the Audience--[Dramatized Novels]--III. The Novelistic Mood. X. THE NOVEL, THE NOVELETTE, AND THE SHORT-STORY Novel, Novelette, and Short-Story--The Novel and the Novelette--The Short-Story a Distinct Type--The Dictum of Poe--The Formula of Brander Matthews--Definition of the Short-Story--Explanation of This Definition: 1. "Single Narrative Effect"; 2. "Greatest Economy of Means"; and 3. "Utmost Emphasis"--Brief Tales That Are Not Short-Stories--Short-Stories That Are Not Brief--Bliss Perry's Annotations--The Novelist and the Writer of Short-Stories--The Short-Story More Artistic Than the Novel--The Short-Story Almost Necessarily Romantic. XI. THE STRUCTURE OF THE SHORT-STORY 189 Only One Best Way to Construct a Short-Story--Problems of Short-Story Construction--The Initial Position--The Terminal Position--Poe's Analysis of "The Raven"--Analysis of "Ligeia"--Analysis of "The Prodigal Son"--Style Essential to the Short-Story. XII. THE FACTOR OF STYLE 207 Structure and Style--Style a Matter of Feeling--Style an Absolute Quality--The Twofold Appeal of Language--Concrete Examples--Onomatopoeic Words--Memorable Words--The Patterning of Syllables--Stevenson on Style--The Pattern of Rhythm--The Pattern of Litteration--Style a Fine Art--Style an Important Aid to Fiction--The Heresy of the Accidental--Style an Intuitive Quality--Methods and Materials--Content and Form--The Fusion of Both Elements--The Author's Personality--Recapitulation.

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