

The
**WRITER'S
ADVISOR**

FIRST EDITION

Compiled by Leland G. Alkire, Jr.

The WRITER'S ADVISOR

A Guide to Books and Articles about Writing
Novels, Short Stories, Poetry, Dramatic Scripts,
Screenplays, Magazine Articles, Biographies,
Technical Articles and Books, as Well as a Guide to
Information about Literary Agents, Marketing, and
a Wide Range of Legal and Business Materials of
Interest to Full- and Part-Time Writers

Compiled by Leland G. Alkire, Jr.
Cheryl I. Westerman, *Associate Editor*

I04-7
ALG

GALE RESEARCH COMPANY
BOOK TOWER • DETROIT, MICHIGAN 48226

Compiled by Leland G. Alkire, Jr.

Cheryl I. Westerman, *Associate Editor*

Gale Research Company Staff

Michaeline R. Nowinski, *Production Editor*

Dennis LaBeau, *Director, Editorial Data Systems*

Miranda C. Herbert, *Supervisor, User Services Department,*
Editorial Data Systems

Elaine Cybulski, *Typist, User Services Department,*
Editorial Data Systems

Barry Trute, *Editorial Data Systems*

Carol Blanchard, *Production Director*

Art Chartow, *Art Director*

Frederick G. Ruffner, *Publisher*

James M. Ethridge, *Executive Vice-President/Editorial*

Dedria Bryfonski, *Editorial Director*

Copyright © 1985 by Leland G. Alkire, Jr.

Library of Congress Cataloging in Publication Data

Main entry under title:

The Writer's advisor.

Includes indexes.

I. Authorship—Bibliography. I. Alkire, Leland G.

II. Westerman, Cheryl I.

Z5165.W74 1985 [PN145]

016.808'02

84-24715

ISBN 0-8103-2093-2

Printed in the United States of America

Introduction

Having an idea for a book, a script, or an article is one thing. Knowing what to do with that idea is another matter. This book is designed to meet the unique needs of working writers who are seeking advice and direction. As such, *The Writer's Advisor* will also be of value to technical and creative writing teachers and students, to librarians, and to a variety of other users. It attempts to answer the frequently expressed need for a broad and organized approach to the wealth of advice that exists on the subject of writing both fiction and nonfiction. Even though this book contains thousands of references to such material, it does not pretend to be either comprehensive or exhaustive, nor is it intended as a tool for scholars. *The Writer's Advisor*, thus, is a kind of general purpose key to a manageable treasury of ideas and techniques which may offer each user better control over written language. In that sense, this book represents a kind of referred knowledge about what it is writers do, why they do it, and how others might learn from that collective experience.

The Writer's Advisor is not intended as a collection of magic formulas that will allow "almost anyone" to write with great ability, and there seems little point in debating here the age-old question of whether writing can be taught or not. We know that, given certain minimum levels of talent, one writer can learn from other writers, and, as numerous entries in this book will reveal, many a noteworthy author has served just such an apprenticeship. But we know just as certainly that neither great creativity nor genius can be conferred by such means.

A large number of the articles and books in this work refer to problems of technique. Unlike artful inspiration or creative genius, technique often has more to do with careful planning for effect than it does with the processes of the unconscious. Here, almost anyone can learn something, be it to write a more pithy book review for a local newspaper or a better lead-in for a biographical article, or to create more convincing dialogue in a short story.

In surveying the masses of material that have been printed about the writer's art and craft, one is struck by how little certain noteworthy authors have said about the subject, and how very much certain other equally important authors have left us. Some, such as the poet William Stafford and the short story writer and novelist Joyce Carol Oates, have regularly published such advice and inner reflections. Other writers appear to have been silent on the subject, at least in printed form. If the user questions the poor representation of this or that author, the cause may be due to that author's silence on the subject rather than an oversight by *The Writer's Advisor*. But as stated above, this book makes no attempt to take on the nearly impossible task of listing all that has ever been said on the subject of writing. To have recorded every tract, every fugitive article, and every scholarly study would have

Introduction

defeated the purpose of this book, which is to provide manageable access to widely available materials about writing. Thus, many a worthy critical study and many a competent school exercise book have been excluded. Such decisions have not always been easy, and we are fully aware that someone's favorite book or article may have been overlooked.

What Is Covered?

In general, the materials cited in *The Writer's Advisor* were published between the late 1960s and 1984, but a number of books and articles date from before that time and are included for what should be obvious reasons. At all times we have used as a guide the reasonable needs of the working writer, and, as far as possible, we have included only materials that are widely available through bookstores or libraries.

The decision to provide descriptions of the nearly 800 books listed in *The Writer's Advisor* and merely to record the more than 3,000 magazine articles was prompted by space considerations. The book descriptions vary in length and detail, but whenever a book is seen to be a superior contribution to the literature of authorship, this is clearly indicated.

Of the thirty-four major categories, several address the business aspects of writing. While materials relating to manuscript preparation, marketing, taxation, agents, and the like do not bear directly upon the act of writing, they remain essential elements in the typical writer's day-to-day concerns.

Three Indexes Provided

The author index includes not only the authors of the books and articles contained herein, but also any authors mentioned in the descriptions of such materials. In addition, the numerous interviews appearing in magazine articles have been indexed by interviewee. The resulting system will allow the user to locate references to thoughts about writing by a given author wherever they appear in this work. For increased flexibility, we have also included two additional indexes. One covers book titles; the other is a subject arrangement.

Jorge Luis Borges has said that "... a book is not an isolated entity," but that it is "... an axis of innumerable relationships." For the many who have asked for organized access to the literature of authorship, here is a beginning. Here, however imperfect, is an "axis of innumerable relationships."

In the recognition that no work such as this can ever be final or complete, we hope to produce frequent revisions of *The Writer's Advisor* in order to record newly published materials and to respond to user suggestions.

Acknowledgments

Among the many individuals at Eastern Washington University who deserve mention for having encouraged or aided in the creation of this book are:

Nancy Aries, former student

Charles Baumann, University Librarian

Sarah Hakim, Reference Assistant

Loren Jorden, Computer Operations Manager

Judith Kaufman, Director, Technical Communications Program

William Kidd, Associate Provost for Faculty Development

Don Lake, Head Reference Librarian

Suzanne Schenk, Interlibrary Loans

Duane Thompson, Vice President and Provost for Academic Affairs

Gratitude must also go to the endlessly resourceful staffs of New York Public Library and the Library of Congress, and to the invaluable assistance of Micki Nowinski and Dedria Bryfonski of Gale Research Company.

Finally, a special word of thanks belongs to Jacques Barzun, Malcolm Cowley, Bill Katz, James McAuley, and Patrick McManus for their early encouragement of the concept that led to this book.

Contents

Introduction	xiii
Acknowledgments	xv
Novel	
Books	1
Articles	12
Drama and Musical Theatre	
Books	25
Articles	33
Television, Radio, and Film	
Books	41
Articles	50
Poetry	
Books	57
Articles	65
Story, Short and Otherwise	
Books	75
Articles	79
Fiction Technique, Including General Creative Forms	
Books	91
Articles	112
Characterization, Voice, and Viewpoint	
Books	131
Articles	132
Dialogue	
Articles	141
Plot and Theme	
Books	143
Articles	144
Setting: Time and Place, Including Flashback	
Books	149
Articles	149

Contents

Realism	
Books	153
Articles	153
Writing for Children and Young People	
Books	157
Articles	162
Confessions	
Books	177
Articles	178
Detective, Mystery, and Spy Fiction	
Books	181
Articles	185
Gothic and Horror Literature	
Books	197
Articles	197
Romance	
Books	199
Articles	200
Historical Fiction	
Books	203
Articles	203
Humor, Including Light Verse and Greeting Cards	
Books	207
Articles	210
Religious and Devotional Literature	
Books	213
Articles	214
Science Fiction and Fantasy	
Books	217
Articles	220
Biography and Autobiography, Including Diaries, Journals, Ghostwriting, and Collaboration	
Books	225
Articles	228
Freelancing, Including Magazine Article Writing	
Books	237
Articles	247

Contents

Technical Writing	
Books	261
Articles	271
Translation	
Books	283
Articles	286
Book Reviewing	
Books	291
Articles	292
Editor-Author and Publisher-Author Relationships: General	
Books	293
Articles	299
Literary Agents	
Books	305
Articles	306
Manuscript Preparation, Including Revision, Rewriting, and Word Processing	
Books	311
Articles	312
Style Manuals	
Books	317
Marketing: Queries, Proposals, Submissions, and Rejections	
Books	323
Articles	329
Legal Aspects, Including Copyright and Contracts	
Books	335
Articles	338
Royalties and Payments	
Articles	341
Tax Considerations	
Books	345
Articles	345
General Advice and Inspiration about Writing, Including Writer's Block	
Books	347
Articles	363

Contents

Addendum	
Books	377
Select List of Literary Agents	379
Select List of Organizations for Writers.....	381
Author Index	383
Book Title Index	419
Subject Index.....	443

Novel

"The novel remains still...the most independent, most elastic, most prodigious of literary forms."

—Henry James

Books

1. Allott, Miriam. *Novelists on the Novel*. New York: Columbia, 1959. 336 pp.

Allott draws on the great English, French, and Russian writers as they expressed themselves about their art in diaries, letters, and notebooks, as well as in passages in their novels. Conveniently divided into major sections such as Characterization, Dialogue, Structural Problems, and Narrative Technique, each of which is introduced by an essay that places the topic in historical perspective.

2. Alter, Robert. *Partial Magic: The Novel as a Self-Conscious Genre*. Berkeley: University of California Press, 1975. 248 pp.

Examines novels that flaunt artifice through authorial intrusion. Fielding, Sterne, Stendhal, Joyce, and Nabokov receive major attention.

3. Block, Lawrence. *Writing the Novel; From Plot to Print*. Cincinnati: Writer's Digest, 1979. 279 pp.

In this first-person account of contemporary book-length fiction writing, from category books to serious mainstream novels, Block suggests a kind of market analysis when picking a certain type of novel to write. Advice on plots, notebooks, outlining, drawing on personal experience, rewriting, and advice on "getting published." A lively and informative work by a seasoned veteran.

4. Bocca, Geoffrey. *You Can Write a Novel*. Englewood Cliffs, New Jersey: Prentice-Hall, 1983. 138 pp.

An author of twenty-six books, including eleven novels, provides candid advice on day-to-day routines, rewriting, plot, dialogue, and style. This work is spiced with examples and advice from other writers.

5. Boulton, Marjorie. *Anatomy of the Novel*. London; Boston: Routledge & Kegan Paul, 1975. 189 pp.

Widely ranging examples (Malamud, James, Woolf, Achebe, Amis, Dickens, Joyce, and Lawrence) are used to chart a course toward verisimilitude in character, scene, plot, and dialogue. Contains an excellent treatment of theme.

6. Braine, John. *Writing a Novel*. New York: Coward, McCann & Geoghegan, 1974. 223 pp.

A narrow "here is how I do it" approach, the most valuable aspect of which is a disciplined and structured system for getting as much down on paper in as short a time as possible. In addition to discussing his own work, he refers to other writers, such as Georges Simenon, who make use of this blitzkrieg method of completing a first draft. Though sometimes pointlessly opinionated, Braine offers professionally reliable advice. He is the author of *Room at the Top*.

7. Buckler, William Earl. *Novels in the Making*. Boston: Houghton Mifflin, 1961. 266 pp.

This collection of prefaces and journal excerpts presents the thinking of seventeen authors, each of whom discuss the problems and perceptions that went into the making of one of his or her novels. From Defoe through Conrad, to Gide and Lawrence, the reader is given not only a sense of the historical development of the novel as a form, but much about the individual efforts involved.

8. Burack, Abraham Saul, editor. *Techniques of Novel Writing*. Boston: Writer, 1973. 305 pp.

Forty different novelists each contribute a short chapter to this anthology and demonstrate a wide variety of approaches. *Techniques of Novel Writing* contains practical advice given by authors who have earned the right to offer it. Joyce Carol Oates, Frank Slaughter, and Norah Lofts are among the contributors.

9. Caserio, Robert L. *Plot, Story, and the Novel*. Princeton, New Jersey: Princeton University Press, 1979. 340 pp.

This is an informed attempt to unravel the narrative versus antinarrative literary positions. Starting with Poe and Dickens, Caserio takes us through the various modern developments that have altered plot and story in the novel. Lawrence, Woolf, Joyce, Conrad, and Nabokov are among the more recent writers discussed in that context.

10. Conrad, Joseph. *Letters from Conrad, 1895-1924*. Edited by Edward Garnett. Indianapolis: Bobbs-Merrill, 1928. 313 pp.

These letters reveal Conrad the writer in his struggles and in his triumphs. One also learns how this subtle and prolific mind was plagued with writer's block!

11. Cowley, Malcolm, and Howard Eppens Hugo. *Lesson of the Masters: An Anthology of the Novel from Cervantes to Hemingway*. New York: Scribner, 1971. 514 pp.

Short excerpts with commentary. Emphasis is on plot and character development.

12. Derrick, Christopher. *The Writing of Novels*. Boston: Writer, 1969. 192 pp.

Derrick cites Faulkner's "Let the writer take up surgery or bricklaying if he is interested in technique," and goes on to advise the reader against theoretical planning and excessive plot considerations. Contains some good advice on manuscript preparation, but generally addresses a wishful audience.

13. Dostoevsky, Fyodor M. *Notebooks for "The Brothers Karamazov."* Chicago: University of Chicago Press, 1971. 279 pp.

14. ———. *Notebooks for "Crime and Punishment."* Chicago: University of Chicago Press, 1967. 246 pp.

15. ———. *Notebooks for "The Idiot."* Chicago: University of Chicago Press, 1967. 254 pp.

16. ———. *Notebooks for "The Possessed."* Chicago: University of Chicago Press, 1968. 431 pp.

17. ———. *Notebooks for "A Raw Youth."* Chicago: University of Chicago Press, 1969. 570 pp.

18. ———. *Unpublished Dostoevsky; Diaries and Notebooks: 1860-1881*. Ann Arbor: Ardis, 1973, 1975, 1976. 3 volumes.

The fragmented record of the author's literary plans, business affairs, intended reading, and comments about the world around him. Not to be confused with the separate and distinct University of Chicago series of notebooks relating to individual novels cited above.

19. Du Maurier, Daphne. *Myself When Young; The Shaping of a Writer*. Garden City, New York: Doubleday, 1977. 204 pp.

This memoir, taken from earlier diaries of the author's formative years, includes the writing apprenticeship that led to her first novel.

20. Forster, Edward Morgan. *Aspects of the Novel*. New York: Harcourt, 1927. 176 pp.

Originally delivered as Clark Lectures at Cambridge, these are the thoughts of a highly regarded novelist on character,

plot, pattern, and rhythm in fiction. Drawing on the work of novelists spanning two hundred years, this book is a critical account that bears only peripherally on Forster's own writing. A classic statement on the novel in particular and on fiction in general, it provides a stimulating account of how story and plot differ.

21. Frankau, Pamela. *Pen to Paper: A Novelist's Notebook*. New York: Doubleday, 1962. 237 pp.

Much more than a handbook on writing, this is an incisive look at the ongoing life of a professional writer.

Fredette, Jean M. *Fiction Writer's Market*. See entry 1109.

22. Gardiner, Harold Charles. *Norms for the Novel*. Garden City, New York: Hanover House, 1960. 166 pp.

Gardiner, a respected editor and critic, raises basic questions concerning morality in fiction. Graham Greene's *End of the Affair* and *Heart of the Matter* and Betty Smith's *A Tree Grows in Brooklyn* are cited, among other works.

Gardner, John. *The Art of Fiction*. See entry 1113.

23. ———. *On Becoming a Novelist*. New York: Harper & Row, 1983. 150 pp.

John Gardner, at the time of his recent death, was considered by many to be among the best novelists of his generation. It is no surprise that reviewers have called this work "superbly written" and "eminently useful." In four parts, Gardner discusses the "Writer's Nature," "The Writer's Training and Education," "Publication and Survival," and "Faith."

24. Gibson, Graeme, editor. *Eleven Canadian Novelists*. Toronto: Anansi, 1972. 324 pp.

These interviews, conducted with Margaret Atwood, Austin Clarke, Matt Cohen, Marian Engel, Timothy Findley, Dave Godfrey, Margaret Laurence, Jack Ludwig, Alice Munro, Mordecai Richler, and Scott Symons, place modern Canadian fiction in perspective.

25. Gide, Andre. *The Counterfeiters, With Journal of "The Counterfeiters."* New York: Alfred A. Knopf, 1955. 432 pp.

Of principal interest for the light which the Journal sheds on the making of an important novel by a major twentieth-century author.

———. *The Journal of Andre Gide*. See entry 1115.

26. Grabo, Carl Henry. *The Technique of the Novel*. New York: Gordian Press, 1964. 331 pp.

Designed for the beginning writer, this is a casebook of examples from a variety of novels of recognized merit. Each chapter is concerned with a major technical element, such as plot or point of view. The examples, which are far more useful than Grabo's analysis, are taken from James, Dickens, Zola, Woolf, and the like. Almost no writing has been included for the period since World War II.

27. Halperin, John, editor. *The Theory of the Novel; New Essays*. New York: Oxford, 1974. 396 pp.

Comic forms, aesthetics, narrative, tone, distance, character, illusion, intention, and point of view are investigated by such first-rate critics as Leslie Fiedler and John Halperin.

28. Hicks, Granville, editor. *The Living Novel; A Symposium*. New York: Macmillan, 1957. 230 pp.

Eleven novelists, including Saul Bellow, Ralph Ellison, and Flannery O'Connor, discuss those aspects of modern novel writing that they consider important and sometimes urgent.

29. Hildick, Wallace. *Writing with Care*. New York: David White, 1967. 150 pp.

Discussion, with examples, of the alterations made by Butler to the manuscript for *The Way of All Flesh*, Hardy to the manuscript for *Tess of the D'Urbervilles*, Eliot to the manuscript for *Middlemarch*, and James to the manuscript for *Daisy Miller*. The account of why the changes were made, as well as how they contributed to balance, will give the reader a surer sense of why revision is so important.

30. Humphrey, Robert. *Stream of Consciousness in the Modern Novel*. Berkeley: University of California Press, 1954. 127 pp.

Individual works of James Joyce, Virginia Woolf, Dorothy Richardson, and William Faulkner are examined as being representative of stream of consciousness writing.

31. James, Henry. *The Art of the Novel; Critical Prefaces*. With an introduction by Richard P. Blackmur. New York: Scribners, 1962. 348 pp.

A master renders masterful statements on the specifics of his art.

32. Komroff, Manual. *How to Write a Novel*. New York: Simon and Schuster, 1950. 296 pp.

Called by the *New York Times* a "simple and sound guide," this text for beginners contains carefully selected excerpts from world fiction.

33. Kronenberger, Louis, editor. *Novelists on Novelists; An Anthology*. New York: Doubleday & Company, 1962. 387 pp.

What a notable author of fiction has written about past or contemporary authors has long been considered a clue to the inner workings of his or her own work. In these twenty-eight essays, character sketches, memorials, and reminiscences, one finds assessments by Andre Gide of Fyodor Dostoevsky, E.M. Forster of Marcel Proust, D.H. Lawrence and Graham Greene of Herman Melville, Katherine Anne Porter of Willa Cather, and so on. Kronenberger has made his wise selections on the basis of "...their insight into character, their powers of observation, (and) their creative gifts of memory."

34. Liddell, Robert. *A Treatise on the Novel*. London: J. Cape, 1947. 168 pp.

Filled with careful, scholarly thoughts on fiction, this book is generally regarded as a first-rate work of criticism. Contains an appendix with quotations on writing by noteworthy novelists.

35. Lowry, Malcolm. *Selected Letters*. New York: Lippincott, 1965. 459 pp.

Spanning the years 1928 to 1957, these letters contain numerous literary reflections but are most valuable for the insights one thirty-page letter offers about *Under the Volcano*.

36. Lubbock, Percy. *Craft of Fiction*. New York: Scribners, 1921. 277 pp.

Widely recognized as a classic, this deftly written and cleverly conceived book approaches the traditional novel with lucid concern. It abounds in the details of method used by such giants as Tolstoy, Dostoevsky, Thackeray, and Flaubert. Though it offers no guide to more recent styles of writing, it nevertheless acts as a kind of landmark primer on the heart and substance of the novel.

37. McCormack, Thomas, editor. *Afterwords; Novelists on Their Novels*. New York: Harper & Row, 1969. 231 pp.

Fourteen American and British authors write about one of their works of fiction. Louis Auchincloss comments on the creation of *The Rector of Justin*, Robert Crichton on *The Secret of Santa Vittoria*, John Fowles on *The French Lieutenant's Woman*, Mary Renault on *The King Must Die*, and so on. This volume is full of the kind of shop talk that other writers will find compelling. Also included are Anthony Burgess, Truman Capote, George P. Elliott, William Gass, Mark Harris, Norman Mailer, Ross MacDonald, Wright Morris, and Reynolds Price.

38. McGrady, Mike. *Stranger Than Naked; Or How To Write Dirty Books for Fun and Profit*. New York: Peter H. Wyden, 1970. 213 pp.

An inside look at how twenty-four journalists cooperatively authored the best-selling *Naked Came the Stranger* under the pseudonym Penelope Ashe. In a kind of parody of "how to" books, the author gives a formula for writing exploitation novels. Humorous, but with a dark side.

39. McHugh, Vincent. *Primer of the Novel*. New York: Farrar-Straus, 1975. 308 pp. (Originally published 1950.)

A treatise having the same high reputation as Lubbock's *Craft of Fiction* and Forster's *Aspects of the Novel*, this work is arranged by such subjects as research, character, dialogue, and aftereffects. Amid a plenitude of technical advice there is an omnipresent sense that each novel is the product of a unique mind and thus cannot be contained by mere formulas. Present also is the suggestion of inner personal reward which may be summed up by a quotation from Henry James, "It may leave him weary and worn; but how, after his fashion, he will have lived!"

40. Mann, Thomas. *The Story of a Novel; The Genesis of Doctor Faustus*. New York: Alfred Knopf, 1961. 242 pp.

Critics have hailed this detailed account of how a great modern novel grew from first idea to completion.

41. Maupassant, Guy de. *The Portable Maupassant*. Edited and with an introduction by Lewis Gallantieri. New York: Viking Press, 1947. 758 pp.

Contains his short but often cited "Essay on the Novel."

42. Mendilow, Adam. *Time and the Novel*. New York: Nevill, 1952. 245 pp.

Of greatest value for its theories on time and the reader, the intrusive author, dialogue, point of view, and psychological duration, this work centers on the time perception of Thomas Wolfe, Franz Kafka, Thomas Mann, Joseph Conrad, James Joyce, Laurence Sterne, Aldous Huxley, and Andre Gide.

43. Meredith, Robert, and John D. Fitzgerald. *Structuring Your Novel; From Basic Idea to Finished Manuscript*. New York: Harper, 1972. 230 pp.

The structure or framework upon which one hangs all the other elements of a novel is discussed with reference to seven key works which range from *Tom Jones* to *The Spy Who Came in from the Cold*.

44. Muir, Edwin. *The Structure of the Novel*. London: Hogarth Press, 1954. 151 pp.