

Chapter 1 : The Art of the Nonfiction Book Proposal - Writer's Relief, Inc.

To ask other readers questions about The Art of Literary Publishing, please sign up. Be the first to ask a question about The Art of Literary Publishing There are some good essays in this collection, but the emphasis here is on the "literary" aspect of publishing. It is less practical than I had.

Egyptian hieroglyphs with cartouches for the name " Ramesses II ", from the Luxor Temple , New Kingdom

The history of literature follows closely the development of civilization. Please improve it by verifying the claims made and adding inline citations. Statements consisting only of original research should be removed.

April Learn how and when to remove this template message Different historical periods are reflected in literature. National and tribal sagas, accounts of the origin of the world and of customs, and myths which sometimes carry moral or spiritual messages predominate in the pre-urban eras. The epics of Homer , dating from the early to middle Iron age , and the great Indian epics of a slightly later period, have more evidence of deliberate literary authorship, surviving like the older myths through oral tradition for long periods before being written down. The plot is for more than just entertainment purposes; within it lies information about economics, psychology, science, religions, politics, cultures, and social depth. Studying and analyzing literature becomes very important in terms of learning about our[who? Through the study of past literature we[who? This can even help us to understand references made in more modern literature because authors often make references to Greek mythology and other old religious texts or historical moments. Not only is there literature written on each of the aforementioned topics themselves, and how they have evolved throughout history like a book about the history of economics or a book about evolution and science, for example but one can also learn about these things in fictional works. Canto I" [22] and expresses his opinions through his character Childe Harold. Through literature we are able to continuously uncover new information about history. It is easy to see how all academic fields have roots in literature. Eventually everything was written down, from things like home remedies and cures for illness, or how to build shelter to traditions and religious practices. From there people were able to study literature, improve on ideas, further our knowledge, and academic fields such as the medical field or trades could be started. In much the same way as the literature that we study today continue to be updated as we[who? As a more urban culture developed, academies provided a means of transmission for speculative and philosophical literature in early civilizations, resulting in the prevalence of literature in Ancient China , Ancient India , Persia and Ancient Greece and Rome. Many works of earlier periods, even in narrative form, had a covert moral or didactic purpose, such as the Sanskrit Panchatantra or the Metamorphoses of Ovid. Drama and satire also developed as urban culture provided a larger public audience, and later readership, for literary production. Lyric poetry as opposed to epic poetry was often the speciality of courts and aristocratic circles, particularly in East Asia where songs were collected by the Chinese aristocracy as poems, the most notable being the Shijing or Book of Songs. Over a long period, the poetry of popular pre-literate balladry and song interpenetrated and eventually influenced poetry in the literary medium. In ancient China, early literature was primarily focused on philosophy, historiography , military science , agriculture, and poetry. The most important of these include the Classics of Confucianism , of Daoism , of Mohism , of Legalism , as well as works of military science e. Ancient Chinese literature had a heavy emphasis on historiography, with often very detailed court records. In ancient India, literature originated from stories that were originally orally transmitted. Early genres included drama , fables , sutras and epic poetry. The Vedas are among the oldest sacred texts. The Samhitas vedic collections date to roughly 1500 BCE, and the "circum-Vedic" texts, as well as the redaction of the Samhitas, date to c. In ancient Greece, the epics of Homer , who wrote the Iliad and the Odyssey , and Hesiod , who wrote Works and Days and Theogony , are some of the earliest, and most influential, of Ancient Greek literature. Classical Greek genres included philosophy, poetry , historiography, comedies and dramas. Plato and Aristotle authored philosophical texts that are the foundation of Western philosophy , Sappho and Pindar were influential lyric poets , and Herodotus and Thucydides were early Greek historians. Although drama was popular in Ancient Greece, of the hundreds of tragedies written and performed during the classical age , only a limited number of plays by three authors

still exist: Aeschylus , Sophocles , and Euripides. The plays of Aristophanes provide the only real examples of a genre of comic drama known as Old Comedy , the earliest form of Greek Comedy, and are in fact used to define the genre. Controversial, religious, political and instructional literature proliferated during the Renaissance as a result of the invention of printing, while the mediaeval romance developed into a more character-based and psychological form of narrative, the novel , of which early and important examples are the Chinese Monkey and the German Faust books. In the Age of Reason philosophical tracts and speculations on history and human nature integrated literature with social and political developments. The inevitable reaction was the explosion of Romanticism in the later 18th century which reclaimed the imaginative and fantastical bias of old romances and folk-literature and asserted the primacy of individual experience and emotion. But as the 19th century went on, European fiction evolved towards realism and naturalism , the meticulous documentation of real life and social trends. Much of the output of naturalism was implicitly polemical, and influenced social and political change, but 20th century fiction and drama moved back towards the subjective, emphasizing unconscious motivations and social and environmental pressures on the individual. Writers such as Proust , Eliot , Joyce , Kafka and Pirandello exemplify the trend of documenting internal rather than external realities. Genre fiction also showed it could question reality in its 20th century forms, in spite of its fixed formulas, through the enquiries of the skeptical detective and the alternative realities of science fiction. The separation of "mainstream" and "genre" forms including journalism continued to blur during the period up to our own times. William Burroughs , in his early works, and Hunter S. Thompson expanded documentary reporting into strong subjective statements after the second World War , and post-modern critics have disparaged the idea of objective realism in general. Mitchell, for example, explains how one author used young adult literature to describes a state of "wonder" she had experienced as a child. It also suggests that neurological development hinders actualizing this and a person becomes estranged from his or her true self. Poetry A calligram by Guillaume Apollinaire. These are a type of poem in which the written words are arranged in such a way to produce a visual image. Poetry is a form of literary art which uses the aesthetic qualities of language including music, and rhythm to evoke meanings beyond a prose paraphrase. Prose and Literary fiction Prose is a form of language that possesses ordinary syntax and natural speech , rather than a regular metre ; in which regard, along with its presentation in sentences rather than lines, it differs from most poetry. Eliot suggested that while: They offer some of the oldest prose writings in existence; novels and prose stories earned the names "fiction" to distinguish them from factual writing or nonfiction, which writers historically have crafted in prose. Novel [edit] A long fictional prose narrative. In English, the term emerged from the Romance languages in the late 15th century, with the meaning of "news"; it came to indicate something new, without a distinction between fact or fiction. Walter Scott defined it as "a fictitious narrative in prose or verse; the interest of which turns upon marvellous and uncommon incidents", whereas in the novel "the events are accommodated to the ordinary train of human events and the modern state of society". Summarizing the variable definitions of the novella, William Girdlestone concludes "[it is a form] whose identity seems destined to be disputed into perpetuity". Edgar Allan Poe , or the clearly modern short story writers e. Genres related to the essay may include the memoir and the epistle. Natural science[edit] As advances and specialization have made new scientific research inaccessible to most audiences, the "literary" nature of science writing has become less pronounced over the last two centuries. Now, science appears mostly in journals. Scientific works of Aristotle , Copernicus , and Newton still exhibit great value, but since the science in them has largely become outdated, they no longer serve for scientific instruction. Yet, they remain too technical to sit well in most programs of literary study. Outside of " history of science " programs, students rarely read such works. Philosophy[edit] Philosophy has become an increasingly academic discipline. More of its practitioners lament this situation than occurs with the sciences; nonetheless most new philosophical work appears in academic journals. Major philosophers through historyâ€” Plato , Aristotle , Socrates , Augustine , Descartes , Kierkegaard , Nietzsche â€”have become as canonical as any writers. Some recent philosophy works are argued to merit the title "literature", but much of it does not, and some areas, such as logic , have become extremely technical to a degree similar to that of mathematics. History[edit] A significant portion of historical writing ranks as literature, particularly the genre known as creative nonfiction ,

as can a great deal of journalism, such as literary journalism. However, these areas have become extremely large, and often have a primarily utilitarian purpose: As a result, the writing in these fields often lacks a literary quality, although it often and in its better moments has that quality. Major "literary" historians include Herodotus , Thucydides and Procopius , all of whom count as canonical literary figures. Law[edit] Law offers more ambiguity. Some writings of Plato and Aristotle , the law tables of Hammurabi of Babylon , or even the early parts of the Bible could be seen as legal literature. Roman civil law as codified in the Corpus Juris Civilis during the reign of Justinian I of the Byzantine Empire has a reputation as significant literature. The founding documents of many countries, including Constitutions and Law Codes , can count as literature. Drama Drama is literature intended for performance. A play is a subset of this form, referring to the written dramatic work of a playwright that is intended for performance in a theater; it comprises chiefly dialogue between characters , and usually aims at dramatic or theatrical performance rather than at reading. A closet drama , by contrast, refers to a play written to be read rather than to be performed; hence, it is intended that the meaning of such a work can be realized fully on the page. Greek drama exemplifies the earliest form of drama of which we have substantial knowledge. Tragedy , as a dramatic genre , developed as a performance associated with religious and civic festivals , typically enacting or developing upon well-known historical or mythological themes. Tragedies generally presented very serious themes. With the advent of newer technologies, scripts written for non-stage media have been added to this form. War of the Worlds radio in saw the advent of literature written for radio broadcast, and many works of Drama have been adapted for film or television. Conversely, television, film, and radio literature have been adapted to printed or electronic media. Other narrative forms[edit] Electronic literature is a literary genre consisting of works that originate in digital environments. Films , videos and broadcast soap operas have carved out a niche which often parallels the functionality of prose fiction. Graphic novels and comic books present stories told in a combination of sequential artwork, dialogue and text. Literary techniques encompass a wide range of approaches: Literary devices involves specific elements within the work that make it effective. Examples include metaphor , simile , ellipsis , narrative motifs , and allegory. Even simple word play functions as a literary device. In fiction stream-of-consciousness narrative is a literary device.

Chapter 2 : The Art of Literary Publishing : Editors on Their Craft by Bill Henderson (, Paperback) | eBay

First published in , The Art of Literary Publishing is also a how-to manual for literate survival in an age of corporate gigantism; it features legendary voices from the past and present in twenty-four chapters by Cleanth Brooks, Maxwell Perkins, John Farrar, Maurice Girodias, James Laughlin, William Phillips, Saxe Commins, John Galassi.

In general, the nonfiction book proposal is designed to give editors a well-organized, detailed sales pitch describing what your proposed book is about and how it will make money for the publishing company. An additional bonus is that writing a book proposal forces the author to organize and focus the project. The book itself may go through many changes depending on editorial input, but the proposal should follow a generally accepted format. Literary agents do not want to read a proposal for memoir. Generally, a memoir is handled the same way as a novel: Title Page In your nonfiction proposal, you should first include your name and contact information with an approximate word count and the proposed title of your work. Whatever makes your book stand out should be highlighted in the first few sentences. By the time the editor has read this outline, he or she should have a clear idea of the overall book. Include observations about current trends that favor your book and highlight what makes your book unique. Also include information about the competition. If there are other books out there on the same subject, yours had best offer a new or original take. Identify current books that are similar, and explain how yours fills a specific niche. Give the editor or literary agency enough ammunition to sell your work! Author Information In A Nonfiction Book Proposal This is where you list your education, writing credentials, contacts, experience—anything that makes you uniquely qualified to write this book. For instance, you may be a parent of a special-needs child, and, although you have never been published, your experience qualifies you to offer a unique perspective—assuming that your writing is up to par. If you have an author website, consider mentioning it here. The stronger your platform, the better! You will also need to outline your own promotional ideas and resources to help market the book. Include information about affiliations, contacts, or endorsements you may have lined up. Do you have a prominent person willing to write the foreword? Web sites, bookstore appearances, newsletters, and possible sequels or spin-off information should be included in this section. To use the example above, you may be a member of the Autism Society of America, and with the contacts you have made within that organization you can offer greater promotional opportunities. Specifications Of Your Unfinished Book This is where you outline an approximate word count, the number of chapters, and an estimated completion time frame. If your book will contain a number of charts, photographs, or illustrations, say so. You may also describe the general format you envision. However, be prepared to be flexible when it comes to length and format—the publisher will have the final say. A full-length nonfiction book usually contains 9 to 15 chapters of average length. Make sure you have enough material and time to fulfill this obligation before you propose it. Table Of Contents Quite simply, this is a list of chapter titles to give the agent or editor an idea of what will be included in your book. Sample Chapters If you have already begun the writing process, send one or two completed chapters Chapters 1 and 2 are preferable. In other words, if your book is meant to be humorous and lighthearted, make sure your proposal is written in the same style. Make sure the proposal is edited and proofread within an inch of its life. Literary agents and editors admit to passing over potentially great ideas if they have to wade through a sea of errors and typos and coffee stains. Always include a self-addressed stamped envelope SASE for responses. Your material will be recycled. Or know the etiquette for submitting online. When formatting, we recommend using a point, easy-to-read font like Times New Roman or Arial, with one-inch margins all around, and left justification. We love educating writers about ever-changing industry standards. Let us know if we can help you with any or all elements of putting together a stellar book proposal.

Chapter 3 : Literary Publishing in the Twenty-First Century | Milkweed Editions

The Art of Literary Publishing: Editors on Their Craft User Review - Not Available - Book Verdict. This volume offers 24 chapters from an assortment of heavyweights of the book trade who discuss all facets of the literary publishing house.

I enjoy literary gossip. The Simpsons did it. He suspects that Harbach somehow got a hold of his manuscript, which was shopped to editors in the mids, and stole elements to complete his own novel about a scrappy underdog college winning a surprise championship. Green alleges a host of similarities, but the main point of contention is the climax. In both novels, the unlikely hero comes back to pinch hit at the bottom of the 9th with two outs, and helps win the title after he is beaned in the head. Then, in the bottom of the ninth, with two outs, Mr. Burns decides to bring in Homer Simpson to pinch hit. Homer is beaned in the skull. Yes, there are some differences company team instead of college team, beaned on the first pitch instead of the third, etc. Article continues after advertisement Writing consists of basically two things: You come up with an idea, and you figure out how to execute it in terms of style, setting, and genre. Writers are understandably protective of our ideas, but for better or worse the law only really protects execution. Unless someone is directly stealing your exact words, it is nearly impossible to prove that they took the idea. Prevent people from reusing an existing idea, and you end literature. I constantly dread not finishing a novel or story before someone else publishes the same concept first. While ideas may be a dime a dozen, when a book is a massive hit, that idea is dead to the market for a while. Yes, anything is possible. The reality of publishing is that agents and editors are inundated with manuscripts every day, and most of those are instantly forgotten. Agents and editors do not hold onto manuscripts to pillage for ideas and if they did they would do so with a proven commodity like James Patterson and not an untested debut author. Article continues after advertisement Then again, sometimes ideas simply stick with you and resurface unknowingly. I have no doubt that every author has inadvertently thought of an idea that was actually something they read about years ago. For now, Harbach is in the clear and Green presses on. The case will work itself through the court according to the law. For the rest of us, all we can do is hope our ideas are as unique as we think they are and work as hard as possible to make sure the execution is.

Chapter 4 : What Editors Do: The Art, Craft, and Business of Book Editing, Ginna

Book The Art of Literary Publishing download PDF link Book The Art of Literary Publishing download audio link Christ and His Church in the Book of Psalms The Pursuit Of Happiness Real Story The Mummy: Level 2 (Penguin Readers (Graded Readers)) Aunt Janes Nieces in Society Stonesong has three arms: a literary agency, a custom publishing division, and a book production or packaging division that.

History[edit] Publishing became possible with the invention of writing , and became more practical upon the introduction of printing. Prior to printing, distributed works were copied manually, by scribes. Due to printing, publishing progressed hand-in-hand with the development of books. The Chinese inventor Bi Sheng made movable type of earthenware circa , but there are no known surviving examples of his printing. Around , in what is commonly regarded as an independent invention, Johannes Gutenberg invented movable type in Europe, along with innovations in casting the type based on a matrix and hand mould. This invention gradually made books less expensive to produce, and more widely available. Early printed books, single sheets and images which were created before in Europe are known as incunables or incunabula. The history of modern newspaper publishing started in Germany in , with publishing of magazines following in Historically, publishing has been handled by publishers , with the history of self-publishing progressing slowly until the advent of computers brought us electronic publishing , which has been made evermore ubiquitous from the moment the world went online with the Internet. The establishment of the World Wide Web in soon propelled the website into a dominant medium of publishing, as websites are easily created by almost anyone with Internet access. The history of wikis started shortly thereafter, followed closely by the history of blogging. Commercial publishing also progressed, as previously printed forms developed into online forms of publishing, distributing online books , online newspapers , and online magazines. Since its start, the World Wide Web has been facilitating the technological convergence of commercial and self-published content, as well as the convergence of publishing and producing into online production through the development of multimedia content. The process of publishing[edit] Book and magazine publishers spend a lot of their time buying or commissioning copy; newspaper publishers, by contrast, usually hire their staff to produce copy, although they may also employ freelance journalists, called stringers. At a small press, it is possible to survive by relying entirely on commissioned material. For works written independently of the publisher, writers often first submit a query letter or proposal directly to a literary agent or to a publisher. Submissions sent directly to a publisher are referred to as unsolicited submissions, and the majority come from previously unpublished authors. The acquisitions editors send their choices to the editorial staff. The time and number of people involved in the process are dependent on the size of the publishing company, with larger companies having more degrees of assessment between unsolicited submission and publication. Unsolicited submissions have a very low rate of acceptance, with some sources estimating that publishers ultimately choose about three out of every ten thousand unsolicited manuscripts they receive. This policy shifts the burden of assessing and developing writers out of the publisher and onto the literary agents. At these publishers, unsolicited manuscripts are thrown out, or sometimes returned, if the author has provided pre-paid postage. Established authors may be represented by a literary agent to market their work to publishers and negotiate contracts. Literary agents take a percentage of author earnings varying between 10 and 15 percent to pay for their services. Some writers follow a non-standard route to publication. For example, this may include bloggers who have attracted large readerships producing a book based on their websites, books based on Internet memes , instant "celebrities" such as Joe the Plumber , retiring sports figures and in general anyone a publisher feels could produce a marketable book. Such books often employ the services of a ghostwriter. For a submission to reach publication, it must be championed by an editor or publisher who must work to convince other staff of the need to publish a particular title. An editor who discovers or champions a book that subsequently becomes a best-seller may find their reputation enhanced as a result of their success. Acceptance and negotiation[edit] Once a work is accepted, commissioning editors negotiate the purchase of intellectual property rights and agree on royalty rates. The authors of traditional printed materials typically sell exclusive

territorial intellectual property rights that match the list of countries in which distribution is proposed i. In the case of books, the publisher and writer must also agree on the intended formats of publication – mass-market paperback, "trade" paperback and hardback are the most common options. The situation is slightly more complex if electronic formatting is to be used. Where distribution is to be by CD-ROM or other physical media, there is no reason to treat this form differently from a paper format, and national copyright is an acceptable approach. But the possibility of Internet download without the ability to restrict physical distribution within national boundaries presents legal problems that are usually solved by selling language or translation rights rather than national rights. Thus, Internet access across the European Union is relatively open because of the laws forbidding discrimination based on nationality, but the fact of publication in, say, France, limits the target market to those who read French. Having agreed on the scope of the publication and the formats, the parties in a book agreement must then agree on royalty rates, the percentage of the gross retail price that will be paid to the author, and the advance payment. The publisher must estimate the potential sales in each market and balance projected revenue against production costs. Advances vary greatly between books, with established authors commanding larger advances.

Pre-production stages[edit] Although listed as distinct stages, parts of these occur concurrently. As editing of text progresses, front cover design and initial layout takes place, and sales and marketing of the book begins.

Editorial stage[edit] A decision is taken to publish a work, and the technical legal issues resolved, the author may be asked to improve the quality of the work through rewriting or smaller changes and the staff will edit the work. Publishers may maintain a house style, and staff will copy edit to ensure that the work matches the style and grammatical requirements of each market. Editors often choose or refine titles and headlines. Editing may also involve structural changes and requests for more information. Some publishers employ fact checkers, particularly regarding non-fiction works.

Design stage[edit] When a final text is agreed upon, the next phase is design. This may include artwork being commissioned or confirmation of layout. In publishing, the word "art" also indicates photographs. Depending on the number of photographs required by the work, photographs may also be licensed from photo libraries. For those works that are particularly rich in illustrations, the publisher may contract a picture researcher to find and license the photographs required for the work. The design process prepares the work for printing through processes such as typesetting, dust jacket composition, specification of paper quality, binding method and casing. The type of book being produced determines the amount of design required. For standard fiction titles, the design is usually restricted to typography and cover design. For books containing illustrations or images, design takes on a much larger role in laying out how the page looks, how chapters begin and end, colours, typography, cover design and ancillary materials such as posters, catalogue images, and other sales materials. Non-fiction illustrated titles are the most design intensive books, requiring extensive use of images and illustrations, captions, typography and a deep involvement and consideration of the reader experience. The activities of typesetting, page layout, the production of negatives, plates from the negatives and, for hardbacks, the preparation of brasses for the spine legend and Imprint are now all computerized. Prepress computerization evolved mainly in about the last twenty years of the 20th century. If the work is to be distributed electronically, the final files are saved in formats appropriate to the target operating systems of the hardware used for reading. These may include PDF files.

Sales and marketing stage[edit] The sales and marketing stage is closely intertwined with the editorial process. As front cover images are produced, or chapters are edited, sales people may start talking about the book with their customers to build early interest. Publishing companies often produce advanced information sheets that may be sent to customers or overseas publishers to gauge possible sales. As early interest is measured, this information feeds back through the editorial process and may affect the formatting of the book and the strategy employed to sell it. For example, if interest from foreign publishers is high, co-publishing deals may be established whereby publishers share printing costs in producing large print runs thereby lowering the per-unit cost of the books. Conversely, if initial feedback is not strong, the print-run of the book may be reduced, the marketing budget cut or, in some cases, the book is dropped from publication altogether.

Printing[edit] After the end of editing and design work, the printing phase begins. The first step involves the production of a pre-press proof, which the printers send for final checking and sign-off by the publisher. This proof shows the book precisely as it

will appear once printed and represents the final opportunity for the publisher to find and correct any errors. Some printing companies use electronic proofs rather than printed proofs. Once the publisher has approved the proofs, printing – the physical production of the printed work – begins. Recently new printing processes have emerged, such as printing on demand POD and web-to-print. The book is written, edited, and designed as usual, but it is not printed until the publisher receives an order for the book from a customer. This procedure ensures low costs for storage and reduces the likelihood of printing more books than will be sold. Web-to-print enables a more streamlined way of connecting customers to printing through an online medium. Bibliopgy In the case of books, binding follows upon the printing process. It involves folding the printed sheets, "securing them together, affixing boards or sides to it, and covering the whole with leather or other materials". In previous centuries, authors frequently also acted as their own editor, printer, and bookseller, but these functions have become separated. Once a book, newspaper, or another publication is printed, the publisher may use a variety of channels to distribute it. Books are most commonly sold through booksellers and through other retailers. Newspapers and magazines are typically sold in advance directly by the publisher to subscribers, and then distributed either through the postal system or by newspaper carriers. Periodicals are also frequently sold through newsagents and vending machines. Within the book industry, printers often fly some copies of the finished book to publishers as sample copies to aid sales or to be sent out for pre-release reviews. The remaining books often travel from the printing facility via sea freight. Accordingly, the delay between the approval of the pre-press proof and the arrival of books in a warehouse, much less in a retail store, can take some months. Publishing as a business[edit] Eslite Bookstore in Taiwan. Publishing is now a major industry with the largest companies Reed Elsevier and Pearson PLC having global publishing operations. The publisher usually controls the advertising and other marketing tasks, but may subcontract various aspects of the process to specialist publisher marketing agencies. In many companies, editing, proofreading, layout, design, and other aspects of the production process are done by freelancers. This trend is accelerating as retail book chains and supermarkets have centralized their buying. If the entire process up to the stage of printing is handled by an outside company or individuals, and then sold to the publishing company, it is known as book packaging. This is a common strategy between smaller publishers in different territorial markets where the company that first buys the intellectual property rights then sells a package to other publishers and gains an immediate return on capital invested. The first publisher will often print sufficient copies for all markets and thereby get the maximum quantity efficiency on the print run for all. Some businesses maximize their profit margins through vertical integration; book publishing is not one of them. Although newspaper and magazine companies still often own printing presses and binderies, book publishers rarely do. The advent of the Internet has provided the electronic way of book distribution without the need of physical printing, physical delivery and storage of books. This, therefore, poses an interesting question that challenges publishers, distributors, and retailers. The question pertains to the role and importance the publishing houses have in the overall publishing process. One example rearranged of the distribution of proceeds from the sale of a book was given as follows:

Chapter 5 : The Art of Literary Publishing: Editors on Their Craft by Bill Henderson

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

The Art of Writing: All our arts and occupations lie wholly on the surface; it is on the surface that we perceive their beauty, fitness, and significance; and to pry below is to be appalled by their emptiness and shocked by the coarseness of the strings and pulleys. In a similar way, psychology itself, when pushed to any nicety, discovers an abhorrent baldness, but rather from the fault of our analysis than from any poverty native to the mind. And perhaps in aesthetics the reason is the same: This ignorance at least is largely irremediable. We shall never learn the affinities of beauty, for they lie too deep in nature and too far back in the mysterious history of man. I must therefore warn that well-known character, the general reader, that I am here embarked upon a most distasteful business: You have seen these blocks, dear to the nursery: It is with blocks of just such arbitrary size and figure that the literary architect is condemned to design the palace of his art. Nor is this all; for since these blocks, or words, are the acknowledged currency of our daily affairs, there are here possible none of those suppressions by which other arts obtain relief, continuity, and vigour: Now the first merit which attracts in the pages of a good writer, or the talk of a brilliant conversationalist, is the apt choice and contrast of the words employed. It is, indeed, a strange art to take these blocks, rudely conceived for the purpose of the market or the bar, and by tact of application touch them to the finest meanings and distinctions, restore to them their primal energy, wittily shift them to another issue, or make of them a drum to rouse the passions. But though this form of merit is without doubt the most sensible and seizing, it is far from being equally present in all writers. The effect of words in Shakespeare, their singular justice, significance, and poetic charm, is different, indeed, from the effect of words in Addison or Fielding. Or, to take an example nearer home, the words in Carlyle seem electrified into an energy of lineament, like the faces of men furiously moved; whilst the words in Macaulay, apt enough to convey his meaning, harmonious enough in sound, yet glide from the memory like undistinguished elements in a general effect. But the first class of writers have no monopoly of literary merit. There is a sense in which Addison is superior to Carlyle; a sense in which Cicero is better than Tacitus, in which Voltaire excels Montaigne: The three first are but infants to the three second; and yet each, in a particular point of literary art, excels his superior in the whole. What is that point? Of these we may distinguish two great classes: Each class, in right of this distinction, obeys principles apart; yet both may claim a common ground of existence, and it may be said with sufficient justice that the motive and end of any art whatever is to make a pattern; a pattern, it may be, of colours, of sounds, of changing attitudes, geometrical figures, or imitative lines; but still a pattern. That is the plane on which these sisters meet; it is by this that they are arts; and if it be well they should at times forget their childish origin, addressing their intelligence to virile tasks, and performing unconsciously that necessary function of their life, to make a pattern, it is still imperative that the pattern shall be made. Music and literature, the two temporal arts, contrive their pattern of sounds in time; or, in other words, of sounds and pauses. Communication may be made in broken words, the business of life be carried on with substantives alone; but that is not what we call literature; and the true business of the literary artist is to plait or weave his meaning, involving it around itself; so that each sentence, by successive phrases, shall first come into a kind of knot, and then, after a moment of suspended meaning, solve and clear itself. In every properly constructed sentence there should be observed this knot or hitch; so that however delicately we are led to foresee, to expect, and then to welcome the successive phrases. The pleasure may be heightened by an element of surprise, as, very grossly, in the common figure of the antithesis, or, with much greater subtlety, where an antithesis is first suggested and then deftly evaded. Each phrase, besides, is to be comely in itself; and between the implication and the evolution of the sentence there should be a satisfying equipoise of sound; for nothing more often disappoints the ear than a sentence solemnly and sonorously prepared, and hastily and weakly finished. Nor should the balance be too striking and exact, for the one rule is to be infinitely various; to interest, to disappoint, to surprise, and yet still to gratify; to be ever

changing, as it were, the stitch, and yet still to give the effect of an ingenious neatness. The conjurer juggles with two oranges, and our pleasure in beholding him springs from this, that neither is for an instant overlooked or sacrificed. So with the writer. His pattern, which is to please the supersensual ear, is yet addressed, throughout and first of all, to the demands of logic. Whatever be the obscurities, whatever the intricacies of the argument, the neatness of the fabric must not suffer, or the artist has been proved unequal to his design. And, on the other hand, no form of words must be selected, no knot must be tied among the phrases, unless knot and word be precisely what is wanted to forward and illuminate the argument; for to fail in this is to swindle in the game. The genius of prose rejects the cheville no less emphatically than the laws of verse; and the cheville, I should perhaps explain to some of my readers, is any meaningless or very watered phrase employed to strike a balance in the sound. Pattern and argument live in each other; and it is by the brevity, clearness, charm, or emphasis of the second, that we judge the strength and fitness of the first. Style is synthetic; and the artist, seeking, so to speak, a peg to plait about, takes up at once two or more elements or two or more views of the subject in hand; combines, implicates, and contrasts them; and while, in one sense, he was merely seeking an occasion for the necessary knot, he will be found, in the other, to have greatly enriched the meaning, or to have transacted the work of two sentences in the space of one. In the change from the successive shallow statements of the old chronicler to the dense and luminous flow of highly synthetic narrative, there is implied a vast amount of both philosophy and wit. The philosophy we clearly see, recognising in the synthetic writer a far more deep and stimulating view of life, and a far keener sense of the generation and affinity of events. The wit we might imagine to be lost; but it is not so, for it is just that wit, these perpetual nice contrivances, these difficulties overcome, this double purpose attained, these two oranges kept simultaneously dancing in the air, that, consciously or not, afford the reader his delight. Nay, and this wit, so little recognised, is the necessary organ of that philosophy which we so much admire. That style is therefore the most perfect, not, as fools say, which is the most natural, for the most natural is the disjointed babble of the chronicler; but which attains the highest degree of elegant and pregnant implication unobtrusively; or if obtrusively, then with the greatest gain to sense and vigour. Even the derangement of the phrases from their so-called natural order is luminous for the mind; and it is by the means of such designed reversal that the elements of a judgment may be most pertinently marshalled, or the stages of a complicated action most perspicuously bound into one. The web, then, or the pattern: Books indeed continue to be read, for the interest of the fact or fable, in which this quality is poorly represented, but still it will be there. And, on the other hand, how many do we continue to peruse and re-peruse with pleasure whose only merit is the elegance of texture? I am tempted to mention Cicero; and since Mr. Anthony Trollope is dead, I will. Up to this moment I have had my eye mainly upon prose; for though in verse also the implication of the logical texture is a crowning beauty, yet in verse it may be dispensed with. You would think that here was a death-blow to all I have been saying; and far from that, it is but a new illustration of the principle involved. For if the versifier is not bound to weave a pattern of his own, it is because another pattern has been formally imposed upon him by the laws of verse. For that is the essence of a prosody. Verse may be rhythmical; it may be merely alliterative; it may, like the French, depend wholly on the quasi regular recurrence of the rhyme; or, like the Hebrew, it may consist in the strangely fanciful device of repeating the same idea. It does not matter on what principle the law is based, so it be a law. It may be pure convention; it may have no inherent beauty; all that we have a right to ask of any prosody is, that it shall lay down a pattern for the writer, and that what it lays down shall be neither too easy nor too hard. Hence it comes that it is much easier for men of equal facility to write fairly pleasing verse than reasonably interesting prose; for in prose the pattern itself has to be invented, and the difficulties first created before they can be solved. Hence, again, there follows the peculiar greatness of the true versifier: These not only knit and knot the logical texture of the style with all the dexterity and strength of prose; they not only fill up the pattern of the verse with infinite variety and sober wit; but they give us, besides, a rare and special pleasure, by the art, comparable to that of counterpoint, with which they follow at the same time, and now contrast, and now combine, the double pattern of the texture and the verse. Here the sounding line concludes; a little further on, the well-knit sentence; and yet a little further, and both will reach their solution on the same ringing syllable. The best that can be offered by the best writer of prose is to show us the development of the idea and the stylistic pattern

proceed hand in hand, sometimes by an obvious and triumphant effort, sometimes with a great air of ease and nature. The writer of verse, by virtue of conquering another difficulty, delights us with a new series of triumphs. He follows three purposes where his rival followed only two; and the change is of precisely the same nature as that from melody to harmony. Or if you prefer to return to the juggler, behold him now, to the vastly increased enthusiasm of the spectators, juggling with three oranges instead of two. Yet it must not be thought that verse is simply an addition; something is lost as well as something gained; and there remains plainly traceable, in comparing the best prose with the best verse, a certain broad distinction of method in the web. Tight as the versifier may draw the knot of logic, yet for the ear he still leaves the tissue of the sentence floating somewhat loose. In prose, the sentence turns upon a pivot, nicely balanced, and fits into itself with an obtrusive neatness like a puzzle. The ear remarks and is singly gratified by this return and balance; while in verse it is all diverted to the measure. To find comparable passages is hard; for either the versifier is hugely the superior of the rival, or, if he be not, and still persist in his more delicate enterprise, he fails to be as widely his inferior. We must not, in things temporal, take from those who have little, the little that they have; the merits of prose are inferior, but they are not the same; it is a little kingdom, but an independent. Rhythm of the Phrase. Each phrase, I said, was to be comely; but what is a comely phrase? In all ideal and material points, literature, being a representative art, must look for analogies to painting and the like; but in what is technical and executive, being a temporal art, it must seek for them in music. Each phrase of each sentence, like an air or a recitative in music, should be so artfully compounded out of long and short, out of accented and unaccented, as to gratify the sensual ear. And of this the ear is the sole judge. It is impossible to lay down laws. Even in our accentual and rhythmic language no analysis can find the secret of the beauty of a verse; how much less, then, of those phrases, such as prose is built of, which obey no law but to be lawless and yet to please? The little that we know of verse and for my part I owe it all to my friend Professor Fleeming Jenkin is, however, particularly interesting in the present connection. We have been accustomed to describe the heroic line as five iambic feet, and to be filled with pain and confusion whenever, as by the conscientious schoolboy, we have heard our own description put in practice. Jenkin was not so easily pleased, and readily discovered that the heroic line consists of four groups, or, if you prefer the phrase, contains four pauses:

Chapter 6 : Publishers' Bindings Online: Gift Books

The Art of Literary Publishing: Editors on Their Craft by Bill Henderson (, Paperback) Be the first to write a review. About this product. Stock photo.

But which one to get? In the end, I decided to go for something entirely new and ritzy, which is how I came to buy the Penguin Modern Classics edition, translated by Heather Lloyd. Some days later, in bed, I began reading it. The shock was tremendous, disorienting. For a while I pressed on, telling myself it was stupid to cling to only one version, as if it were a sacred thing, and that perhaps I would soon fall in love with this no doubt very clever and more accurate new translation. Pretty soon, though, I gave up. However syntactically correct it might be, the prose had for me lost all of its magic. This time last year, Ferrante was everywhere. Every book-loving friend of mine had either read her, or was just about to. Last week, I mentioned this experience to Ann Goldstein, the acclaimed translator of the Italian novelist Elena Ferrante. But perhaps right now translation is more important than ever – for suddenly, foreign literature seems finally to be finding its place in Britain, an island where it has previously struggled to attract substantial numbers of readers. How did this happen? Finally, and most gloriously, there was Elena Ferrante. Every single book-loving friend of mine had either read her, or was just about to. Nearly every week, publicists send me new or previously ignored by us foreign novels. Jill Foulston, an Italian novel – it, too, is set in Naples – from; and, most gripping of all, the Israeli page-turner *Waking Lions* by Ayelet Gundar-Goshen trans: Marie, by the French writer Madeleine Bourdouxhe trans: The chic book with which to be seen this summer, it was written in and is set in Paris. It tells the story of a happily married woman who has a passionate affair with a younger man. Comparisons have been made both to Proust and Virginia Woolf. And this, in turn, is how he accounts for the increasing popularity of foreign fiction – a shift that he, like Ann Goldstein, believes is real enough to turn out to be permanent. There are, quite simply, a lot of great translated books out there now, their covers appetising, their introductions informative, their translations mostly works of art in their own right. Which brings me back to where I started. I was happy about this, but disappointed, to put it mildly, to find that it was the Penguin Modern Classics edition that it had piled up in-store, awaiting new readers. So what I want to say now is this: The story of a teenager called Cecile who discovers, during a golden Riviera holiday, that her beloved papa is to remarry, I am willing to bet it will cast a spell on you, whether you are poolside, or stuck at home in Britain, watching the rain. Deborah Smith, Korean to English:

Chapter 7 : Publishing - Wikipedia

The Art of Literary Critique According to the dictionary, to critique something is to give your opinion and observations. If you are a member of a writing group that offers critiques, you can expect to hear a variety of opinions about your work.

Chapter 8 : Popular Literature Books

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Chapter 9 : The Art of Literary Biography - Google Books

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