

A TEST (DEvised AND APPLIED TO TWENTY-FIVE REPRESENTATIVE
STORIES) OF THE ARTISTIC VALUE OF THE MODERN
AMERICAN SHORT STORY

by

LINA MARIA SHIPPY

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PREFACE

A turmoil of life spreads itself about us. The streets are seething with traffic; people in never ending lines swarm hither and thither. Some rush into factories dark and dingy; some stroll into fresh green parks; some step with dignity into cool libraries; some shuffle off to crowded tenements; some ride nobly homeward to fine dwellings; some walk meekly into peaceful homes; many hustle off to all kinds of work; and others hurry into halls of learning. This world is filled with all kinds and descriptions of humanity. They are all a part of The Divine scheme of things, hence as students we seek to understand and appreciate each.

Through the ages we have learned to look to art as the medium of interpretation. Since our literature paints with words in the common language of our America we turn to the branch of art called literature. Of all types of literature the short story is perhaps the most intimate as well as the most characteristic.

Of necessity if one is to profit by the interpretation of life which the artistic short story affords one must understand the form of the artistic narrative. In writing this thesis it has been the purpose of the author to develop an appreciation of artistic narrative by the creation of an

interesting, informative, and stimulating study and analysis of the modern American Short Story. The writer has sought to arouse the critical curiosity of the reader so that he can verify the analyses and at the same time understand fully the art of short story writing.

The prodigious commercialization of the short story, with a resulting lowering of standards of quality of workmanship as well as of subjectmatter, has led the author into a careful consideration and study of the artistic value of the modern short story.

Over one hundred short stories have been read carefully, twenty-five have been analyzed in detail, and a great body of technical and structural comment on the short story form has been considered in the course of this study.

Only stories by authors rated as American by their publishers have been considered in this study. The term modern has arbitrarily been made to cover the last forty years.

INTRODUCTION-ARTISTIC VALUE OF THE AMERICAN SHORT STORY

A touch of fancy, a sense of uplift or elevation of soul-like that produced by good poetry-and beauty of structure give a story artistic value. The story which makes the reader forget that he is reading a story and only makes his

soul respond in sympathy and understanding to the soul of the writer is truly artistic. The artistic story contributes something to the reader's knowledge of life. It has a strong human interest appeal. Artistic excellence can often be gauged by the degree of fidelity with which the author makes us see the world in which we live. Leonard Brown¹ of Syracuse University has said in this connection:

The inner life and morality of humanity so long denied access to the printed page are now being set down as faithfully as our modern writers know how - and all toward one end - the answering of a question that every great work of art has attempted to answer: What is man?

Henry Albert Phillips² shows his recognition of the same idea:

All art consists of dramatic expression through recognized symbols of the vicissitudes of mankind.

Jefferson and Peckham³ show a like conception of artistry:

From the standpoint of art there will be no opportunity to interpret life in the interesting years that lie ahead. The short story will afford an artistic and powerful means for interpreting aspects of momentous events.

F. Whitney⁴ voices this sentiment:

The artist may use fantasy as his medium, but his art takes its validity from a realistic observation of the affairs of men.

1. Leonard Brown, Modern Short Stories American and British Introduction page XII.
2. Henry Albert Phillips, Universal Plot Catalogue, Chapter I page 17.
3. Jefferson and Peckham, Creative Prose Writing, Chapter IX page 215.
4. F. Whitney, Concerning an American Industry, Outlook 147: 347.

Elizabeth S. Phelps¹ asserts:

A short story is or should be a work of art. Poignant life throbs through it. Fine fiction, like fine friendship is a personal affair - it must be of your soul's kin.

Let us not place undue stress on the accuracy of observation and poignancy of the story material. The truly artistic must possess beauty of form. The style must be graceful, the structure good, the character portrayal excellent. There must be an element of fancy, a show of fine humanity which will lift man out of the commonplace and inspire with a charming picture of life. The spirit of the artist must show clearly and potently through the pictures he draws. The true artist seeks to shape his living substance into the most beautiful and satisfying form by skillful selection and arrangement of his materials and by the most direct and appealing presentation.

In this connection R. W. Neal² comments:

The short story is at present the most finished, artistic, and closely wrought form of narrative fiction.

Hamilton Wright Mabie³ says:

As a literary form the short story ranks with the highest and most exacting forms of art.

1. Elizabeth S. Phelps, *Stories that Stay*, Century 81:118-123.
2. Robert W. Neal, *The Short Story in the Making*, Chapter I page 8.
3. Hamilton Wright Mabie, *Stories New and Old American and English*, Introduction page 3.

Since this study deals with the artistic value of the short story it is highly important that the term "Short Story" be clearly understood. The short story is a narrative drama with a single effect, which can be read at one sitting. It presents but a slice of life for the purpose of producing a single effect. In the main, authorities on the short story seem to agree on this conception.

Walter B. Pitkin¹ tells us:

Just as every picture has a frame so does every good story have a beginning and an end and boundaries within which a single and complete impression must be produced. -- Hence only those situations in real life with clear beginnings and ends and bounds can be set without serious distortion are suited as material. ---- Every good story must in the first place depict men in action that arouse genuine interest. And in the second both the action and the interest aroused must be complete within the movement of the story and thus produce a single effect.

Esenwein² defines the short story thus:

A short story is a brief, imaginative narrative, unfolding a single predominating incident and a single chief character; it contains a plot, the details of which are so compressed, and the whole treatment so organized, as to produce a single impression.

Carl H. Grabo³ asserts:

A short story is a fictitious narrative imaginatively constructed to produce a desired effect. A narrative is a record in words of experience.

1. Walter B. Pitkin, How to Write Stories, Chapter VIII page 101.
2. J. Berg Esenwein, Writing the Short Story, Chapter I page 30.
3. Carl H. Grabo, The Art of the Short Story, Chapter I pages 1 and 2.

Margaret Ashmun¹ asserts:

The distinguishing features of the short-story are its brevity and its concentration.

Canby² says that it is the deliberate and conscious use of impressionistic methods, together with the increasing emphasis on situation, that distinguishes the short story of today from the tale of simple narrative and makes it seem a new work of art.

CHAPTER I. TECHNIQUE

Since the artistic value of a short story is largely dependent upon its beauty of structure it is highly essential that we consider carefully the subject of structure or technique.

Every short story has a central character or characters, a single effect, to which every part of the story contributes, and a plot. The central character always has a dominant purpose. It usually consists in doing what he wants to do or in reaching a decision on some important question. The single impression to be achieved shadows the writer's purpose.

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1. Margaret E. Ashmun, *Modern Short Stories*, Introduction page XIV.
 2. Henry Seidel Canby, *The Modern Short Story*, Dial Sept. 15, 1904.

The central character of a story should always have a dominant trait. Only characters necessary for the production of the single effect of the short story should find a place in it. There are two methods of characterization; namely direct and indirect. By direct delineation we mean exposition, description, and announcements of certain characters by other characters or by the author. By indirect delineation we mean portrayal by the character himself in significant speech; by one character's effect upon another, and lastly, by the action of a character. Characters may be: tagged figures, humorous characters, typical characters, or individual characters.

Almost every story has an atmosphere of its own. It is based on a physical, social, moral, ethical background, or a combination of these. The physical includes locations of the story as to place and time.

The plot furnishes the mechanics by which the hero achieves his purpose. It consists of: an unstable situation; an inciting force, rising action; climax; falling and action; and denouement. In planning the plot the writer must decide: What the hero wants to do? What forces will oppose? Who and what will help? What will be the effect upon the hero? What is to be the story purpose? What type of conflict

shall be portrayed? (According to Pitkin¹ conflicts may be classified as: conflicts between man and man; man with himself; and man with nature.)

The skill used in the expansion of the plot into story form largely determines the success of a story. A good plot may easily be developed into a drab story or a rather inferior plot may grow into a surprisingly charming story. This expansion is accomplished according to Gallishaw² by means of: incidents, interchanges, scenes and sometimes a fifth step. An incident indicates something doing something. An interchange shows an actor not alone but with another responding to stimuli. A scene is a clash between two actors, or an actor and a clash with a force growing out of the purpose of one actor. Each scene contains: a meeting of characters or forces; a scene narrative question (which states the major question of the scene); a clash or struggle; and a conclusive act (which answers the scene narrative question "yes" or "no"). The fifth step shows the effect of the conclusive act upon the principal character or characters.

The language and style of the short story should all contribute to the single effect. There must be no waste - every word must serve a necessary purpose.

1. Walter B. Pitkin, How to Write Stories, Chapter XIV page 274.
2. John Gallishaw, Two Ways to Write a Story, Section I page 24.

CHAPTER II. EXPLANATION OF THE TEST

THE TEST:

1. What is the narrative question?
2. What is the dominant trait of the main character?
3. What are the conflicts of the story?
4. What are, (a) the unstable situation, (b) the inciting force, (c) the rising action, (d) the climax, (e) the falling action, (f) the denouement?
5. To which type of story does this belong?
6. Does the story have a beginning, body, and ending?
7. Is the story amenable to a graphic presentation?
8. Does the story have a pronounced theme?
9. What is the point of view?
10. Approximately how much description, narration, and exposition are used in the story?
11. How many furtherances and hindrances has it?
12. How many of each of the following: (a) incident of setting, (b) narrative incidents, (c) dramatic interchanges, (d) episodic interchanges, (e) scenes, and (f) cut backs?
13. Analyze a scene.
14. Does the ending satisfy the reader?
15. How is the characterization achieved?

- 16. Is the title well chosen?
- 17. What is the style of the story?
- 18. Why has this story been selected as a study of the artistic short story?

The test as set down needs much careful explanation.

Pitkin¹ tells us that a short story is a narrative drama with a single effect, which can be read at a single sitting.

A drama has a theme or narrative question. This simply means that each short story is the story of the central character woven around some moving force of that character. A story like a person's life or like an ocean liner must have a purpose or destination. The narrative question is the story purpose put in words. Examples of narrative questions are:

The Shame Dance by Wilbur Daniel Steele
 Narrative Question: Can Signet succeed in his conflict against fate?

Short by Maxwell Smith
 Narrative Question: Can Colton manage to conceal the shortages?

The Love Letters of Smith by Henry Cuyler Bunner
 Narrative Question: Can Mr. Smith succeed with his love letters?

Drama involves conflict or struggle between forces. According to Pitkin's definition the short story also has its

1. Walter B. Pitkin, How to Write Stories, Chapter VIII page 101.

conflicts. Pitkin¹ gives these conflicts as: conflicts between man and man, man and himself, and man and nature. A conflict between man and man shows a struggle going on between two individual characters of the story or between two groups or factions. A conflict between man and himself pictures a struggle within the principal character. This is a subjective conflict, hence, the highest type of conflict. A conflict between man and nature represents a struggle as ensuing between the principal character and the elements of the universe. A man struggling in a storm for life is the typical story of this type. Examples of conflicts between man and man are:

The Hiding of Black Bill by O. Henry
The Revolt of Mother by Mary Wilkins Freeman

Examples of conflicts between man and man are:

All or Nothing by Charles C. Dobie
The Seventh Son by James Hall
Love Under the Rose by Helen Irving

Examples of conflicts between man and nature are:

The Leopards of the Sea by Harry G. Dwight
To Build a Fire by Jack London
Love of Life by Jack London
Clavis by Annie Trubull Slosson

The dominant trait of a character is the prevailing characteristic of a character. Each character has or should

1. Walter B. Pitkin, How to Write Stories, Chapter XIV page 274.

have a tendency to react in some specific way. He may be selfish and usually react as a selfish individual would react. The dominant trait is helpful in creating unity of impression as well as suspense in the story. Examples of dominant traits are:

Among the Corn Rows by Hamlin Garland
Julia Peterson's dominant trait is physical and emotional strength.

The Right Promethian Fire by George Madden Martin
Emmy Lou's dominant trait is industry.

The unstable situation is presented at the very outset of the story. An unstable situation is a condition of affairs which evidently cannot continue in its present "status quo." In the presentation of the unstable situation the author naturally gives the setting of the story, the important characters, and the circumstances which for some definite reason cannot go on without change. There is often a combination of description, exposition, and dialogue in the presentation of this unstable situation. Skill in the presentation of the unstable situation is necessary to secure readers for the story. A good example of an unstable situation is to be found in The Passing of Priscilla Winthrop by William Allen White. The ladies in a certain social group are each trying to outdo the other in the matter of entertaining. The author gives a vivid picture of the social strivings and aspirations of these ladies. The

principal characters are all presented, the social condition which cannot continue, and the setting are well pictured by description and dramatization. The reader readily realizes that things cannot go on as they are.

The inciting force is the dynamic force which enters into the unstable situation and makes it immediately intolerable. The central character's dominant trait, which is introduced into the unstable situation is further dramatized and intensified in the presentation of the inciting force. The main character's prevailing purpose is developed in the form of the narrative question. In reality the inciting force is the reason for an immediate change of some kind. In the presentation of a necessity for an immediate change the author builds up the promise of an interesting story.

The rising action starts to develop immediately from the inciting force and the suspense grows until a climax or point of highest interest is reached. The rising action marks the beginning of the body of the story. Its purpose is to key up the reader's interest. The rising action as part of the body is developed by furtherances and hindrances. Each presentation unit used in the body is either a furtherance or a hindrance. If it is a furtherance it seems to promise that the central character will achieve his purpose,

and if it is a hindrance it seems to promise defeat. The suspense aroused by a nice arrangement of furtherances and hindrances is similar to the excitement prevalent at a good ball game where the teams are evenly matched.

The climax is the point of highest interest. The tension of interest is intense. It reminds one of the point in a game or a play where the outcome is not evident but affairs have reached such a pitch that a decisive stroke must soon come. It is an essential part of the body of the story. It is also developed by means of furtherances and hindrances. The climax is comparatively brief in comparison to the rising action. There is perhaps no place in the story where careful selection of exactly the right word plays such an important part.

The falling action starts immediately after the climax of the story. It answers the narrative question and at the same time moves with artistic rapidity. As a rule it does nothing other than answer the narrative question. There cannot be a denouement without it, consequently in the analyses that follow it is to be understood that it exists in each story which has a denouement.

The denouement sets in immediately after the narrative question is answered and fills up the remainder of the story unless the author chooses to show in some detail the effect

upon the characters. In that case it is followed by a separate unit called "Sequel". The denouement is the unraveling of the main threads of the story. It is precisely the point in a story comparable to the part of a ball game in which we watch the events develop into the outcome that the rest of the game has taught the spectators to expect. There are of course various kinds of denouement. Those given by Pitkin¹ are apropos. He names them as: (1) direct denouement, (2) significant aftermath, and (3) interpretative comment. In the direct denouement the plot and effect advance to the close, word by word and line by line. Significant aftermath is the denouement in which some event is reported or alluded to which is not a part of the main plot but reveals a later outcome in such a way as to intensify the character trait or the single effect. The denouement designated as interpretative comment is a philosophical resume which usually sums up some sentiment or thought which brings out the single effect. The artistic denouement is always brief, poignant, and exactly to the point.

The sequel as previously stated is the story unit which shows the effect upon the main characters of the story. It is always present to a limited extent for a story could hard-

1. Walter B. Pitkin, How to Write Stories, Chapter XIII page 256.

ly be truly artistic without producing an effect on the main characters. However, in many instances this effect is so subtly a part of the denouement that the writer was not justified in separating it into a distinct unit.

Since decision stories have no body we find no furtherances and hindrances. The beginning keys up the reader's interest and makes the decision necessary. The ending achieves the decision. In an accomplishment story the central character is attempting to accomplish some purpose. While the decision story calls upon the central character to reach some choice or decision.

The beginning of the story sets forth the unstable situation and ends immediately upon the presentation of the inciting force. The narrative question is found in the beginning. The body comprises the rising action, climax, and falling action. As soon as the unravelling process sets in the ending of the story is begun and it constitutes the rest of the story.

In order to study the structure of the story as a whole John Gallishaw has hit upon a scheme of making an architectural chart for stories. I agree with Gallishaw that some definite plotting of the story as a whole is a very efficient means of analyzing a story. For the purpose of this study I have simplified in some places and have used slight-

ly more specific terminology than that used by Gallishaw. Consequently, the part of this test, which is named "Graphic Presentation" is a modification of the Gallishaw "Architectural Chart".

In the main the graphic presentation purports to show graphically the main divisions of: beginning, body, and ending; presentation units consisting of scenes, incidents of setting, narrative incidents, dramatic interchanges, episodic interchanges, and cut backs (which may be in the form of scenes, incidents, or interchanges); the story narrative question, both as it emerges and as it is answered; the furtherances and hindrances; and the progress of curiosity or interest in the beginning.

A story theme is the thought which is the nucleus of the story. Story themes may sometimes be worded in the form of a quotation. The story theme is in reality the truth on which the plot is based. It is the idea which the writer has within his own soul that he wishes to impress upon his reader. Sherwin Cody¹ has said:

Short stories are like pearls; at the very centre of a pearl is a grain of sand about which the pearl material gathered. At the very centre of every short story is some passing idea such as almost anyone might pick. It is hard and practical and alone is not worth very much, though some-

1. Sherwin Cody, Story Writing and Journalism, Chapter IV page 47.

times it is a grain of gold instead of a grain of sand.

A few stories with outstanding themes are:

The Defective by Freeman Tilden

Theme: The world is so full of eccentricity, stupidity, and intolerance that association with the feeble minded may seem an escape.

That Hahnheimer Story by Arthur James Pegler

Theme: Yellow journalism is undignified and unworthy.

The Great God by Mary Heaton Vorse

Theme: Love of luxury and overdress when worshipped, kill the finest elements of peoples' natures.

The point of view of a story represents the author's position. He may decide to tell it in the first person or in the third person. Third person stories are author-narrator or author-all-seeing.

Examples of a first person story are:

Araby by James Joyce

Third person author-narrator

The Killers by Ernest Hemingway

Third person author-omniscient

By the Rod of His Wrath by William Allen White

In many stories a happy mixture of description, narration, and exposition is employed. Usually description is used for the purpose of characterization, setting, and atmosphere. Exposition serves to help the author develop suspense situations. In my detailed analyses I have taken care to specify the approximate portion of description, exposition and dialogue in each story.

A furtherance is a portion of a story, which serves to make the central character more sure of accomplishing his purpose and at the same time gives promise of continuing story interest. A hindrance is a portion of a story which shows the probability of the central character's failing in the attainment of his purpose and also promises continuing story interest.

An incident according to Gallishaw is a meeting which serves to show merely the reaction of the actor to a stimulus. To further specify in the case of incidents I have called those meetings, which serve merely to show the reaction of the actor to a stimulus which helps to reveal the setting of the story, incidents of setting. A meeting without clash which serves to show merely the reaction of the actor to a stimulus for the purpose of carrying forward the narrative I have designated as a narrative incident.

A dramatic interchange is an exchange of speech between two characters or forces which shows intense emotion or action. An episodic interchange is an exchange of speech without clash or marked difference of opinion.

A scene consists of a meeting of two forces, a narrative question, a clash of forces, and a conclusive act. I have adopted Gallishaw's¹ method of analysis of the scene without
I. John Gallishaw, The Only Two Ways to Write a Story,
Section I page 21.

change. I feel that this is the strongest point in his study of the short story.

A cut back is a mere going back to an earlier part of the character's life. The movies have used cut backs for a long time to show portions of what the audience needed to know to understand the show. Authors do the same thing in writing. We may have character cut backs or author cut backs.

The title of the story is simply its name. It is as important that it have a suitable and attractive name as it is that any individual citizen have a neat and respectable appearance when applying for listeners. For after all the title bids for the public to read the story.

By style we mean that very illusive something which after all is the author. Richard Rice¹ makes this analysis of style:

Style cannot be distinguished from matter. Think of a writer's style exactly as you would think of the gestures and manners of an acquaintance----When you read a book there are three things of which you are conscious: (1) Significance of the words which is inseparably bound up with the thought. (2) Look of the words on the printed page. (3) The sound of the words.

Since the artistic value of a story has been treated in Chapter I and also in the Introduction I shall not discuss

(1) Richard Rice Junior, College and the Future, Chapter II pages 45 and 50.

it further at this time.

The next part of this thesis will take up the detailed study of twenty-five stories. A general study will be made of each with specific attention given to some particular phase of a short story.

CHAPTER III BEGINNING

The consideration of the beginning of the short story crowds for a place in the foreground in the study of the artistic value of the short story. The old idea of a good beginning being half of the battle certainly may well be applied to the short story. How many people in this busy throbbing world of ours will take time to read something not interesting at the outset? Beginning is like an actor's initial bow to an audience. We must bear in mind that first impressions invariably last longest.

The beginning just start off with a really interesting situation, which is right to the point. By suggestive language and action the writer must come to the core of the situation at once. The narrative question must be uncovered at the earliest possible moment. The central character's dominant trait, purpose, and whatever of his past is necessary for the well-being of the story should be speedily communicated to the reader. It is wise to begin the story in a

manner characteristic of the story's mood. Poe's, A Descent Into The Maelstrom, is an excellent example of this type of a beginning. Character stories often start with a brief sketch of the main character in some revealing picture. Hergisheimer's, A Thrush in the Hedge, illustrates this.

Many stories start with a lively dialogue through which the reader learns the relations of the characters. Examples are: In the Lobby by Zona Gale; The Man of the Family by Ruth Suckow; Many Waters by Margaret Deland. There is a danger in beginning with a lively dialogue lest the interest later be allowed to lag. Every act as the story progresses to its climax must bring more intense interest. The necessary information must come either before the dialogue or the words of the speakers must be self-explanatory. Whatever the method of beginning it must be true to the story which is to follow.

Authorities in the field of the short story have given careful attention to the matter of beginning. I should like to review with my readers some of their statements.

Professor Mary Burchard Orvis of Indiana University asserts:¹

The beginning of the story is vitally important in getting the reader's attention. It is important artistically

1. Mary Burchard Orvis, Short Story Writing, Chapter XIV page 150.

in that it sets the mood. Structurally it is important in that it introduces the reader to characters and to important situations giving rise to the action.

Stewart Beach¹ analyzes the beginning of the short story in this way:

The beginning:

1. Introduces the chief actor as well as the basic characteristic upon which the story turns.
2. It contains all that is necessary for the reader's understanding of the chief actor.
3. It suggests the theme.
4. It faces the chief actor with a problem.
5. It usually introduces the minor characters.

Manly and Rickert² give this advice:

One good way to begin a story is to begin with extremely matter of fact details and by degrees lead away from them to the incredible. From the opening sentence you must have in mind the climax. It is a good plan to begin without preamble.

One of the most favored methods of beginning is action. Stories must have 'punch' in the beginning. Place and personal description are among the best ways of beginning. Introspection if used as a beginning must have considerable descriptive content. The statement of the theme of the story at the beginning is an old method but seldom good for a mod-

1. Stewart Beach, Short Story Technique, Chapter IV pages 52 and 53.
2. Manly and Rickert, The Writing of English, Chapter VIII page 362.

ern writer.

Now let us pass from a generalized consideration of the beginning to the study of a specific story. For this purpose I have selected Effie Whittlesy by George Ade.

That my reader may clearly vision the artistic value of this story not alone from the standpoint of beginning but in its entirety I shall apply my test of the artistic value of a story. However, in doing so I shall lay especial stress on the analysis of the beginning; for that is the major consideration of this chapter.

Summary of the story:

The story opens by Mrs. Wallace telling her husband about the green country girl that she has succeeded in hiring. The girl is very conscientious in her work and sings "Beulah Land". Mr. Wallace approves of his wife's selection even though he has not seen the girl. When he does see her he recognizes her and she in turn recognizes him. She calls him Ed. They have grown up together as playmates in a little country town. Effie tells Mr. Wallace all about the people in their old home town and also about her own people. Mrs. Wallace is filled with disgust and sends Effie to the kitchen. Mr. Wallace explains to his wife. His wife cannot tolerate Effie's seeming familiarity and a clash ensues, which ends in Mrs. Wallace's declaration that Effie isn't

going to demoralize the household. Mrs. Wallace calls Effie to bring the second course of the dinner. After dinner she issues her edict that Effie will have to go. Mr. Wallace visits with Effie in the kitchen and kindly suggests that she go to her sister's for a visit and when she returns he assures her that he can get her a dozen places to work. The next evening Effie departs by carriage and Wallace sends his best regards to the people back in Brainerd. Mrs. Wallace watches the carriage disappear and says "Thank goodness". Mr. Wallace informs his wife that he has invited Effie to call. A clash ensues, which results in a return of pride in her husband on the part of Mrs. Wallace. She says that she will try to manage Effie's call.

The narrative question of the story is: Can Mrs. Wallace decide to treat Effie as her husband's friend? Mrs. Wallace's purpose is to keep up appearances. The story presents an exceedingly realistic picture of what is going on within many of our modern homes.

The conflicts of the story are between Wallace and his wife, Mrs. Wallace with herself, and Mrs. Wallace with Effie. The unstable situation is the intolerance of Mrs. Wallace of anything that she felt would bemean them socially. The inciting force is Wallace's friendly relationship with

Effie. The denouement consists of her decision to try to treat Effie as her husband's friend. It moves swiftly and closes with her promise, "I will try".

The dominant trait of Mrs. Wallace is that false pride so common to that ridiculous class of people who are over-anxious to appear well.

This is a decision story. Mrs. Wallace makes a decision.

It has a beginning and an ending. Decision stories most commonly do not have a body. The most of the story is beginning. The ending is very short.

George Ade begins this story in a delightful manner. He starts out by having Mrs. Wallace help her husband off with his overcoat and launch immediately into a conversation about the good news she has for him. She has succeeded in getting an agreeable, efficient, and conscientious servant girl from the country. The author presents dramatically on the first page enough to make us know that the story is going to be about Mrs. Wallace's experiences with this girl. The beginning is so charmingly set forth that the reader is not only invited but impelled to go on through and read the rest. It is in its entirety a delightful story.

The author presents that which is intrinsically interesting. He gives us the main characters who are to act, and

a quick effective view of the character of each. Because it is a decision story he cannot introduce his narrative question until late in the story. However, he begins foreshadowing the narrative purpose very early in the story and dramatizes that foreshadowed purpose bit by bit as it progresses to perfection. He renders his summaries in interchanges and dramatizes these charmingly. Ade surely does give us every bit of information necessary. He puts all of this information in dramatic form. This is done by Mr. and Mrs. Wallace clashing over the information and these clashes are dramatically presented.

Graphic Presentation

Beginning

Dramatic Interchange.
Mr. and Mrs. Wallace
clash over the new
hired girl.

General curiosity arouses

Episodic Interchange.
Mr. Wallace and Effie
recognition.

Awkward position presented
which promises interest.

Episodic Interchange.
Mrs. Wallace and Effie.
Mrs. Wallace sends
Effie to the kitchen.

Mrs. Wallace begins to get
a reaction; she promises
to assert herself. Story
promises greater interest.

Narrative Incident.
Effie vanished into
the kitchen.

Interest increased.

Scene.

Mr. and Mrs. Wallace.

Scene narrative question:

Can Mrs. Wallace keep
Effie in her place?

Promise of immediate disaster
nullified.

Clash

Conclusive act: Mrs. W.
says Effie isn't going to
demoralize the household.

Narrative Incident.

Mrs. Wallace calls
Effie in with the
next course.

Curiosity aroused.

Dramatic Interchange.

Mr. Wallace and Effie
village talk.

Disaster impending.

Narrative Incident.

Mrs. Wallace's edict.

Struggle to avert disaster.

Narrative Incident.

Mr. Wallace in the
kitchen.

Disaster probable.

Author Cut Back.

Incident of setting
Mrs. Wallace's social
background.

Disaster imminent.

Scene.

Meeting Wallace and
Effie.

Scene.

Narrative question:

Can Wallace manage
diplomatically?

New beginning possible.

Clash

Conclusive act: Effie
agrees to go.

Dramatic Interchange.

The next evening Effie
and Wallace say good-bye. Disaster seems sure.

Ending

Scene.

Meeting Mr. and Mrs.

Wallace.

Scene-narrative question:

Can Mrs. Wallace decide to treat Effie as her husband's friend?

Clash

Conclusive act: Mrs. W. will try.

Story narrative question:

Can Mrs. Wallace decide to treat Effie as her husband's friend?

Answered, "yes".

The theme of the story - false pride - has a striking human appeal. Many a reader has suffered or seen suffering occasionally by some such false standard.

The story is written in the third person. It is Mrs. Wallace's story.

It is ten per cent description, thirty per cent exposition and sixty per cent dialogue or conversation. It is an interesting story well told and truly realistic. The reader all but lives its scenes. The dialogue is strikingly in character.

Since only the body of any story presents furtherances and hindrances, and this story has no body, it has no furtherances or hindrances. The story has one incident of setting, three narrative incidents, three dramatic interchanges, two episodic interchanges and three scenes. As an example of a scene let us consider the last one. The meeting is between Mr. and Mrs. Wallace. The scene narrative

question is: Can Mrs. Wallace decide to treat Effie as her husband's friend? The clash is verbal and also within Mrs. Wallace. The conclusive act is Mrs. Wallace's, "I'll try."

The ending of the story satisfies the reader's curiosity by showing that Mrs. Wallace has decided to treat Effie as her husband's friend.

The characterization of the story is achieved mainly by the actions of the characters and by their own talk. Not what they say but the way they speak characterizes these characters; especially is this true of Mrs. Wallace.

The title of this story Effie Whittlesy names the bone of contention of the story. It arouses the reader's interest. Names naturally arouse the reader's interest and this one does so especially because it is rather unusual.

The style of the story is so natural that the reader forgets that it has style. It may be characterized as simple and direct.

This story is artistic because it is structurally a perfect decision story and it helps the reader to understand humanity or at least one phase of it. It has the power to make us think. We are better for having read it.

CHAPTER IV. SETTING

Setting consists of the time, place, and conditions

under which the action of the story takes place. One should not think of the setting first. The idea and all the details and events must be developed in the mind if not on paper before a really artistic setting can be made. A story like a painting must have an adequate background. The scene should be portrayed with ease and grace for it has power to make or mar the success of the story. The setting must harmonize with the tone of the story. Some stories need only the briefest setting to give reality to the narrative. Much of setting should be given suggestively.

The story should start out with a statement or suggestion of the idea that is to be paramount and this idea should pervade the story to its very end. Before making characters act in the story, authors often give a vivid impression of the place, surroundings, dress, and general manner of the characters. This is sometimes woven in with the narrative and sometimes placed at the beginning.

Setting often pictures environment about to affect characters or it may emphasize the main character's feeling by contrast. In many ways it gives breadth, depth, significance, and beauty to a story. Setting generally is subordinate to the specific purpose of the story.

The local color artists are masters in the matter of setting. Irving's, Rip Van Winkle; Hawthorne's Howe's Mas-

querade; Poe's Fall of the House of Usher; Mrs. Gerould's The Nature of an Oath; Joyce's Araby; are a few examples of setting well designed.

Mary Wilkins Freeman's The Revolt of Mother; Hamilin Garland's Return of a Private; Dorothy Canfield's Flint and Fire; James W. Linn's The Girl at Dukes, are excellent examples of picture effects in setting. To be specific I quote from the last mentioned story¹:

"Dukes slept in the hot sun-----The railroad toiling over the ruddy desert, crosses a little empty run, which in some seasons holds water from heaven knows where; and at the crossing stands, or crouches, Dukes.-----"

Dukes is a tank, a platform, a little wooden shanty and a name.

By way of summary, let us review a few significant bits of comment on setting by short story authorities:

Stewart Beach² says:

"The setting of a story is the background against which the actors move."

Manley and Rickert³ assert:

"Setting is used in three ways:

- (1) Mere background.
- (2) Explanation of action by helping to interpret characters.
- (3) Part of the machinery of the story."

1. Robert L. Ramsay, Short Stories of America, Chapter XI page 213.

2. Stewart Beach, Short Story Technique, Chapter III page 37.

3. Manly and Rickert, The Writing of English, Chapter VIII page 378.

For a detailed study of setting I have chosen The Cat and the Fiddle by Molly Elliot Seawell.

Summary of the story:

The Black Cat was a favorite resort of the poets and literati just across the street from the Fiddle, which was the police station. The poets liked to watch the disorderlies being marched off to the near by church. Monsieur La Salle posed as proprietor and patron of the poets but Felix Lencir was the actual manager. Felix Lencir, although only a head waiter wrote a really remarkable poem of twenty lines, which the wind snatched out of his window and wafted away. The poem was about a woman that he had seen at the church and whose face he had loved. However, he realized that his station in life did not entitle him to the love of such as she. Raymond D'Artigny was the elected king of the poets. One day there was a forced sale in the neighborhood. Mademoiselle Rene Dupre, a teacher of languages, was the poor victim. Felix and Raymond both went to the sale. Felix saw the girl sitting in her door and realized that she was the girl of his poem and his dreams. He loved her and pitied her; but had no money to help her. Raymond did have money and used it to pay her debt and stop the sale. They carried her things within. Felix saw his own poem pasted in a book of hers; but he forbore to mention it.

Raymond found the poem and struck by its excellence, read it aloud. Later he asked permission to copy it. The girl gave him the book and the poem; for she said that she knew them all by heart. Then she thanked Raymond and promised to pay back the money. Next she thanked those who had helped to carry her things in, especially Felix. Raymond was determined that the unknown author of the poem should be elected the new king of the poets. He was elected; but Felix moved about his duties and kept his secret. He went to the church and saw Mademoiselle Renee there with Raymond a little way off. His heart was strangely chill, but his spirit soared like a bird. He was only a head waiter, but he had seen the lady of his dreams, and he could, if he would, have been king of the poets of all the world.

The narrative question is: Can Felix receive recognition for his poem about the beautiful face of which he dreams? Felix is the central character. His purpose is to produce an artistic creation - an embodiment of his ideal of womanhood. Although he loves Mademoiselle Renee fervently he never hopes to win her. He always realizes the sheer impossibility of it. He succeeds in his purpose of the artistic production. The story created a single impression namely, a deep abiding sympathy for the artistic nature that is thrilled by the zest for accomplishment, yet hampered by

social situation or perhaps daily routine.

This story is chiefly concerned with spiritual truths. It subtly contrasts the final value of truth and beauty in comparison with things more material in character.

The conflicts of the story are within the main character, between Raymond and him, and his surroundings and circumstances. The suspense element of the story is rather significant. The struggle in the story is really a struggle of ideals. It is a struggle of a human soul toward an ideal goal. The unstable situation is the craving of Felix's soul for artistic expression. The inciting force is the dreamlike conception of a beautiful woman's face. The rising action begins with the meeting of Felix with the guests and extends to his view of Raymond and the girl at church. The climax is this meeting. The falling action answers the narrative question. The denouement consists of the poem causing its unknown author to be elected king of the poets. The dominant trait of the hero is a burning desire for accomplishment, satisfaction of a spiritual goal coupled with uncommon timidity and self-depreciation.

This is an accomplishment story. Felix accomplishes his purpose.

It has a beginning, body and ending. The first five pages are the beginning. The next twelve are the body and

the last page is ending. The ending shows that the main character has achieved his purpose.

The story opens with an expository description of the Black Cat. This is a keynote opening. Elements of setting are presented masterfully from the very first of the story. This explains the choice of it for a discussion of setting. Environment, class traits, and character are definitely presented as elements of setting for the story. The opening description prepares the stage and leads on to later incidents. The setting is skillfully handled so as to catch the reader's interest. Examples of this are:

"This grew to be quite a custom at the Fiddle, and it became a part of the show that the drunks and disorderlies should be marched off to the church direct from the Fiddle."

"Equally it became a fashion to change suddenly into great propriety and devoutness while in church."

"Directly across the street was the Fiddle, a name given to the police station in the Latin quarter."

The author's very selection of words helps in his art of setting. For instance: "dirty" and "gentry" indicate an estimate of the place and its people. They help put the reader in the proper attitude of mind. The reader must needs enter the spirit of this irresponsible, non-moral Bohemia as contrasted with the world at large.

Graphic Presentation

Beginning

Incident of Setting
The Black Cat and its patrons

Curiosity aroused

Narrative Incident
Saturday night at the Black Cat

Curiosity stimulated

Narrative Incident
The persons at the Fiddle

Curiosity intensified

Narrative Incident
from the Fiddle to the Church

Curiosity increased

Narrative Incident
The Black Cat made money

Interest aroused

Narrative Incident
Felix Lenoir, head waiter and actual manager of the Black Cat

Interest quickened

Narrative Incident
Felix Lenoir often did not have time to eat

Interest piquant

Scene
Meeting Felix and the face of a beautiful woman
Scene narrative question:

Can Felix succeed in writing a poem about the face?
Clash internal
Conclusive act: His paper was caught up by the wind and scurried away

Narrative question:
Can Felix succeed in gaining recognition for his literary artistry?

Body

Scene

Meeting Auguste, Felix and guests

Scene narrative question: Can

**Felix succeed in ending the riot
and breaking of glasses?**

Hindrance

Clash

Conclusive act; Raymond tells
him that they can't be interrupted

Scene

Meeting: Felix, the poets, and the
broken glass

Scene Narrative Question:

Can Felix collect?

Clash

Conclusive act: He decided to
watch for a time to collect for
the broken glass

Hindrance

Narrative Incident

Felix lived in exaltation
all day over his poem

Furtherance

Narrative Incident

Every one at the Black Cat
was excited over the coming
election of the king of the
poets

Furtherance

Narrative Incident

Felix saw a tall slender bush of
white lilacs, which brought a
dream of a fair pure woman

Furtherance

Cut Back

Episodic incident

Felix recalled his youth

Hindrance

Scene

Meeting: sale, Mademoiselle Rene,
Felix, and Raymond

Scene Narrative Question: Can
Felix feel sympathy for the dis-
posed owner

Furtherance

Clash: mental

Conclusive act: He longed to have
the money to give her back her things

Scene

Meeting: the book, Felix's poem,
the girl, Raymond and the crowd

Scene Narrative Question: Can
the girl allow the poem to be sold? Furtherance

Clash

Conclusive act: she came out
bareheaded and asked for her lit-
tle book

Scene

Meeting: auctioneer, Raymond, the
girl and others

Scene Narrative Question: Can
Raymond pay her debts?

Clash

Conclusive act: "Thank you," she
murmured

Hindrance

Narrative Incident

The crowd left

Furtherance

Narrative Incident

Felix, Raymond, and others
carried back the furniture

Furtherance

Scene

Meeting: Raymond, the girl

Scene Narrative Question:
Will he allow her to pay back the
money?

Clash

Conclusive act: her thanks

Hindrance

Narrative Incident

She thanks Felix for his work

Furtherance

Scene

Meeting: the girl and Raymond

Scene Narrative Question: Can
Felix receive honor for the poem?

Clash

Conclusive act: Raymond promises
to have the author elected king
of the poets

Furtherance

Narrative Incident

They all left and Felix carried
in his heart the soft "thank you" Furtherance

Narrative Incident

They saw her at church after-
wards Furtherance

Narrative Incident

Raymond asked Felix to remember
that he never saw him speak to a
grasshopper Hindrance

Scene

Meeting: the election, Felix
and Raymond Furtherance

Scene Narrative Question: Will
Felix accept the honor of the
election?

Clash

Conclusive act: the unknown
author was elected and Felix
kept his secret Narrative question
answered "yes"

Ending**Narrative Incident**

Felix went to church
Mademoiselle was there-Raymond
was a little way off Reader's curiosity
satisfied
Effect upon main
character

Narrative incident

Felix's heart was strangely
chill, but his spirit soared
like a bird

The story is written in the third person. It is
Felix Lenoir's story.

The story is a little over one half expository de-
scription. The remainder is somewhat equally divided be-
tween dialogue and exposition.

There are ten furtherances and six hindrances. There is one incident of setting. There are sixteen narrative incidents and one cut back and nine scenes. An example of a scene is the first scene in the story. The meeting is between Auguste, Felix and the guests. The scene narrative question is: Can Felix succeed in ending the riot. The clash is with the rioters. The conclusive act is: Raymond's speech in which he declares that they must not be interrupted.

The ending of the story satisfies the reader's curiosity by showing that Felix has achieved his purpose and is exalted in spirit.

The characterization of the story is unusually well done. It is accomplished directly and indirectly by the speakers acts and impressions on others. There are however, some very telling flashes of direct characterization. Lenoir makes us feel Lenoir's superiority.

The title of the story The Cat and the Fiddle is very well chosen for it incites the reader's curiosity and compels him to read.

The style of the story is significant. One finds an odd sprinkling of unmistakable irony or satire. There is a surprising rapid compactness of the picturing, the narrating

and philosophizing. "To him, that sky represented the little scrap of heaven that is found in every human heart", is a sample. The unobtrusive pathos of the story is noteworthy. The language of the story is highly suitable. The word pictures are truly realistic. The author shows a mastery of brevity and concreteness.

This is an artistic story because of its spiritual uplift.

CHAPTER V. POINT OF VIEW

The point of view of a story should have as its purpose to arouse the reader to the pleasurable belief that he is seeing, at first hand, startling and revealing incidents.

Point of view is the telling of a story from some previously determined vantage point. It saves a story from being hopelessly confused by the characters all talking at the same time. Without point of view a story would contain no suspense, no thrilling guesses as to the manner in which the hero might get himself out of the hole; because it would already be explained from the various points of view of the different characters.

A story may be told from the point of view of the main character; the author allseeing or omniscient point of view; and the objective impartial, or third-person point of view.

Stories told in the first person as a rule have the point of view of one of the main participants. Illustrations of stories in first person are:

Ligeia by Edgar Allen Poe
Araby by James Joyce
Under the Knife by H. G. Wells

This method is especially charming because it gives a story greater intimacy and makes it seem more realistic. However, the first person method must be used judiciously for it may make the hero appear a braggart and thus nauseate the reader.

The point of view of one of the observers of the story is often used in detective stories. Examples are:

The Red Headed League by Conan Doyle
The Madonna of the Future by Henry James
Clavis by Annie Trumbull Slosson
The Man and the Mountain by Bret Harte
Spy Rock by Henry Van Dyke

The observer is largely a recorder of what happens.

In the omniscient point of view the writer observes and analyzes the actions, motives and thoughts of his characters. The author is all knowing and all seeing. He penetrates the hearts and minds of his characters. This point of view is often used in character stories. One must know a character's motives in order to understand him thoroughly. Examples of this point of view are:

An Occurrence at Owl Creek Bridge by Ambrose Bierce
The Furnished Room by O. Henry

The third person point of view is most used by modern writers. The author merely observes and records his observations, the character must interpret his own emotion. The reader must interpret from the character's speeches and actions. This is not only commonly used but is indeed effective. Examples are:

By the Morning Boat by Sarah Orne Jewett
The Case of Mr. Helmer by Robert William Chalmers
The Open Window by Charles Caldwell Dobie

A story may have a combination point of view. In third person stories the author may comment on life and also on his characters. Examples are:

The Trimmed Lamp by O. Henry

Edith Mirieles¹ has this to say on point of view:

The point of view in a story is that point, whether in the mind of one of his characters or in space overlooking all his characters, where the writer decides to locate himself; the time scheme is the sequence of scenes and of spaces between the scenes which he decides to use - these definitions are all but self-evident, but they are worth noting for the sake of avoiding even momentary vagueness.

As a specific study of point of view I have chosen

The Last Dive by Carlos Drake.

Summary of the story:

The diver, the greatest diver in the world, stood upon

1. Edith Mirieles, *Writing the Short Story*, Chapter V pages 81 and 82

the platform waiting to dive. All eyes were watching him. Everyone was talking about him. Even children waited expectantly. As the diver stood waiting for the moment of his performance he fought a mental battle. There was a girl back home that he wanted to go back and marry. His purpose came to be to make this last dive and then to go back home to her. She wanted him to change his profession. He got a little nervous standing there, yet when four o'clock came he plunged off. The spectators were spellbound and yet relieved when he came up again. A woman fainted in the crowd. He swung himself awkwardly over the edge of the tank but his hands trembled. The children talked, a farmer called him a "dummed fool". A young girl remarked to her escort that the diver's face looked green. We feel that he will never go home to marry the girl.

The narrative question of this story is: Can the diver make his last dive and then go to marry the girl he loves. The diver is the central character. His main purpose is to make this last dive and go home to the girl of his choice. He is defeated in the main part of his purpose although he does manage to get out of the tank. The story created a single impression that of sympathy for the man who seemed called to a hazardous profession.

The conflicts of the story are within the diver and

with the water. The struggle is mainly mental although the physical struggle of the diving also plays its part. The suspense of the story is intense. The unstable situation is the man awaiting to dive. The inciting force is the arrival of the appointed time. The rising action is the process of developing suspense which leads up to the climax which is apparent as the man swings from the tank. The climax is the place in the story where the woman fainted. The falling action answers the narrative question. The denouement proceeds from the point of the disclosure of the look of the diver which caused a lady in the crowd to faint.

The dominant trait of the hero is faithfulness to the girl he loves as well as to the appointed agreement to dive.

This is an accomplishment story. The diver succeeds in making his dive but he will not marry. He has received serious injury.

It has a beginning, body, and ending. The beginning occupies approximately two thirds of the story. The body occupies about two thirds of the remainder and the remainder or ending consists of a few short paragraphs.

Graphic Presentation

Beginning

Incidents of setting
 Greatest diver in the world Promise of difficulty

Dramatic Interchange
A boy and his mother

Difficulty reiterated

Episodic Interchange
A girl and her father

Suspense increased

Scene

Meeting: diver with his thoughts

Scene Narrative Question:

Can he make this last dive
and then marry?

Clash within

Conclusive act: at four
o'clock he dives

Narrative question:

Can the diver make this
last dive and then
marry

Body

Narrative Incident
The dive

Hindrance

Narrative Incident
Spectators relief

Furtherance

Narrative Incident
As he swung from the
tank his hands trembled

Furtherance

Narrative Incident
A woman fainted

Hindrance

Episodic Interchange
The boy and his mother

Narrative question
answered "no".

Ending

Episodic Interchange
Young girl and escort
Did you notice his face?

Reader is made cer-
tain of the diver's
fate

The story opens with a description of the diver and the place. This provides a setting for the story which follows. The reader's interest is caught and held.

The theme of the story is - the time to quit a hazardous business is now not a little later.

The point of view of the Last Dive is significant. The story is written in the third person. The author tells the story. He goes into the consciousness of the diver and analyzes his thoughts. We see the dramatic effect upon the diver. This story is unique from the standpoint of a story told in the third person. It is highly dramatic caused partly by the author's careful consideration of point of view.

The story is three fourths description and exposition and one fourth dialogue. The story is a gripping one. It stays with the reader to haunt his peace of mind, reminding him to think carefully now before it is too late. The small amount of dialogue which we do find in the story is decidedly in character. The style is straightforward and impressive.

There are two hindrances and two furtherances: There is one in incident of setting, four narrative incidents, one dramatic interchange, three episodic interchanges and one scene. As an example of a scene let us consider the only scene of the story. The meeting is the diver with thoughts. The scene narrative question is: Can he make this last dive and then go home to marry? The clash is within himself. The conclusive act is his proceeding to dive at four o'clock.

The ending of the story is delicately and subtly drawn but it satisfies the reader's curiosity and shows that curi-

osity and shows that the diver is unbalanced.

The characterization of the story is achieved through the revelation of the diver. By thoughts we know him.

The title of the story The Last Dive is well chosen. It attracts interest and does not bring disappointment. It is just what it promises to be.

The style of the story is unusually straightforward and matter of fact. It may be characterized by its unobtrusiveness.

This is an artistic story because it is highly subjective. It makes one think. It broadens the reader's sympathies. It is structurally correct.

CHAPTER VI. NARRATIVE METHOD

The narrative method of modern American short stories is a happy proportion of exposition, dialogue, and description. Exposition is put in to show the writer as drawing the reader aside to explain some situation. Continuous movement in a story is necessary. This is accomplished through narration seasoned with fitting descriptions, necessary explanations and characteristic dialogue.

Charles W. Stebbins¹ says in this connection:
I. Charles W. Stebbins, Progressive Course in English for Secondary Schools, Chapter I of Part II, pages 10, 12 and 14.

Action is the soul of narration. Continued progressive action is necessary from the exciting moment to the end of the story. The reader does not care to turn aside to read descriptions or explanations which do not advance the course of events. Description for its own sake has no place in a narrative. As a means of helping the reader understand the reason for certain things, of giving a setting, and of rendering the action more vivid it is very important. Another accessory of good narration is conversation. The conversation must advance the action.

Narration according to Alfred N. Hitchcock¹ is but a combination of picture and explanation.

The telling of the story is as important as the plot itself; hence the narrative method of telling grows increasingly important. Much judgment and careful planning is necessary. Edith Wharton² commands:

Economize material; put in only what is necessary.

The real artist seeks to shape his living story substance into the most satisfying and beautiful form. This is done by the selection and arrangement of material and by the most appealing presentation of it. Characterization plays no small part in narrative presentation. It will be discussed in detail in another chapter.

Let us study the narrative method of She Walks in Beauty by Fannie Hurst. Incidentally, we shall analyze the story in detail in accordance with the test.

1. Alfred N. Hitchcock, High School English Book, Part II, Course 2 page 127.
2. Edith Wharton, Telling a Short Story, Scribner's Monthly, 77:344-9 April, 1925.

Summary:

Mrs. Samstag and her daughter Alma were living in an appearance of luxury in a high priced hotel. Mr. Samstag had died eight years before and it was at his funeral that Mrs. Samstag contracted the neuralgia, which had led her into the use of drugs in hypodermic injections. Mrs. Samstag was still unusually good looking except when the neuralgia caused ugly bags to form under her eyes. Mr. Latz, a rich comfortable bachelor of forty-four, was enraptured by the charms of Mrs. Samstag and with her friendly aid managed a very passionate and convincing proposal. When Mrs. Samstag told her daughter about it Alma objected saying that it wouldn't be fair - not until she was cured. Mrs. Samstag made arrangements for Alma to live with her and Mr. Latz in their new home so that Alma could take care of her. Mr. and Mrs. Latz both became very happy after their marriage, except for the days when Mrs. Latz was ill and Alma had to shut the husband from the room and minister to her drug-fiend mother. The suffering of the woman was intense. She tried to give up the drug but she was not strong enough and so broke over. Once Alma thought that her mother had given up the drug but she was only to be disillusioned by her mother's stupefied leer. Where she got it was a mystery to Alma. Meanwhile, Alma too had a love affair: young Fried-

lander, a handsome young chap fell passionately in love with Alma and proposed to her. She feeling her duty to her mother was obliged to refuse to marry him even though she loved him dearly. One day Alma's mother was nowhere to be found. This led to a careful examination of the mother's closet. During the search Alma came upon an advertisement which gave a clue as to the whereabouts of the mother. Alma went immediately and overtook her mother just leaving the place. She did not know Alma and it was with difficulty that the girl coaxed her to start home with her. On the way the mother pulled away and was struck by a truck. Louis Letz never seemed to know of the drug and mourned his wife as an idol of his dreams. She had found in his estimation a place with his mother. Friedlander and Alma were at last happily married.

The narrative question is: Can Mrs. Samstag enjoy married life in spite of her drug addiction? Carrie Samstag is the main character. Her purpose is to enjoy a happy married life with Louis Letz. She finds her purpose only partly realized because she fails to rid herself of the drug addiction. The single impression created by the story is a stinging horror of the all too common use of drug hypodermics. The conflicts of the story all centered about this all consuming desire. She fought it herself, Alma fought

it for her, Alma clashed with Letz on account of it. The conflicts of this story are stirringly dramatic. The reader feels spell bound as he is caught and carried through the swift horror of its pages. The picture of the hell of the drug addict is deeply planted in the reader's mind. He can see the writhing muscles taunt with gnawing desire. The inciting force is the proposal of Lois Letz. The unstable situation is the low ebb of Mrs. Samstag's finances backed by her false pride in living up to the standard set by her first husband. The suspense gradually increases until the death of Carrie Letz. This increasing suspense is the rising action. The climax is where Alma discovers her mother leering in the street. The falling action consists of the mother's death and answers the narrative question. The denouement consists of the funeral, memories and Alma's final happiness with Friedlander.

The dominant trait of Carrie Letz is selfish desire. She has established herself in the position as a dependent child and made her own child responsible for her. Carrie is weak willed and deeply selfish. Added to that she is sardonic and untruthful. Her married life with Lois was founded on a lie. For at his proposal she made pretense of being selfrighteously truthful and at that very moment withheld the information regarding the true cause of her dependence

upon Alma. In her heart of hearts she surely must have known that no happiness could long endure on such a foundation. Yet because she desired luxury she duped the man who truly loved her. There is a lot of food for thought between the lines of this story. This is perhaps the reason why She Walks in Beauty is the most frequently mentioned of Fannie Hurst's stories.

This is an accomplishment story. Carrie Lutz fails to accomplish her purpose. It might also be denominated as a character story. Fannie Hurst says in her own introduction that the character came to her mind first and then she built a story situation around the character. The author surely achieved her purpose of making this a character story. Carrie Lutz is so real to her reader that he almost shudders at her bewitching presence. Unusual beauty cloaking deep rooted selfishness and desires are all so realistically united in Carrie Lutz that the reader feels her presence.

The story has a beginning, a body, and an ending. The first eight pages are introduction; the next twenty-nine are body; and the last is ending. The ending shows Carrie's purpose defeated but it also shows Louis happy in a memory and Alma clasped to the bosom of Friedlander.

Graphic Presentation

Beginning

Incident of Setting
The author presents a hotel

Narrative interest
awakened

Incident of Setting
Mrs. Samstag, the principal
character presented

Interest increased

Incident of Setting
Mr. Latz presented

Curiosity aroused

Episodic Interchange
Mr. Latz and Mrs. Samstag;
they chat about Mrs. Grouaner

Interest intensified

Scene

Meeting: Mr. Latz and Mrs.
Samstag

Scene Narrative Question: Can
Mrs. Samstag manage to help Latz
propose to her?

Clash

Conclusive Act: he proposes

Narrative question: Can
Mrs. Samstag enjoy mar-
ried life in spite of
her drug addiction?

Body

Scene

Meeting Mr. Latz and Mrs. Sam-
stag

Scene Narrative Question: Can
she get his consent for Alma to
live with them?

Clash

Conclusive Act: "Why Carrie have
your baby to your hearts content."

Furtherance

Scene

Meeting: Mrs. Samstag and Alma

Scene Narrative Question: Can
she win Alma's approval?

Clash

Conclusive Act: Alma's approval Hindrance

Dramatic Interchange
 Alma and Mrs. Samstag **Furtherance**
 Mrs. tells Alma of Fried-
 lauder's love
 Alma renews her vow never to
 leave her mother

Scene
 Meeting: Mrs. Samstag and her
 desire
 Scene Narrative Question: Can she
 keep her promise to Alma not to
 take any more dope? **Furtherance**
 Clash
 Conclusive Act: She went back
 to bed without the drug and
 slept

Narrative Incident
 Louis Lets's roses on her cover-
 lid **Furtherance**

Narrative Incident
 The marriage of Carrie and Louis **Furtherance**

Narrative Incident
 First few months of their
 married life. Alma believed
 her mother cured **Furtherance**

Scene
 Meeting: Alma and Louis
 Scene Narrative Question: Can
 Louis induce Alma to allow him
 to sit with his wife during her
 illness?
 Clash
 Conclusive Act: he trotted off
 down the hotel corridor **Hindrance**

Scene
 Meeting: Alma, her mother and desire
 Scene Narrative Question: Can
 Alma save her from desire?
 Clash
 Conclusive Act: "You saved me
 baby". **Furtherance**

Narrative Incident

The next months were a miracle of quiet home life Furtherance

Narrative Incident

Alma almost tiptoed through these months as she felt Louis' disapproval Hindrance

Episodic Interchange

Alma, Louis, and Carrie. Louis shows his annoyance at having Alm always with them Hindrance

Scene

Meeting: Alma, Leo, Carrie, and Louis

Scene Narrative Question: Can Alma manage to keep Leo at arms length any longer?

Clash

Conclusive Act: Please go Leo Furtherance

Narrative Incident

Alma bounded from bed to find her mother snickering before a long mirror in the bathroom with a new grave in her arm Hindrance

Narrative Incident

Louis did not know of the drug but only that Carrie was worse Furtherance

Narrative Incident

Louis forced his way into the room. Carrie screamed; he apologized next day with a wrist watch Furtherance

Scene

Meeting: Alma and Louis

Scene Narrative Question: Can Alma manage to placate Louis' wrath at not being allowed in his wife's room?

Clash

Conclusive Act: He was placated and a little sorry Furtherance

Narrative Incident

The thing that puzzled Alma is where her mother got the stuff

Hindrance

Episodic Interchange

Alma and Louis

Alma dismissed the cab driver whom she suspected of bringing the drug

Hindrance

Dramatic Interchange

Alma and her mother

"Wouldn't you like to know where"?

And to Alma's horror she slapped her

Hindrance

Scene

Meeting: Alma and her mother

Scene Narrative Question: Can

Alma find where her mother has gone

Clash

Conclusive Act: finding of newspaper clipping

Hindrance

Scene

Meeting: Alma and her mother

Scene Narrative Question: Can

Alma manage to get her mother home?

Clash

Conclusive Act: the mother jerked away and was killed in the traffic

Hindrance

Narrative question answered "no".

Ending

Narrative Incident

Louis was proud in his grief

Reader's curiosity fully satisfied

Episodic Interchange

Louis declares that the memory of Carrie is great

Dramatic Interchange

Lee and Alma are bound together in the time of grief

The beginning of this story is not especially noteworthy. The author makes us acquainted with the necessary setting for the story in a leisurely matter of fact sort of way. However, once the reader is through the first half page interest and curiosity begin to pick up. Soon things begin to happen and the story becomes vital. The theme of the story-beauty to cloak selfish desires - is an extremely interesting one. Life is filled with so many such pretty faces that every reader recognizes the type. Knowledge gives appreciation. The author is rather slow in presenting the narrative question. However, her treatment is effective. Carrie's purpose is well dramatized.

The story is written in the third person. The author is omniscient and understands the feelings of the characters. The reader's narrative interest lies with Carrie. He is anxious to see if Carrie can pull off from the rocks and save her final wreck.

The story is approximately one third dialogue, one sixth description and one half exposition. The style at the first of the story is somewhat cumbersome and slow moving but as the interest increases the movement is intensified and it becomes exceedingly dramatic. Fannie Hurst does not employ new words and her sentences are inclined to be terse. There is a remarkable quality in the descriptions of

this story. The descriptions are in the form of vivid word picturing, sentences and phrases. The following are illustrations:

"He liked their taper and rosy pointedness, those fingers, and the dry, neat way they had of slipping in between the threads.

There were little dark areas beneath them like smeared charcoal and unrelenting eases that threatened to become pouchy.

Examples of descriptive phrases are:

Baging neuralgic fires; crackling and blazing nerves; somewhat cryptic a, othegn; pletoric red; he interpolated widely eloquent of posture; rigid paller; a bang of a little pistol shot was back somewhere; nervousness began to roll over her in waves, locking her throat and curling her toes and her fingers, and her tongue up dry against the roof of her mouth.

There are twelve furtherances and nine hindrances.

The story moves from furtherance to hindrance much as an ocean liner pitches from wave to wave. The whole is highly dramatic.

There are three incidents of setting, ten narrative incidents, three dramatic interchanges, and ten scenes. As an example of a scene let us consider the scene in which Carrie announces her betrothal to Alma. The meeting is between Alma and Carrie. The scene narrative question is: Can Carrie win Alma's approval? The clash is fast and furious - a regular verbal battle and the conclusive act is Alma's goodnight kiss.

The ending of the story not only gives us to understand that Carrie has failed in her purpose but it shows the effect upon the other principal actors of the story. Lutz is left with a beautiful memory and Alma is borne into her lover's arms. The reader is fully satisfied.

The characterization of this story is achieved by actions and between the lines. It is not so much what the characters say that shows their character as what they leave unsaid.

This is an exceedingly attractive title. She Walks in Beauty. It tempts the reader to read. It fits the story well as it foreshadows the exquisite subtlety of this story.

The word pictures of this story are unusually good. For example, the hypodermic scars are cleverly named "little graves". The style of the story is beautifully original.

This is an artistic story because it has the power of making the reader think intensely and emerge better for the reflection. The subtlety of the story is its charm.

CHAPTER VII. UNITY OF IMPRESSION

The short story must be limited in its representation of life in order that it may leave a unified impression. It must cover a sequence of events closely bound together by unity of time. It is sometimes necessary for the reader to

know something that has happened earlier in the life of the principal character. In such a case the unity of time may be maintained by a skillful use of cut backs. The unity of the story increases with increased compression. The short story presents but a slice of life dealing with one main crisis of a character's life. Only a story leaving a unified impression can be classed as really artistic. The story then must have a distinctive tone or spirit.

Orvis¹ says this of unity of impression:

The principle of unity is an artistic ideal that cannot under any circumstances be violated. It is absolute. The ideal story for most readers is the one that integrates or pulls together all factors-theme-characters complication, atmosphere.

Steele's outstanding success is due to the fact that he achieves a closely knit unified whole. Edith Wharton achieved this in "Ethan Frome" which is her masterpiece. Single effect is primarily emotional. Suspense is a form of nervous tension and nervous tension is a state of aliveness and interest.

Unity of impression gives a story individuality that makes it live in the mind of the reader. Unity of impression must imply unity of mood from the beginning until the end. Every event and every situation must be colored by the tone of the story. Each word should be placed in the story for some distinctive purpose. The dominant tone or emotion of the story usually emerges in the very beginning. The

1. Mary Burchard Orvis, Short Story Writing, Chapter I page 11.

setting of the story is tremendously important as an aid to unity of impression. Tactful tapping again and again at the same idea or thought is a secret understood by the story artist.

Stories remarkable for their unified impression are:

The House Opposite by Anthony Hope
Brings out the characteristic of people forgetting the romance of younger days.

The Helled Buzzard by Irvin S. Cobb
brings out the characteristic tendency of a guilty conscience to be constantly its own accuser.

The Gay Old Dog by Edna Ferber
brings out the deep seated selfishness on the part of the sisters in contrast to the sacrifice of the brother.

The Amber Gods by Harriet Prescott Spofford
brings out the characteristic of overemphasis on trifles.

King by Edith Wharton
Brings out the tendency of club women to absurd sophistication.

As a specific example of Unity of impression let us turn to a study of the Return of a Private by Hamlin Garland. The entire story has a sympathetic tone which permeates the story, reaches out to the reader and so suffuses his being that he seems indeed to suffer with these brave self-sacrificing soldiers as they returned broken in spirit as well as in body.

Summary:

Ed Smith, a private, with two of his friends is return-

ing from the war. They sleep on a station bench to save the money for their wives and babies back home. They eat hard tack and march desperately homeward. There is no glowing reception for them. Ed Smith hasn't written to his wife that he is on his way home. However, she hears of it and keeps an eye out for him. When he comes down the road she hardly knows him because he has aged so much. The children do not know him at first. But in the end all "wake up" happily and there is a pleasant reunion.

The story has a narrative question or a central character's purpose. It is: Can Ed Smith succeed in getting back to his family and begin again his daily running fight with nature and against the injustice of his fellow-men?

The single impression achieved by the story is a feeling of sympathy and pity for the returning private. The author's purpose undoubtedly was to present the grim reality of the neglect of the soldiers at their home-coming. The forces of hardship, declining health and vitality, age, hardships of war oppose. The sympathetic feeling between the comrades, the dear ones back home and a great determination to get back home help. The conflict is between man and external conditions.

The story opens with an unstable situation. The soldiers are starting home. The inciting force is the approach

to the home locality. The suspense gradually increases as Ed Smith nears his home. The point of the highest interest is where the private and his wife meet and embrace. The rising action begins with Smith's departure for home and ends before his embrace of his wife. The falling action answers the narrative question. The denouement consists of the scene with the children, the milking and the planning for the future.

The dominant trait of the main character is patience. This short story is a narrative drama which produces a single effect.

This story is an accomplishment story because the principal character sets out to accomplish his return to private life. It might also be classed as an emotional story. The emotional appeal to the reader is outstanding.

There is a beginning, body and ending. The beginning of the story ends where the three soldiers leave the restaurant to begin the homeward march. The body ends where Teddy consents to go to his father. The rest of the story up to the last paragraph is the ending. The very last paragraph is the sequel.

Graphic Presentation

Beginning

Incident of Setting	Interest aroused
Train journey to La Crosse	

Episodic Interchange Smith and the youngest private a- bout arrangements for the night	Interest increased
Narrative Incident The night in the station	Sympathy secured
Narrative Incident Private Smith - a pathetic figure	Sympathy heightened
Episodic Interchange Between privates about hard tack	Narrative question: Can the private get home?

Body

Episodic Interchange The departure	Furtherance
Scene Meeting: Smith and the private Scene Narrative Question: Can Smith help the private? Clash Conclusive Act: the private carries his gun	Narrative hindrance
Episodic Interchange Imagings about the home coming	Furtherance
Scene Meeting: The privates Scene Narrative Question: Can the privates manage to get home? Clash Conclusive Act: the good-by	Hindrance
Narrative Incident Thoughts of Billy Tripp	Hindrance
Narrative Incident Smith plodding on	Furtherance
Narrative Incident Mrs. Smith on the farm	Furtherance

Cut Back - Author
Narrative Incident
A few years before

Hindrance

Cut Back - Author
Narrative Incident
Three years before

Hindrance

Cut Back - Author
Six weeks before

Hindrance

Scene

Meeting: Mrs. Smith and her
neighbors

Scene Narrative Question: Can
Mrs. Smith retain her hopefulness?

Clash

Conclusive Act: She shows her
confidence

Furtherance

Episodic Interchange

Widow Gray and Mrs. Smith

Hindrance

Episodic Interchange

Widow Gray, Bill Gray and
Mrs. Smith

Hindrance

Scene

Meeting: Mrs. Smith and the Grays

Scene Narrative Question: Can the
Grays discourage her?

Clash

Conclusive Act: She almost gives
up hope

Hindrance

Scene

Meeting: Mrs. Gray and Mrs. Smith
and the tea

Scene Narrative Question: Can
she believe in the tea fortunes?

Clash

Conclusive Act: Mrs. Smith expects
her husband

Furtherance

Episodic Interchange

The meeting of the Smith's

Narrative question
answered "yes".

Furtherance

Scene
 Meeting: Smith and his small son
 Scene Narrative Question: Can
 Smith get the baby to come to him?
 Clash
 Conclusive Act: Teddy crept up to
 his father

Furtherance

Ending

Episodic Interchange
 Mr. and Mrs. Smith

Reader's curiosity
satisfied

Narrative Incident
 The mystic hour

Narrative Incident
 The common soldier had returned

Ironic significance

There is a beginning in this story, which catches the reader's interest almost immediately. Hamlin Garland presents a picture - a vivid vibrant picture of a train drawing near La Cross bearing a little group of "vets". The reader can just see those men on that train. The reader can feel the intensity of their home going. So it is that the author presents deftly but speedily the situation which is to be the groundwork of the story. Hamlin Garland captures interest by presenting that which is intrinsically interesting. Everyone sympathizes with a returned soldier. Every reader has some feeling about a home coming. He further achieves narrative interest by presenting the purpose of private Smith to return to his home. We appreciate that purpose fully and sympathetically. The narrative question comes

at the earliest possible moment. The unifying story purpose is interestingly and plausibly introduced. This purpose is dramatized. The "vets" are acting. They are going through the necessary preliminaries of home coming. Garland gives every bit of information necessary.

This story is written in the third person. The author tells the story. He chooses to be author omniscient. However, to us the story always remains Smith's story. It is Smith that we are primarily interested in. The drama of the story is tense because of the author's great care in making the sympathy of the reader remain with Smith.

Haalin Garland maintains a nice balance in his narrative method. There are about two hundred thirty one lines of dialogue out of approximately six hundred lines. The remaining three hundred sixty nine lines are two thirds description and one third exposition. This careful balance saves the story from monotony and increases its charm. For indeed description and exposition when properly handled are very necessary in the presentation of a well rounded story.

There are three distinct cut backs. They are author cut backs. Each presents a different time. They are all necessary for the understanding of the story. The author begins close to the crux of the story and reverts to what has gone before that the reader may appreciate the now of

the story. He uses this method of increasing and maintaining the reader's interest.

Garland has manipulated his furtherances and hindrances with much skill. He has eight furtherances and nine hindrances. These are so arranged as to key up the dramatic pitch of the story.

The story has one incident of setting, seven narrative incidents, eight episodic interchanges, and six scenes.

In the ending made up of the conclusive act and its sequel the author shows the reader that Smith has achieved his purpose and the reader feels that his narrative curiosity is satisfied.

The scene is the most important of the presentation units for upon its skillful development the success of a story largely depends. The scene with the little son who had forgotten his father was one of the most stirring. The first step or meeting occurs with Smith's "Come here my little man; don't you know me?" The clash is Smith's struggle to get the baby to come to him. The struggle of Smith is mostly mental. The conclusive act consists of Teddy creeping to him.

The dialogue in this story does much in the way of characterization. Smith's character is given through implication rather than by direct exposition. Remarkably vivid

impressions of setting, Smith's appearance and motives are given through dialogue. The walking of the bent soldier is a pantomimic action. Smith is portrayed with various conflicting characteristic traits.

The title has human interest appeal.

The style of the story is delightful. It is so natural and flowing that the reader forgets all about style and merely enjoys the picture. The sentences are not involved. The words move steadily and smoothly, each bears the exact burden of meaning intended for it. The dialogue of the characters is very lifelike.

The story leaves the reader with a feeling of sadness. The picture of the broken soldier boys returning to their own poor lot, creeping home unheralded, asking only for their own beloved home - stays long after the reading. It leaves the reader sad but better for the reading. Hearts feel a little keener the sorrow of others. The reader is uplifted into a spiritual realm where brotherly love reigns supreme. The story is artistic.

CHAPTER VIII. DIALOGUE

Dialogue is composed of the speech of the characters of a story. It is used for the purposes of portraying character, making the story vital and attractive. Human be-

ings are essentially social. Man's social nature employs dialogue as one medium of expression. Hence, it is perfectly natural that it should occupy an important place in a short story. Story dialogue should present suggestively, not exactly, a reproduction of real conversation. In describing a character's speech the writer should exercise care to be specific and definite by using exactly the most suitable speech label. The speech label should fit the meaning; at the same time it should not attract undue attention to itself away from the speech. "He said," is sometimes the most appropriate speech label because of its inconspicuousness.

Stewart Beach¹ says this about dialogue:

Dialogue is simple conversation. Dialogue reveals character more vividly than any other form of writing. There is danger of using too much of it. All dialogue should be tested by two questions: (1) Does it reveal character. (2) Does it advance action.

Dialogue is of inestimable value in making a story alive.

Arlo Bates² defines dialogue as follows:

Dialogue has been defined as composition which produces the effect of human talk - as nearly as possible the effect of conversation which is overheard. Variety does not come

1. Stewart Beach, Short Story Technique, pages 110-117 of Chapter VII.

2. Arlo Bates, Talks on Writing English, Series 2 page 213.

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by chance, but by care and finely trained perception of the value of trifles. It is of importance that the exact significance and intensity of the verb employed be taken into account.

These views on dialogue are held by Manly and Rickert:¹

Good dialogue is not a realistic report of real conversation; it is conversation telescoped-one sentence made to serve where a dozen might be used in real life. The secret in dialogue is to find the speeches that are dynamic in the action and characteristic of the speakers and make them as true to life as possible. The chief device for securing naturalness is the elliptical sentence. Illiteracy, slang, and dialect should be suggested only by a touch here and there. To get material for dialogue listen to conversation.

Evelyn May Albright² gives these helpful suggestions:

The ideal dialogue is not only closely relevant, but even indispensable to the situation. It not only reveals the thought or feeling of an individual - it really pushes the action of the piece. Dialogue should be broken up so as not to bore the reader. It must have briskness.

In view of the writer's findings respecting dialogue of modern American stories the following requirements in dialogue are laid down:

1. The dialogue should seem actual talk.
2. The talk should be consistent, individualized and true to type.
3. In character stories the talk should present mood.
4. In dramatic stories it is to be used to present eccentricities.

1. Manly and Rickert, Writing of English, Chapter VIII page 300.

2. Evelyn May Albright, The Short Story, Chapter IX pages 128 to 143.

The general public seems to want dialogue. Even high school students declare against stories scant in conversation. Miss Ada Rice¹ who has made a study of the proportion of dialogue used makes this statement:

Stories which approach nearer the ideal of the art-form of the short story make larger use of conversation.

Of ten of the stories chosen for their artistry and analyzed in this thesis the narrative methods are approximately as follows:

<u>Name of Story</u>	<u>Descrip- tion</u>	<u>Exposi- tion</u>	<u>Dia- logue</u>
The Man of Family	10%	10%	80%
In The Lobby	10%	49%	45%
The Citizen	15%	45%	40%
The Thrush in the Hedge	50%	40%	10%
Many Waters	10%	24%	66%
The Nature of an Oath	18%	18%	70%
All or Nothing	25%	25%	50%
The Municipal Report	30%	30%	40%
Gold Mounted Guns	5%	10%	85%
Foot-Loose	10%	10%	80%

The writer has chosen The Man of the Family by Ruth Suckow as a specific study of dialogue.

1. Ada Rice, Thesis Kansas State Agricultural College, 1912.

Summary:

Gerald Rayburn appeared at Floyd Oberholzer's drug store ready to start to work on the morning of his last school picnic. His father had died and Gerald although still but a boy out of high school felt the responsibility of getting a job and looking after his mother and sisters. Accordingly, he began his work at the drug store with a tense desire to succeed. At the end of the first day he lingered to ask Floyd if he should come back in the morning and was definitely happy to learn that he was wanted. At supper his mother was very good to him and cooked just the things that he wanted. When she gave him the last cookie his baby sister pouted and afterward Gerald felt sorry that he had eaten it. Oddly enough Gerald was bashful and didn't want his mother to make a fuss over him even though he did appreciate her approbation. He went out on the porch to read the evening paper as he had often seen his father do. While he was out there Art Fox, a kind hearted bachelor came up bringing a fine pail of strawberries. Gerald refused to take the berries and told Art that his mother was not at home. Just after Art had gone his mother came to the door and inquired who had been there. She felt a little flush of resentment at her son's presumption. She started to say something to him but was silenced by his, "We can't have him hanging around."

The narrative question of this story is: Can Gerald prove himself the man of the family? Gerald is the central character. His purpose is to take care of his mother and sisters. The story closes just after the reader understands that Gerald is entirely capable of achieving his purpose. There is no doubt left in the reader's mind as to who is the man of the Hayburn household. The story creates a single impression, namely, a desire on the part of the reader to pat Gerald on the back for his good beginning. The conflicts of the story are: within Gerald, between Gerald and other characters, and Gerald with conditions. The unstable situation is the family in need of a provider. The inciting force is the close of school and the father's death. The suspense gradually increases until the reader is satisfied that the son can fill the father's place in looking after the family. The denouement consists of the last few sentences.

Gerald's dominant trait is "grit", a strong will to do in spite of all obstacles.

This is an accomplishment story. Ruth Suckow has Gerald start out to fill the place of the man of the house. He accomplishes his purpose. The author designates her story as one away from actuality. She says that the story is wholly out from the cloth of imagination. However, here is a very

good imagination. It presents a surprisingly life-like situation.

The story has beginning, body, and ending. The beginning covers four and one-half pages; the body eighteen pages; and the ending consists of a few short sentences.

Graphic Presentation

Beginning

Episodic Interchange

Floyd Oberholzer and Gerald

Rayburn. Gerald presents himself for work

Reader's interest aroused

Incident of Setting

Floyd looked around helplessly trying to think what to have the boy do

Reader's interest assured

Episodic Interchange

Floyd and Gerald

Gerald is assigned the job of sweeping

Curiosity aroused concerning Gerald

Episodic Interchange

Floyd and Lois

Floyd asks Lois to come down and set the boy at work in the soda fountain

Curiosity increased

Episodic Interchange

Floyd gives the boy the job of arranging the magazine rack

Interest stimulated

Episodic Interchange

Gerald's next job was learning how the tobacco was marked

Interest carried forward

Episodic Interchange Lois and Floyd Gerald was hard at work	Curiosity heightened
Episodic Interchange Lois shows Gerald about the soda fountain	Sympathy aroused
Interchange of Setting Floyd and Lois about the deplorable condition of the Rayburn's	Narrative question: Can Gerald prove him- self the man of the family

Body

Narrative Incident Lois invites Gerald to go out to the cool pump	Furtherance
Episodic Interchange Louie Grossman and Floyd about the pop	Hindrance
Episodic Interchange Floyd and Louie about the picnic and about Gerald working there	Furtherance
Narrative Incident Noisy truck drove away	Furtherance
Episodic Interchange Lois and Gerald talk about his family and the picnic	Furtherance
Incident of Setting It grew hotter and hotter	Hindrance
Scene Meeting: Lois and Gerald Scene Narrative Question: Can Gerald accept her offer?	Furtherance
Clash Conclusive Act: He does not partake	Furtherance
Episodic Interchange Lois and Gerald about the time of Gerald going to dinner	Furtherance

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Narrative Incident
Lois noticed that Gerald did not seem to catch on rapidly Hindrance

Narrative Incident
Late in the afternoon the picnic trucks came in Hindrance

Scene
Meeting: Gerald and his sister
Scene Narrative Question: Can Gerald exercise authority over his sister?
Clash
Conclusive Act: "Shut up" she whispered Hindrance

Episodic Interchange
Jaunita and her friends Hindrance

Narrative Incident
Jaunita thought to herself that maybe she ought to have saved her money but Gerald has no right to boss her Hindrance

Scene
Meeting: Gerald and Jaunita
Scene Narrative Question: Will Gerald give up trying to direct Jaunita's activities?
Clash
Conclusive Act: I know what I'm talking about Furtherance

Scene
Meeting: The boys
Scene Narrative Question: Can Gerald stand to hear the boys snicker about his own mother and Art Fox?
Clash
Conclusive Act: He looked over the counter Furtherance

Episodic Interchange
The boys to Gerald as they left Hindrance

Episodic Interchange

Gerald and Floyd. Gerald asks if he shall come back in the morning
Floyd tells him to come

Furtherance

Narrative Incident

Gerald left the store and a sense of pride went with him

Furtherance

Cut Back

Episodic Incident

He reviewed the events of the day and of his father's funeral

Furtherance

Narrative Incident

The appearance of the house

Hindrance

Scene

Meeting: Gerald and his mother
Scene Narrative Question: Can he get into the house without her making a fuss over him?

Clash

Conclusive Act: She touched his face; he couldn't avoid that

Hindrance

Scene

Meeting: Family about the supper table

Scene Narrative Question: Can he manage to enjoy his supper

Clash

Conclusive Act: It was over at last

Hindrance

Scene

Meeting: Mother and Betty
Scene Narrative Question: Can Betty convince her mother that the last cooky should have been hers?

Clash

Conclusive Act: Mother said, "You're a nice little helper".

Hindrance

- Narrative Incident**
Jaunita's outraged feelings toward Gerald
Hindrance
- Narrative Incident**
Gerald went out on the back porch to think
Furtherance
- Narrative Incident**
While waiting for Bobby to come out of the house next door he was thinking about Arlene Peddersen
Hindrance
- Cut Back**
Narrative Incident
He remembers the sneaker about Art Fox and turns to see him approaching
Furtherance
- Scene**
Meeting: Gerald and Fox
Scene Narrative Question: Will Gerald accept the berries?
Clash
Conclusive Act: Art Fox leaves
Furtherance
- Scene**
Meeting: Gerald and his mother
Scene Narrative Question: Can Gerald explain to her?
Clash
Conclusive Act: "Well we don't want him around here"
Furtherance
- Narrative Incident**
If his mother couldn't take care of herself he'd do it for her
Furtherance
- Narrative Incident**
Mother ashamed yet proud of her boy
Narrative question answered "yes"
- Ending**
Episodic Incident
She turned and went back to the house alone
Reader satisfied

The beginning of this story is well dramatized. The drama starts at the very outset. The reader is introduced to the characters as they speak. The significance of the story comes to the reader rather slowly but this does not distress the reader at all for he is interested all of the time, by surprisingly life like dialogue. The subjectmatter has a universal appeal and is interestingly presented from the outset. The narrative question is withheld until the reader is somewhat acquainted with the hero. Thus the author cleverly keys up the interest to an exciting pitch.

The story is written in the third person with an easy slide into the impersonal second person, in places. This gives the story an air of informality and thus increases its charm. The story is Gerald's. The reader is ever eagerly concerned about his success. The drama of the story is good. The reader can readily visualize the scenes.

The main body of the story is dialogue. A small amount of exposition and a smaller amount of description is used to bridge the way from one dialogue to the other. The technique of the story is entirely normal.

There are two short cut backs in which Gerald goes back mentally to his father's funeral and his own responsibility. There are seventeen furtherances and fourteen hindrances. They are skillfully arranged so as to give the story chara-

ing drama. There are two incidents of setting, fifteen narrative incidents, one interchange of setting, fifteen episodic interchanges, and nine scenes. As an example of a scene let us consider the last scene. The meeting is between Gerald and his mother. The scene narrative question is: Can Gerald explain to her? The clash is an oral one on her part and partly oral and partly through action or rather repression on his part. The conclusive act is his speech, "Well we don't want him around here."

The ending of the story answers the narrative question thus satisfying the reader's curiosity and leaving an assurance as to the course of Gerald's actions in the future.

The characterization is attained mainly through the drama. It isn't so much what the characters say as it is how they say it and what they don't say that makes the reader know them. Little direct description of the characters is to be found.

The title The Man of Family is especially good for it is interesting in itself. Every reader finds family interest among the most important.

The style of the story is intimate, smooth, and easy flowing almost leisurely in its movements. The dialogue is highly localized and slangified whenever necessary to fit the character speaking.

An example of dialogue which shows character is the following:

"You needn't go running around now, you go home and help mamma."

"You keep still!" She threw her nickel down with a ring on the white counter of the soda fountain. "I guess you aren't my boss yet."

"That's all right, I know what I'm talking about".

Here is an example of dialogue which advances the story:

"I thought I heard somebody. Have they gone? Was anybody here, Gerald?"

"Art Fox." Gerald did not turn around.

"Oh!" His mother seemed a little flustered. "What did he want? Has he gone away?" she asked.

"He brought some of his strawberries".

"Why, Gerald why didn't you call me?"

"'Cause I told him we didn't want 'em. We got some of our own."

"Why, Gerald--"

"Well we don't want him around here," Gerald said roughly.

This is an artistic story for it gives the reader a glimpse into the bigness of a good boy's heart.

CHAPTER IX. PLOTTING OF THE BODY

The plotting of the body deals with the planning or arranging of the body. A successful story is planned just

as carefully as a dressmaker designs a dress, an architect plans a house, or an agrarian plots his fields. The big thing for the author to remember is that the story should increase in suspense until a climax is reached and then decrease more or less gradually according to the story.

Modern stories have a decided tendency toward a hasty denouement. Since the story is but a slice of life-compact, concise and well planned, it is doubly necessary that the author decide upon his framework and his methods of suspense or interest devices and then tap again and again only with increasing vigor until the grand climax is reached.

This body structure is built up by suitable use of incidents, interchanges and scenes. Each presentation unit should pave the way for the one following and thus render its effect more dynamic. This keying of interest is fittingly called suspense. There are various methods of arousing suspense. Implication or suggestion are used advantageously. The author who deals with fundamental human emotions is sure to get suspense. Action in a crisis is another specific for suspense. Suspense hinges on a real problem with a universal appeal.

Stewart Beach¹ of the New York University declares:

1. Stewart Beach, Short Story Writing, Chapter VI pages 87 and 89.

Suspense grows from two roots, contrast and conflict. The latter is the natural complement of the former. Without one the other can hardly be present. Contrast may be defined simply as the differences which exist between persons, between persons and backgrounds - environments or between two backgrounds.

Mary Burchard Orvis¹ Assistant Professor of Journalism Indiana University tells us:

Conflict is the most important single element of the dramatic narrative.

Conflict of duties is the most powerful conflict. It must not only be vital; it should also be cumulative piled up. The plot is the structure upon which the story is built. It carries the theme or main idea.

John Gallishaw² says the following in substance:

A story consists of setting, character, and crises so arranged as to form a pattern or plot. The main situation (something to be accomplished or something to be decided) is a narrative crisis. But in addition to narrative crises are dramatic crises. By developing the promise of difficulty shown in the beginning you show the actor making an attempt to remove or overcome the difficulty. This forms the first scene of the body. The result of that attempt (that is the fifth step of that scene) is a defeat which forms a narrative hindrance to the actor's main purpose. Following this the writer develops the next promise of conflict. The fifth step of the scene forms a defeat or hindrance. The final scene of the body will be the attempt of the actor to avert this disaster, the promise of which was foreshadowed in the beginning. By this method the promise of conflicts which form the dramatic crises of the beginning are developed to form the scenes of the body of the story. The plot interest is played up by playing up the crisis

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1. Mary Burchard Orvis, Short Story Writing, Chapter II page 23.
 2. John Gallishaw, The Only Two Ways to Write a Story, Introduction from pages 17-25.

which is the result of the scene. There is a rather bitter and scornful challenge hurled by one person at another whom he thinks he has placed in a hole. It is "You can't laugh that off". This ought to be the attitude of all observers toward the actor in a story at the end of each scene in the body of the story. The fifth step of each scene should show the character to be in the wrong. Interest is sustained throughout the body of the story by making out of each scene of the story an attempt of the character to achieve his purpose. In the body the author holds the reader's interest by showing a nice alteration of furthering and hindering minor crises. The distinguishing feature of the body is that the character meets the opposing forces or at least one of them and conflict ensues. In the first part of the scene of the body you will ordinarily introduce an attempt of the character to solve his problem or to extricate himself from his dilemma. Two things you must have: clash in the interchanges, and definitely marked resulting crises of hindrance, either narrative or dramatic. The forces of the clashes are:

- (a) Some trait of character in the main actor, at variance with the actor's main purpose.
- (b) Some natural force or some condition of environment, of which the following scene is an excellent example.

Examples of stories which boast a well planned body are:

- Beauty and the Blantons by Struthers Durt
- Taking the Blue Ribbon at the County Fair by Charles Egbert Craddock
- In The Fog by Richard Harding Davis

In The Lobby by Zona Gale is a good example of plotting and presentation. The setting is well developed. The crises are so arranged as to form a pattern or plot. By turning to the graphic presentation the reader can see that Zona Gale used incidents, scenes and interchanges. The skillful giving of effect is very good.

Summary:

Bruce had lost his wife after five years of wedded bliss. He was left with two children Lois and Larry and soon began to realize his insufficiency with them. There were several eligible women to become foster mothers. However, Bruce came to consider two - Lucy Berl (whom he loved for her very duplicity and waywardness) and Anna Wild (whom he realized would make a good mother for his children). He married Anna and his children grew up. Then he began to long for the romance which he thought Lucy might have given him. At last he came to search for her. He found her in company with her husband. Alas he soon saw that after all Anna suited him best. Then he announced to Cory that this whole love thing isn't enough.

The narrative question is: Can Bruce find a suitable mother for his children as well as a wife for himself? Bruce is the central character. His dominant purpose was to look after his children and himself. The story makes a single impression - namely a deep respect for the woman of sterling worth - the non-perishable variety like Anna Wild. The conflicts are mostly internal. The main part of the story is a cut back. The story starts fourteen years later and then goes back and gives these fourteen years in flashes.

The need of a mother for the children is the unstable

situation. The necessity of a decision is the inciting force. The suspense gradually increases until he sees Lucy Sanderson as she is. The rest is denouement.

Bruce's dominant trait is concern for the children.

This is an accomplishment story. Bruce marries the right woman.

There is a beginning, body and ending. The beginning occupies four pages. The ending covers about half of a page and the rest is body.

Graphic Presentation

Beginning

- Episodic Interchange
"This whole love thing isn't enough", said Bruce Interest awakened

- Cut back - Bruce's
Narrative Incident
Fourteen years earlier
and his two children Interest stimulated

- Narrative Incident
Miss Anna Wild noticed the children and reminded Bruce of their evening plans Interest intensified

- Episodic Interchange
Nurse maid, Lorry, Louis and Bruce Interest increased

- Narrative Incident
The whole house had charm but Fanny wasn't there anymore and Bruce was only thirty-six Curiosity aroused

Narrative Incident

Mrs. Beryl, her cousin, Cory would come for tea and they all hated it. Fanny had loved the tea hour and him

Curiosity increased

Scene

Meeting: Bruce, Mrs. Beryl, her cousin, Lucy Beryl and Cory

Scene Narrative Question: Can Bruce love someone who is not Fanny?

Clash

Conclusive Act: He looked at Lucy Beryl and trembled

Narrative question: Can Bruce find a suitable mother for his children and a wife for himself

Body

Scene

Meeting: Lucy, Bruce, Mrs. Beryl and the children

Scene Narrative Question: Can Lucy make a good showing with the children?

Clash

Conclusive Act: "I don't understand children very well, I'm afraid"

Hindrance

Narrative Incident

He stood in his room and looked at the colors of Fanny's choosing

Furtherance

Narrative Incident

He realizes that Lois and Larry need someone to help them

Furtherance

Scene

Meeting: Bruce and Anna

Scene Narrative Question: Can he talk to Anna about his love for Lucy?

Clash

Conclusive Act: He told her

Furtherance

Scene

Meeting: Bruce and Anna

Scene Narrative Question: Can Anna adopt Bruce's children?

Clash

Conclusive Act: He could not let his children go

Furtherance

Scene

Meeting: Week end party, Mrs. Beryl, Lucy, Cory, Anna and Bruce

Scene Narrative Question: Can Bruce decide which will make the best mother for his children

Clash

Conclusive Act: He chose Anna

Furtherance

Narrative Incident

Bruce thinks over his married life of fourteen years to Anna

Hindrance

Scene

Meeting: Bruce, Anna, Lucy

Scene Narrative Question: Can he find Lucy?

Clash

Conclusive Act: Lucy came in with her husband

Hindrance

Scene

Meeting: Bruce, Lucy

Scene Narrative Question: Can Bruce be content to remain Anna's husband after having seen Lucy?

Clash

Conclusive Act: He came back and sat with his party

Narrative question answered "yes"

Ending

Episodic Interchange

Bruce and Cory

"This whole love thing isn't enough"

Reader satisfied

This story is most unusual in its beginning. It starts with a broken interchange and then jumps into a character cut back, which reaches fourteen years back.

The story is written in the third person. The author is omniscient. The reader's interest follows Bruce. The drama of the story is interesting.

There is little description. The story is divided about half and half between exposition and dialogue. The technique is flawless. The main part of the story is a cut back. This is quite out of the ordinary and gives the story a distinctive ring.

There are five furtherances and three hindrances. The story contains six narrative incidents, three episodic interchanges, and seven scenes. The first scene of the story has been used for special study. The meeting takes place with Bruce, Mrs. Beryl, her cousin, Lucy Beryl and Gerry. The scene narrative question is: Can Bruce love someone who is not Fanny? The struggle is internal. The conclusive act is: He looked at Lucy and trembled.

The ending of the story is short and to the point. The title of the story arouses interest because of its very commonplaceness.

The style of the story is smooth, intimate and free. The author's vocabulary fits the most immature reader and

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yet does not offend the scholar. The subtleties of the story are part of the beauty of the style.

This is an artistic story because it lifts the mind into the realm of the spiritual and very subtly points out the imperishable.

CHAPTER X. THE SCENE

Of all presentation units the scene is undoubtedly the most important. It shows a meeting of forces which involves a struggle and results in a "conclusive Act". This is often followed up by the author's showing the effect upon one or both of the forces. Each scene as it closes shows a promise of success or failure of the narrative question. A promise of success is called a furtherance and a promise of failure is known as a hindrance. Stories on a whole show a nice balance of furtherance and hindrance. The arrangement of these furtherances and hindrances is highly important from the point of view of interest or suspense. Each successful scene should pave the way for the next unit of the story. It must promise increasing or at least continuing interest.

Mary Burchard Orvis makes these statements concerning the scene:

The importance of always viewing the short story as a succession of scenes can hardly be overestimated, a plot

1. Mary Burchard Orvis, Short Story Writing, Chapter IV
page 49.

may be based on a single incident or on several. It should consist of a succession of scenes, the selection of the scenes and their order depending on the effect to be produced.

Stewart Beach¹ discusses the scene as follows:

Each time the actors move from one specific background to another we have a new scene. As the body of the story begins each scene displays its minor problem and its minor conflict which give rise to the reader's minor question. Will he manage to circumvent this difficulty which impedes his progress toward the solution of his problem? And just as the reader's major question is answered at the close so the reader's minor questions are answered as the scenes themselves close. Each scene should represent a definite step toward the solution of the chief actor's main problem. Each scene must push the action forward and the interest of the reader will likewise be fixed upon his solution of the main problem of the story.

The Citizen by James Francis Dwyer affords an excellent example for a detailed study of the scene. There are three well developed scenes in this story.

Summary:

The President of the United States was speaking and Ivan and Anna listened with much interest. Indeed, the President was speaking of the man who enriches the country to which he brings his dreams. Ivan and his good wife Anna had just come to America from across the seas. Ivan had been forced to come by a great and glorious dream of freedom which had haunted him like the pillar of cloud by day and the pillar of the fire by night. So in spite of the jeers of

1. Stewart Beach, Short Story Technique, Chapter VI pages 94 - 98.

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neighbors and the days of waiting and of saving, Ivan and Anna started to America urged on by the dream. On the way Ivan performed acts of kindness and encouraged a poor peasant boy with his dream. At another time he protected an apple woman. But finally he and his good wife Anna arrived in America and breathed deeply the joy of the land of the free.

The narrative question of this story is: Can Ivan realize his dream? Ivan is the central character. His purpose is to get to America, the land of justice and freedom, and become a citizen there. Ivan succeeds in accomplishing his purpose after a due season of work, hardship and adventure. The story creates a single impression. It sets up a feeling of appreciation of the privilege of being a citizen of America. The author no doubt intended to make us all realize anew the true meaning of citizenship.

The conflicts of the story were between Ivan and conditions and persons outside himself. There was no conflict within himself. He was true to his dream at all times. The cut back gives the unstable situation. Ivan has had a dream, which will not let him rest. The dream is the inciting force. The suspense gradually increases until at last Ivan and Anna are enjoying the freedom of America. The denouement consists of the final announcement by Ivan that they are citizens.

The dominant trait of Ivan is strength in dealing justice. He is always eager to help another get his rights or at least to save him from abuse.

This is an accomplishment story. Ivan sets out to accomplish his dream of becoming an American citizen and he does so. The story is strikingly patriotic.

There is a beginning, a body, and an ending. The initial page and one-half is part of the body. Then the reader is plunged into the beginning, which occupies approximately six pages ending where Ivan and his wife set out on the journey to America. The body then continues on up to the last two paragraphs of the story. The ending includes these last two paragraphs and show Ivan's dream of citizenship fulfilled.

Graphic Presentation

Body

Episodic Interchange
 President of the United States speaking.
 Ivan's and Anna's reaction

Beginning

Author Cut Back	
Scene	
Meeting: Ivan with circumstances	Main plot crisis apparent
Scene Narrative Question: Can Ivan realize his dreams?	Story narrative question: Can Ivan realize his dream
Clash	
Conclusive Act: They start	

Body

Episodic Interchange Ivan and Anna on journey	Narrative hindrance
Episodic Interchange Ivan and Anna	Narrative hindrance
Scene Meeting: The boy, the police, and Ivan Scene Narrative Question: Can Ivan get away from the police? Clash Conclusive Act: Left Bobruisk the next morning	Dramatic hindrance narrative furtherance
Narrative Incident Continuation of the trip	Furtherance
Episodic Interchange Ivan and Anna	Furtherance
Episodic Interchange Ivan and harbormaster	Narrative hindrance
Narrative Incident The trip on the water	Hindrance
Scene Meeting: Apple woman, Ivan, Crow Scene Narrative Question: Can Ivan protect the apple woman? Clash Conclusive Act: Ivan protects apple woman on deck	Hindrance
Narrative Incident A cop shows Ivan and Anna consideration	Furtherance
Episodic Interchange Ivan and Anna about President's speech	Narrative question answered "yes"

Ending

Narrative Incident Their patriotism	Reader satisfied
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This story is very striking in its beginning. It starts off near the end of the story and then flashes back to the story itself. This assures the reader's interest. The theme of the story-citizenship-is intrinsically interesting. The author was wise in his selection of material of universal appeal. The narrative question comes early in the story. We appreciate Ivan's purpose. It is well dramatized.

The story is written in the third person. The author becomes omniscient and tells the story. Our interest however, always lies with Ivan. For us it is Ivan's story. The drama of the story is a healthy robust type. It resembles the strong muscles of the hero Ivan.

There is not much description in the story and the exposition and dialogue are quite equally divided. The story is far from monotonous. Its technique is so perfect that we forget that it is a story; we seem to have lived it.

The main part of the story is one long cut back. It is an author cut back. The author starts to tell his story and then skips back to the days of Ivan in the old country. This is a clever device for securing the reader's interest.

The furtherances and hindrances are equally balanced and they are carefully arranged so as to heighten the drama of the story.

The story is developed by means of incidents, interchanges, and scenes. There are four narrative incidents, six episodic interchanges, and three scenes. The incidents represent merely a reaction to a stimulus. The interchanges represent the meeting of two forces without clash. The scenes, of which there are three, all have a meeting, a scene narrative question, a clash, and a conclusive act. For purposes of analysis let us consider the scene of the apple woman. The meeting consists of the array of forces, the officers of the crew, the apple woman and Ivan. The poor little old apple woman started to climb up the ship and the crew began to turn the hose upon her. The scene narrative question is: Can Ivan protect the apple woman? Ivan and the officers clashed in a physical way and Ivan succeeded in protecting the woman. The conclusive act was Ivan helping the woman to safety.

In the ending of this story Ivan has achieved his purpose. The reader's curiosity is fully satisfied.

The characterization in this story is accomplished more by the deeds of the characters than by their words. This author must have believed the age-old maxim: "Actions speak louder than words".

The title of the story is a good one because it has human interest appeal.

The style of the story is good. It is so entirely natural that the reader forgets to scrutinize the language of the interesting speakers.

This is an artistic story by virtue of its spiritual uplift.

CHAPTER XI. CUT BACK

A cut back is a clever means of enabling an author to go back and give material which seems to be necessary for the reader's proper understanding of the story. Some cut backs are shown to take place in the mind of a character and some take place in the author's mind.

Examples of stories showing character cut backs are:

City Folks by Thyra Santer Winslow
Solitude by Ben Ames Williams
The Good Provider by Fannie Hurst

Examples of author cut backs are:

Bread by Joseph Hergeshelmer
The Bee-Tree by Caroline Matilda Stansbury
Twin Love by Bayard Taylor
The Mourning Veil by Harriet Beecher Stowe

An Occurrence at Owl Creek Bridge by Ambrose Bierce is a very good example of a cut back. The author begins close to the catastrophe and cuts back to what has gone before that the reader may understand the story. The dramatic effect is marvelous. The cut back is a means of capturing and

securing the reader's interest which has proven very effective.

Summary:

Peyton Farquhar stood on a railroad bridge looking down into the swift water and waiting to be hanged. All was in readiness - the captain, the sentinels and all. Peyton Farquhar was about thirty-five years old dressed as a gentleman except that his neck was in the hemp. He closed his eyes and tried to think of his family. His watch ticked like a great blacksmith's hammer upon the anvil. He saw the water below and thought that he might swim away in it. He thanked God that his home was still safe. The captain nodded to the sergeant. Then the author cuts back to a previous evening when a gray clad soldier rode up and asked for a drink. While Mrs. Farquhar was getting the water the Southerner told Farquhar about the Yankees repairing the railroads and about the commandant declaring that any civilian caught tampering with the bridge would be hanged. The soldier reflected that the bridge would burn like tow. An hour later a Federal scout was seen. Then the author goes back to the man in the hemp. Mentally, he passed through a host of experiences and even escaped. Just as he came safely to his wife, in this mental conjecture, there was a blinding white haze all about him and Farquhar was dead. His body with a broken neck, swung beneath Owl Creek Bridge.

The narrative question of the story is: Can Farquhar throw off the noose and escape? Farquhar is the principal character and his dominant trait is love for his wife and family. His purpose is to be with her. This is a stream of consciousness story marvelously presented. The reader lives through the mental life of the hero which covered but the span of a few seconds yet was as inclusive and intensely more realistic than a week of physical existence.

The conflicts of the story are mental and all within Farquhar's mind. They take place in the seconds that he spends in the hemp. The suspense gradually increases until Farquhar is dead. The unstable situation is the hemp about the neck of Farquhar. The inciting force is the commanding officer. The rising action consists of the mental calculations of Farquhar. The climax is his mental escape to his wife. The falling action answers the narrative question. The denouement consists of the few swift words which tell the reader that Farquhar is dead.

This is an accomplishment story but Farquhar does not effect a physical escape although he escapes mentally and is with his wife when the gray haze of a snapped spinal column ends all.

The story has a beginning, body, and ending. The beginning ends just before the cut back begins. The cut back,

which reveals the cause of the hanging, marks the beginning of the body. The body ends just before the blinding light blazes about Farquhar. The ending is swift in its movement.

Graphic Presentation

Beginning

Incident of Setting

A man waiting to be hanged

Impending danger

Narrative Incident

The planks of the bridge drawn from under the man

Danger reiterated

Narrative Incident

Farquhar's attempt to think of his wife

Suspense increased

Narrative Incident

Farquhar thinks of the possibilities of the water below

Narrative question:
Can he throw off the
noose and escape

Body

Cut Back - Author

Incident of Setting

Farquhar interested in the Southern cause

Situation built up
Hindrance

Dramatic Interchange

Southern soldier and Farquhar about the bridge

Furtherance

Narrative Incident

Mrs. Farquhar brought the water

Hindrance

Narrative Incident

Appearance of a Federal scout an hour later

Hindrance

Narrative Incident
Farquhar awakened to conscientious-
ness by pressure at his throat Hindrance

Episodic Interchange
With himself-Mental escape
into the river Hindrance

Scene
Meeting: Mental
Scene Narrative Question: Can he
escape injury?
Clash
Conclusive Act: Refuge in the
cool sand Furtherance

Narrative Incident
Mental arrival at his own home Furtherance

Narrative Incident
Blinding light blazes about him-
darkness and silence Narrative question
answered "no"

Ending

Narrative Incident
Farquhar dead; his body with a
broken neck swung from Owl
Creek bridge Ironic significance

The story opens with an expository description, which is strikingly realistic. The description follows:

A man stood upon a railroad bridge in Northern Alabama looking down into the swift waters twenty feet below. The man's hands were behind his back, the wrists bound with a cord. A rope loosely encircled his neck. Death is a dignitary who, when he comes announced is to be received with formal manifestations of respect, even by those most familiar with him.

Bierce launches his story in a decidedly interesting manner. He seizes upon one of the greatest concerns of mankind-life and death. It has universal appeal. He pictures

the natural mental stream in a crisis. Those readers who have passed through some accident or moment of impending death will understand Farquhar's super-mental activity. The main characters of the story are presented in the very first sentences of the story.

The theme of the story is: though bound in body the mind is yet free to make its way to those it loves.

The story is written in the third person. The author is omniscient. It is Farquhar's story.

The story is mainly description and exposition. There are only a few very short snatches of dialogue. Some of the descriptions are especially good. As for example:

The water, touched to gold by the early sun, the brooding mists under the banks at some distance down the streams, etc. -----

Striking through the thought of his dear ones as a sound he could neither ignore nor understand, a sharp, distinct, metallic percussion like the stroke of a blacksmith's hammer upon the anvil; it had the same ringing quality-----Its recurrence was regular, but as slow as the tolling of a death knell.

There are two incidents of setting, ten narrative incidents, one dramatic interchange, one episodic interchange and one scene. An example of a scene is the one and only scene of the story. The meeting although entirely within the hero's mind concerns itself with the river, himself and the officers. The scene narrative question is: can he es-

escape injury? The struggle is intensely dramatic. The conclusive act is his refuge in the cool sand.

The ending of the story satisfies the reader's curiosity and is peculiarly effective. We know that Farguhar is dead. Yet we know also that his spirit is a separate entity.

The characterization of the story is achieved by thought and action.

The title of the story An Occurrence at Owl Creek Bridge is sufficiently interesting to compel a hearing. It is good also from the standpoint that it names the principal affair of the story.

The style is very good. The words are wonderfully well chosen. The descriptions are marvelous. The composition of the story is truly a finished product.

This story may be ranked as artistic because it carries strong human interest appeal, it awakens an understanding sympathy for those who die martyr to their convictions and its style is superb.

CHAPTER XII. DRAMATIZATION

The short story is essentially a dramatic production. A story is successful in proportion to the quality of its drama. Drama is the magnet which draws readers to a story.

It is dynamic in its very nature. Therefore, it well behooves the short story writer to explore the whys and wherefores of drama.

Drama is produced by action, emotion and thinking properly balanced and intelligently couched in suitable setting and characterization. This is no small task. It requires good common sense, an understanding of human nature, a fund of human sympathy, a sense of humor, a keen imagination, a rare vocabulary, a fund of knowledge of places and situations which will provide material for setting, and a tremendous urge to expression.

Dramatic action involves conflict. Opposing forces meet and clash and finally result in a victory for one or the other. Emotion is the result of feeling. It is a drive to action. We love, we hate, we fear, we thrill with joy; we respond to our emotion in our every act.

Mary Burchard Orvis¹ analyzes drama as follows:

Dramatic conduct involves three stages of action: sensing the situation, thinking about it, and acting. Each must be treated adequately.

Stewart Beach² says this of drama:

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1. Mary Burchard Orvis, *Short Story Writing*, Chapter III page 101.
 2. Stewart Beach, *Short Story Technique*, Chapter VI pages 90-91.

Drama in its most simplified definition is men in conflict. Dramatic action is the moving force of the short story. There are five possibilities.

1. Conflict of man with himself
2. Conflict of man with his background
3. Conflict of man with his situation
4. Conflict of man with man
5. Conflict of man with fate

Every short story is built upon one major conflict and a series of smaller one.

There are numerous examples of stories especially rich in drama. The following belong in that category:

The Middle Toe of the Right Foot by Ambrose Bierce

The Moo Tree by Caroline Matilda Stansbury

Campion by King Learner

The Tenor by H. C. Burner

The Cold Brick by Brand Whitlock

They Grind Exceeding Small by Ben Ames Williams

Shoes by Frances Gilchrist Wood is outstanding in its drama. It opens with a dramatic scene which creates an interesting and convincing illusion of actual life. Two war veterans are out in the jungle, after their many wanderings, with shoes which are hopelessly worn out. They are fighting a struggle between turning native and making their way back to American respectability. The story is intensely dramatic. At the very outset there is ample promise of conflicts with hunger, excruciating want, and danger. There are strong and lasting impressions of Pete, Tom and the jungle. It all seems horribly real to the reader and he is

stirred to the depths with emotional compassion for the soldier boys - broken and worn and without help. The responses of Pete are especially gripping. He seems to realize more thoroughly the government and public neglect of war veterans. As soon as the author presents a situation of such dire want the reader is aware that there must be an accomplishment or a decision forthcoming. Things just can't go on as they are. Each response of Pete and Tom serves to intensify the drama and so it goes on until it reaches a melodramatic pitch and the reader feels like running with Tom to bring Pete back as Pete dashes back into the forest to return to the life of the natives.

Summary:

Two American soldier boys in a Hondurian jungle found themselves without shoes and food. An Indian girl showed an interest in Pete and gave him some food. They started to the port to work for some clothes. They tramped through the jungle and when they emerged asked a Spanish boy about the port and about work. Tom and Pete clashed and Tom accused Pete of wheedling the Indian girl into giving him food. They viewed the port and met some soldiers drilling. It was done so poorly that Tom and Pete felt called upon to show them how to train. They put on a marvelous exhibition; even the leader smiled his appreciation. The two marched

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on and Pete had more trouble with his worn out shoes. He thought of Lola, the only one who seemed to care for him. He decided to go back to the jungle to her. He threw away his shoes and ran back. Tom could not stop him but faced the port alone.

The narrative question is: Can Pete decide to leave Lolo? Pete is the central character. His dominant purpose is to turn native or return to civilization. His present life has become intolerable to him. The story produces a single effect - namely, sympathy for these two miserable soldier boys. The conflicts are almost painfully dramatic.

The distressing conditions in the jungle is the unstable situation. The necessity of immediate action is the inciting force. The suspense gradually increases until Pete breaks for the jungle with Lolo. The denouement is short.

Pete's dominant trait is hunger for love.

This is a decision story. Pete decides to go back to the jungle with Lolo.

There is beginning and ending in this story. The beginning fills the greatest part of the story. The ending fills only a few short paragraphs.

Graphic Presentation

Beginning

Scene

Meeting: Thin faced American and
Peter Eldon

Scene Narrative Question: Can
Pete go barefoot?

Clash

Conclusive Act: He put on his
shoes

Promise of difficulty

Dramatic Interchange
Indian girl and Pete

A deciding factor

Narrative Incident
Pete kissed Lolo

Narrative Incident
Pete and Tom tramp
through the jungle

Difficulty intensified

Episodic Interchange
Tom and the Spanish boy

Hope dispelled

Scene

Meeting: Tom and Pete
Scene Narrative Question: Can
Tom find out about work?
Conclusive Act: I didn't
wheelie Lolo

Disaster threatened

Dramatic Interchange
Tom and Pete as they
contemplate the port

A possible way out

Narrative Incident
The bugle of the uneven drilling

Intensifies the
possible choice

Scene

Meeting: Pete and Tom and the
drilling
Scene Narrative Question: Can Pete
and Tom display better training?

Clash

Conclusive Act: they displayed
their drilled excellence

Possible disaster

Narrative Incident
The fat Hondurian's
appreciation

Further intensifica-
tion of choice

Narrative Incident
Pete and Tom marching on

Dramatic Interchange
Tom and Pete about the drill

Reiteration of choice

Narrative Incident
Pete's trouble with his shoe
and thought of Lolo

Promise of disaster

Scene
Meeting: Pete and Lolo
Scene Narrative Question: Can
Pete leave Lolo and go on with
his shoes in that wretched con-
dition?
Clash
Conclusive Act: Pete throw his
shoes in the water and belted
for the jungle and Lolo

Story narrative ques-
tion: Can Pete leave
Lolo? Narrative
question answered
"no"

Ending

Narrative Incident
Tom called to him but could not
get his back and so he faced
the wharf alone

Ironic sequence

The story opens with a dramatic scene. The beginning
enlists the reader's interest at the very outset.

The story is written in the third person. The author
dramatizes the story. The drama of the story is intense.

The story is about ten per cent description, thirty
per cent exposition and sixty per cent dialogue. The tech-
nique is good.

The story contains seven narrative incidents, one epi-

edie interchange, three dramatic interchanges, and four scenes. The first scene of the story affords an excellent study of the scene. The meeting is between the American and Pete. The scene narrative question is: Can Pete go bare-foot? The clash is between the two. The conclusive act is Pete putting on his shoes.

The ending of the story is short. It satisfies fully the reader's curiosity.

The style of the story is natural and flowing.

This is an artistic story from the point of view of human interest and of finished story structure.

CHAPTER XIII. EMOTIONAL EFFECT

Emotion is a mental agitation or stirred up state of consciousness. It has a peculiar power to compel and modify behavior. It appears as various forms of expression or behavior. Few of us would enjoy life if all emotion were dispensed with. For our emotions minister to our enjoyment. Without sympathy, love, and appreciation life would be very drab. Our own emotions help us to understand the emotions of those around us. Lovable traits exist in every one and may be found by those who search. Injustice exists on every hand and calls forth our wrath which moves us to right the wrong. Evils are to be hated and suppressed. We understand

human life and activities about us in proportion to our understanding of emotions. The short story affords not only a vicarious experience of the emotions of the author but also the interpretation of emotional depths and outcomes by master artists. The language of the emotions is more easily interpreted than that of our reason. All people understand the smile, the cry, the frown, the caress. That explains the fact that the story with emotional effect draws to itself a goodly audience.

On the other hand emotion is dynamic and is our strongest drive to action and achievement. Love has reformed the vilest, hatred has changed the map of nations; fear has made beasts of men. Emotions grip lives with overpowering strength and urge men to do and dare. It is very necessary that all understand this power that it may be rightly controlled. The short story has this as one of its great missions.

Since emotion is a stirred up state of consciousness it must be shown in the story either directly by the speaker's actions, words, and facial and bodily expressions or indirectly by the effect which the speaker produces upon the other characters of the story. Seldom is emotional effect effectively produced by the author merely stating the effect he wishes to develop. However, setting and atmos-

phere play an important role in emotional effect. The choice of words and style along with a host of indefinable niceties all have a place in producing emotional effect.

Edith Mirrielees¹ gives this illuminating comment on emotional effect:

Effect must be the sum of causes plus impetus.-----
Most stories and all significant stories accomplish two things. They picture certain individual lives and shadow forth something larger than those lives, some general conception of human existence, some outline of great events. In Kipling The Man Who Was, the shadow wavering many times larger than life size, back of the individual actors is that of empires busy with strategy of war.

Repetition is the means by which a writer forces on the reader the importance of what he is saying.

Mary Burchard Orvis² says this:

Repetition of the conflict intensifies the emotional effect.-----In a dramatic climax the emotional effect is enormously intensified by condense dialogue; words interfere.

Many of the stories read for this study have been found rich in emotional appeal. The following are significant:

Dunelight by Edwina Stanton Babcock
Flint and Fire by Dorothy Canfield
The Case of Mr. Holmer by R. W. Chambers
The Shade of the Tree by Wilbur Daniel Steele
The Man of the Lamp by Thomas Burke
By the Rod of his Path by William Allen White
Twin Love by Bayard Taylor
The Great God by Mary Newton Vorse
Simply Sugar Pie by Barry Benefield

1. Edith Mirrielees, Writing the Short Story, Chapter III page 40 and Chapter IV page 70.
2. Mary Burchard Orvis, Short Story Writing, Chapter V page 58.

As a specific study of emotional effect let us consider How Does It Feel to Be Free by Maximal Komroff.

Summary:

Joe had served twelve years in the penitentiary and was at last given his freedom. As he left the guard shouted, "How does it feel to be free?" Joe thought much about the answer to this question. At length he reached his home. His wife had been dead a number of years and his children all grown up and married. The children were very good to him - as good as they could possibly be in their now up-to-date way. Yet it all seemed very strange to him. They told him to make himself comfortable and as soon as he was well enough acquainted to be sure of their sincerity he began adjusting his room to suit his needs. He nailed up the door of the spacious closet and drove nails in the walls of the room. He put thin boards under his mattress to make it firmer. He painted the rods on the fire escape black. He raised his cot so that it resembled an upper berth. He was careful to eat little meat and lived on soup and cereal. He found that his room was too large so he put up a heavy curtain dividing the space in half. It even divided the window. He spent his spare time collecting short bits of wire, which he placed in a bottle and kept open on the fire escape. Still he thought of the question: How does it feel

to be free? He found the answer when he took his bottle of wire. He broke away the glass of the bottle and had only a rusty packed-together wad of wire-shaped like a bottle.

The narrative question is, "Can Joe adjust himself to the outside world when he is free?" His purpose is to determine how it feels to be free. He succeeds in analyzing the feeling of freedom and understanding the cause of this non-adjustment. But he cannot adjust himself. His life is just like the mass of rusty wires freed from the encasing glass. He is only comfortable in a room resembling a cell. The story creates a single impression - the feeling of a profound necessity of putting the right influences into the battle of life. The reader's feeling is almost that of profoundest awe as this story brings him to realize that the scenes and thoughts of a man make a wall about him which will shape his nature forevermore. The conflicts are mainly within Joe. The unstable situation is Joe's release from prison. The inciting force is the speech of the warden: "How does it feel to be free?" The suspense gradually increases until we see that Joe must needs rig his room up like a cell and live as he lived in prison. The denouement consists of the two closing paragraphs.

The dominant trait of Joe is profound thoughtfulness. He is ever trying to think out his problem.

The story beginning is short, only two paragraphs in length. The ending covers two paragraphs. The rest is the body of the story.

Graphic Presentation

Beginning

Dramatic Interchange

Warden and Joe. As he dismissed Joe he asked "How does it feel to be free?"

Curiosity aroused

Scene

Meeting: Joe and freedom
Scene Narrative Question: How does it feel to be free
Can he decide
Clash
Conclusive Act: Still thinking

Narrative question:
Can the ex-prisoner adjust himself to the outside world when he is freed

Body

Scene

Meeting: Joe and his thoughts
Scene Narrative Question: Can he escape the cylinder of life so like celluloid?
Clash
Conclusive Act: Time makes all things restful

Furtherance

Scene

Meeting: Joe and the outside world
Scene Narrative Question: Can this celluloid cylinder be removed?
Clash
Conclusive Act: Joe stands facing reality

Furtherance

Narrative Incident
Train carried Joe home

Furtherance

Narrative Incident

Joe reached home - his wife was dead; his children are married

Hindrance

Scene

Meeting: Joe and his children
Scene Narrative Question: Can the children make him comfortable?

Clash

Conclusive Act: They are sympathetic

Hindrance

Scene

Meeting: Joe and conditions
Scene Narrative Question: Can Joe make himself comfortable?

Clash

Conclusive Act: When his room was like a cell all seemed cozy

Hindrance

Narrative question answered "no"

Ending**Dramatic Incident**

He collected wires in a bottle, allowed them to rust into a solid mass and then broke away the glass and labeled it free

Reader's curiosity entirely satisfied

The story starts dramatically. The dialogue of Joe and the warden secures the reader's interest at the very outset. The narrative question comes in the second paragraph. Joe's purpose is well dramatized.

The story is written partly in the third person. The author is omniscient. It is Joe's story all the way through.

The story contains some strikingly beautiful descriptions and also some excellent expositions. These are slight-

ly in predominance. The dialogue is not unusual in any way.

There are three furtherances and three hindrances. These are arranged so that the furtherances build up the situation and the hindrances bring about the crux of the story.

The story has one dramatic incident, two narrative incidents, one dramatic interchange, and five scenes. As an example of a scene let us consider the first scene in the body of the story. The meeting is between Joe and his thoughts. The scene narrative question is: Can he escape the cylinder of life so like celluloid? The clash is mental and the conclusive act is the realization that time makes all things restful.

The ending shows the narrative question answered. The man cannot adjust to the world as it is because of his past confinement. The reader's curiosity is entirely satisfied. The ironic significance is effective.

Characterization is achieved through actions and thoughts.

The title is very fitting.

The style is beautiful. The flights of imagery suggested by the author are delightful to the understanding reader. The story has a magic solemnity and grandeur not commonly found.

This is an artistic story. It sweeps the reader off his feet in a gust of imagery and serious realization. The message of the story so subtly disclosed is a monument of grandeur.

The emotional appeal of this story is outstanding. Joe by his every act - his diet of cereal and soup, his nailed up closet door, his hard bed, the black bars of the fire escape - rouses the reader's emotion. The author keeps feeding the reader's emotion throughout the story. It is an emotional masterpiece. Who can read it without being stirred to activity to guard the influences that mould life? This story illustrates emotion as a dynamic force.

CHAPTER XIV. TYPES OF CONFLICT

As we have said before plot is one of the important constituents of a successful short story. According to Royster of the University of North Carolina:

Plot is merely the arrangement and complication of the series of actions that make up the story.

Conflicts of force - real or imaginary - is the corner stone of every plot structure. The forces of conflict may be classified in some definite way. Mr. Pitkin¹ in his book

1. Walter B. Pitkin, How to Write Stories, Chapter XIV page 274.

"How to Write Stories" has achieved a very useful and easily understood system of classification of conflicts. He groups all conflicts under these three heads: man and man; man with environment; and man with himself.

James F. Royster¹ has worked out a careful study of types of conflict as follows:

The conflict may be objective or subjective. In simple words, this means that the conflict represented may arise between one man and another over some object which each one desires; between a man and his surroundings; or between conflicting moral or social forces. Or the conflict may be between the forces or impulses residing within an individual - between his conscience and his inferior impulses; for example, between his sense of honesty and his desire to get rich at any cost.*****The conflict produces a situation in which the character must choose between one or another line of action. After his choice has been made, his way to victory or downfall is clear. This point of choice, the highest pitch of the action, is called the climax of the story. We reach this critical or climatic situation through a series of stages in the action. These steps the story writer selects and arranges in the order which will most vividly involve the character. The short story has but one such situation, but it represents several scenes which produce this situation.

One may find a multitude of examples of various conflicts.

The following are examples of conflict of man with man:

The Smart Aleck by Irvin S. Cobb
Flint and Fire by Dorothy Canfield
According to Code by Irvin S. Cobb
The Judgment of Paris by Leonard Merrick
The Afternoon of a Faun by Edna Ferber

1. James F. Royster, American Short Stories, Introduction page xvii----xxv.

Examples of conflict of man with environment are:

The Man Who Saw Through Heaven by Wilbur Daniel Steele
In the Fog by Richard Harding Davis
Love of Life by Jack London
To Build a Fire by Jack London
The Leopard of The Sea by Henry G. Dwight
Solitude by Ben Ames Williams

These are examples of conflict of man with himself:

The Brown Wallet by Stacy Aumonier
Rain by Somerset Maugham
The Door in The Wall by H. G. Wells
The Belled Buzzard by Irvin S. Cobb
Mother by Sherwood Anderson
Pam's Case by Willa Cather

As a special study of Types of Conflict let us consider
Many Waters by Margaret Wade De Land.

Summary:

Fleming had been a banker in charge of several estates. He had kept back \$3000.00 from the Hammond estate and at length was sued for it. His wife had always believed him the soul of honor. Yet she worried much about the trial. The lawyer consoled her and said that everything would come out right. However, that afternoon after the trial the wife while looking for a poem found a paper which proved that her husband had actually taken the \$3000 from the Hammond estate to pay back \$3000.00 that he had borrowed from another estate. She talked to her husband about it and tried to cause him to pay it back. He was angry, stubborn and resolute by

turns. She thought the thing through and decided that it must be his own voluntary act to save his soul. She could not force him to pay. He finally promised to pay the money taken from the Hammond estate.

The narrative question of the story is: Can Fleming retain his wife's respect? The single impression achieved by this story is the realization of the wife's mission to hold her husband in the path of righteousness. In bringing about this single impression the horrors of crime were pictured. The chief forces were inward. The conflict is that of a man with himself. The wife was moved by a deep and abiding desire for the saving of her husband's immortal soul. The husband was moved by his great desire to retain his wife's respect and love. The strong bond of love and respect between the husband and wife was a helping force. The conflict was between the good and the bad within Fleming. The unstable situation at the outset is the approaching trial. The inciting force is the announcement of the whole thing in the papers and the necessity of telling his wife. The suspense gradually increases until Fleming promises his wife that he will pay back the money. This is the point of the highest interest. The few words which remain are the denouement.

The dominant trait of Fleming is deep regard for his

wife. Deep seated Christianity dominated the daily life of Mrs. Fleming. The story not only produces a single effect but it has all the other elements of the short story.

This is an accomplishment story. Fleming succeeds in doing the right thing and retaining his wife's respect.

There is a beginning, a body, and an ending. The beginning ends soon after Fleming decides to tell his wife of the misfortune. The body ends just as Fleming is making up his mind to pay the money and retain his wife's esteem. The last few words are the ending.

Graphic Presentation

Beginning

Episodic Interchange
Fleming and his lawyer about
the approaching trial

Curiosity aroused

Scene
Meeting: Fleming with realities
Scene Narrative Question: Can
he make up his mind to tell his
wife?

Clash
Conclusive Act: "Now come don't
let Mrs. Fleming take it to heart

Narrative question:
Can Fleming retain
his wife's respect

Body

Fleming's Cut Back
Incident of Setting
He reviews his wife's grandeur and
his married life

Furtherance

Scene

Meeting: Fleming with his thoughts
and his wife

Scene Narrative Question: Can
Fleming tell her?

Clash

Conclusive Act: She came and
knelt beside him

Hindrance

Scene

Meeting: Mrs. Fleming, Mr. Flem-
ing

Scene Narrative Question: Can
Mrs. Fleming support her grief?

Clash

Conclusive Act: "It isn't real
trouble."

Hindrance

Dramatic Interchange

Neighborhood women with Amy

Her neighbor's comfort

Furtherance

Scene

Meeting: Amy Bates and herself

Scene Narrative Question: Can
she conquer her fear?

Clash

Conclusive Act: She kept her
promise

Hindrance

Episodic Interchange

Amy and Bates

Bates suggests a poem which she
promises to look up and read for
him

Furtherance

Narrative Incident

The trial progressed steadily to
a victory for Fleming

Furtherance

Episodic Interchange

Bates and Amy. He begs her to
go with them to eat

She announces the dinner party

Furtherance

Incident of Setting

She goes to the church to thank God

Furtherance

Scene

Meeting: Amy and her thoughts
Scene Narrative Question: Can she think out a solution?

Clash

Conclusive Act: She showed him the book and the figures

Hindrance

Scene

Meeting: Amy and Fleming
Scene Narrative Question: Can she force him to pay back the money?

Clash

Conclusive Act: You must save your own soul

Hindrance

Narrative Incident

Long tiresome afternoon

Furtherance

Ending

Scene

Meeting: Mr. and Mrs. Fleming
Scene Narrative Question: Can Fleming's love for his wife move him to a course of honesty?

Clash

Conclusive Act: "I will pay it back"

Narrative question answered "yes"
Reader satisfied

The beginning of the story is immediately interesting to the reader. It is dramatized and drama is the nearest approach to real life that a writer can give. It presents a matter that is immediately interesting to all. There is no lost energy, the author launches speedily. Each was waiting for the other. The narrative question is introduced early into the story.

The story is written in the third person. The author

is omniscient. It is Fleming's story. Mrs. Fleming is the great mainspring of the story, in her influence upon Fleming. It is his story but without her influence his story would have been decidedly different. Our sympathy remains with Fleming. We want him to make the right choice. Yet we love the good wife for demonstrating the true mission of a wife - that of helping her husband in the paths of righteousness.

Approximately two-thirds of the story is dialogue. The other one third is mainly exposition relieved by a small amount of description.

There is one cut back in the story. It is Fleming's memory of his married life. It is necessary that the reader understand the former relationships between this man and his wife in order to understand the remainder of the story. This cut back serves to increase the reader's interest, for he immediately wants to know how such a wife will react to the revelation that Fleming must make to her.

There are eight furtherances and ten hindrances. The slight predominance of hindrances makes the drama more poignant.

The story is developed by means of incidents, interchanges, and scenes. There are nine scenes; five episodic

interchanges; two dramatic interchanges; two incidents of setting and four narrative incidents.

The ending is a scene which contains the conclusive act. The author makes it clear to the reader that Fleming has realized his purpose. He has retained his wife's respect by consenting to give back the money. The narrative curiosity of the reader is satisfied.

The very last scene of the story is its crowning glory of drama. The meeting is between Mr. and Mrs. Fleming. The scene narrative question is: Can Fleming's love for his wife move him to a course of honesty? The clash is within Fleming. His wife has had her say and has exerted her influences throughout her married life. The conclusive act is Fleming's announcement that he will pay back the money. By this announcement, which his wife knows will be carried out, his wife's love and respect are retained. To her his sin has been most monstrous but she has thought the matter through to its depths and has been most concerned about the immortal soul of Fleming - only love can so separate the sin from the sinner. And it must be love of the finest crystal.

The dialogue in this story does much in the way of characterization but the thinking which takes place in the minds of these characters does infinitely more. Descriptions of personal appearance and motives help to make the charac-

ters more complete.

By choosing the conflict of an immortal soul, in its struggle not to save itself but to save the love of his wife, who is only interested in saving her husband's soul the author assures the reader's interest. The subject is of universal appeal. However, the title Many Waters is rather far fetched. Perhaps Troubled Waters would have been more to the point.

The style of the story is simple and direct. There is no scholarly attempt here. Instead Margaret De Land has told her story just as naturally as I imagine she talked to her close friends. Her grammar and mechanics are without reproach. Her sentence structure is decidedly good.

This is indeed an artistic story. It gives a glimpse into the heart of a truly good woman and exhilarates with the bigness of wifehood. We are our brothers keeper. We each have a silent potent influence. The lesson is subtly portrayed but it is strongly dynamic. The reader experiences a strong spiritual uplift.

CHAPTER XV. PRESENTATION OF CHARACTER

Presentation of character is a peculiarly interesting phase of story writing. It plays an important part in the success of a short story. This, however, is a matter that

takes very careful study. Few writers can fashion immortal characters as did Charles Dickens. Perhaps it is not necessary or even desirable that they should. Yet it is necessary that short story characters be interesting, realistic, active, suited to their places in the story and individual. In each good short story there appears to be at least one character which has many of these qualities.

Characterization is of two kinds namely, direct and indirect. Direct characterization is achieved by exposition, descriptions, and announcements by the author or by other characters. Indirect characterization is the portrayal of a character by his own speech, his actions or by his effect on other characters.

Characterization requires an active imagination seasoned with a deep knowledge of reality. Successful writers have often confessed to building characters about the nucleus formed by a memory of an actual person. There should be no difficulty then in securing characters suitable for all purposes. If a writer is in doubt as to how a character would act under a certain circumstance all that is necessary is for the author to imagine himself in the place of the character and tell how he would act.

Characters need to be suitably named. Just any name won't do. The name must appear to belong to the character

and fit in with his "status quo." Stories vibrant with action require character names in harmony.

Good characterization requires: good judgment on the part of the author, a thorough appreciation and understanding of people, a wide range of experience, and good command of words. The right word in the right place is as necessary as is the right line in the right place in a drawing.

Every story concerns a crucial situation in the life of the main character. The chief actor, his basic characteristic or dominant trait, and the theme are suggested as early as possible.

Jefferson and Peckham¹ assert:

The characters of the world's best stories are common people.

Manly and Rickert² say this of characterization:

The ideal in characterization is that every touch should at the same time further the plot. As in life, action should grow out of character and character should reveal action. It is not necessary to introduce a person with an explanation; let him appear as a character appears on the stage and explain himself as the story progresses by his words and actions, by his look and manner in various circumstances, by his effect on other people, and by the effect of other people on him. Description of personal appearance and direct exposition should be introduced as incidental touches mainly in the form of phrases or subordinate clauses with only here and there a short sentence. They should

1. Jefferson and Peckham, Creative Prose Writing, Chapter XII.

2. Manly and Rickert, Writing of English, Chapter VIII page 374

rarely be used in solid blocks. The one essential in characterization is that the people should seem alive. This depends on (1) Accuracy of writer's observation of details in life that reveal character (2) The degree to which he succeeds in projecting his personality into each of his figures in turn so that the details combine into a unified conception.

Mary Burchard Orvis¹ insists:

The writer must know his characters thoroughly in order to make them real and vivid. He must avoid the wooden or ready made. He must develop his power of observation and must learn to pick out distinctive traits. The habit of keeping a notebook is valuable. Character is best portrayed through action or implication. Conversation must be natural. It must show character or advance the plot. Too many said's is bad but the substitution of inappropriate equivalents is worse.

There are a great number of significant character stories. The following are some of them:

Solid Citizen by McCready Huston
Clavis by Annie Trumbull Slosson
Outcasts of Poker Flat by Bret Harte
The Mission of Jane by Edith Wharton

As a specific study of characterization let us consider The Thrush in the Hedge by Joseph Hergisheimer.

Summary:

Harry Baggs had stolen eighteen dollars from his grandfather to buy an accordin and spent a year in jail for it. As he emerged from jail he found all chances for employment or intercourse with decent company closed to him. His future seemed to be blighted. He fell among tramps, worked in a

1. Mary Burchard Orvis, Short Story Writing, Chapters VII and VIII pages 72, 80, 81.

nursery, and shared his earnings with them. One evening while he was singing to them, French Janin, an old French musician who was blind and ruined by the dope habit, heard Baggs and disclosed to him the secret that he possessed a wonderful voice. Selfishness possessed the Frenchman for a time and so he proposed that Baggs go with him to sing at fairs. However, after the first performance the Frenchman was touched with remorse and did his best to train Baggs for better singing. Baggs was thrilled by the possibility of his voice and goaded on by an intense longing for achievement. One evening he heard a great strain of a grand opera and was determined to learn it. Janin taught it to him and they planned together how Baggs should sing it at a very rich gentleman's house. Janin thought that this gentleman might recognize the worth of Baggs's voice and give him his chance. Janin was to go along to introduce him. When it came time to go Janin hesitated. He didn't know what to say. He feared they would laugh at him. However, the two plodded on until they reached the place. When there Janin pushed Baggs up beside the window and bade him sing. He did so and received hearty applause. Janin commanded him to go on and himself retired into the shadow.

The narrative question of this story is: Can Baggs find the way upward? Baggs is the central character. His

purpose is to find his way upward and he succeeds after a due season of patient struggling. The single impression created by this story is deep abiding sympathy for an unfortunate man's upward struggle between the spirit and the flesh. The spirit is finally victorious. The unstable situation is Baggs' beginning in tramp life. The inciting force is his meeting with French Janin and his realization that after all he does desire to go the upward way. The suspense gradually increases until the reader feels certain that Baggs will win recognition and his voice will have a fair chance. The denouement consists of the final unraveling of the story tangle.

The dominant trait of Baggs is an unusual strength seasoned by perseverance and impelling ambition. His unusual strength ever stood him in good stead and made it possible for him to accomplish his purpose.

This is an accomplishment story. Baggs accomplishes his purpose. It is also a story which shows marvelous characterization. Hence a character story.

The beginning covers three hundred thirty lines or about three pages. The body consists of nine hundred fifteen lines or a little over eight pages. The ending fills only ten lines.

Graphic Presentation

Beginning

Incident of Setting Description of Harry Baggs	Interest aroused
Narrative Incident Baggs discovers an encampment of tramps	Interest increased
Scene Meeting: Baggs with the tramps Scene Narrative Question: Can Baggs succeed in not being dominated by the tramps? Clash Conclusive Act: The tramps decided to let him alone	Curiosity aroused
Episodic Interchange Baggs asks if he may sleep in one of the brownstones	Curiosity stimulated
Narrative Incident He sleeps during the night- it rains in on him	Curiosity increased
Narrative Incident He awoke late and gave a beautifully worded description of the place	Curiosity fed
Dramatic Interchange Meeting: Baggs and Runnel Runnel, one of the tramps begs for a dime to buy dope	Interest increased
Episodic Interchange Baggs and Peebles about work at the nursery	Interest intensified
Scene Meeting: Baggs and nurseryman Scene Narrative Question: Can Baggs succeed in earning money to buy supper? Clash Conclusive Act: He bought things	Interest augmented

Scene

Meeting: Baggs and Peebles
 Scene Narrative Question: Can
 Baggs satisfy Peebles with his
 purchases?

Clash

Conclusive Act: Peebles was at
 last amply appreciative

Interest amplified

Episodic Interchange

Peebles and Dake about begging

Curiosity extended

Narrative Incident

After supper Baggs sang

Scene

Meeting: French Janin and Baggs
 Scene Narrative Question: Can
 Janin succeed in putting Baggs
 on the right road?

Clash

Conclusive Act: A longing awake
 in Baggs

Narrative Question:
 Can Baggs find the
 way upward

Body

Narrative Incident

Baggs imagined himself singing
 to audiences

Furtherance

Narrative Incident

Baggs spent the next day moving
 crated plants at the nursery and
 dreaming of the future

Furtherance

Scene

Meeting: Baggs and Janin
 Scene Narrative Question: Can
 Janin succeed in getting Baggs
 ready to sing at a country fair?

Clash

Conclusive Act: They took in a
 little over two dollars

Furtherance

Narrative Incident

The return and dreary rain

Hindrance

- Scene
Meeting: Janin and Baggs
Scene Narrative Question: Can
Janin make amends for having
blighted an artist's voice?
Clash
Conclusive Act: Harry Baggs was
warm to the ends of his fingers
and said, "That's fine" Furtherance
- Dramatic Interchange
Baggs suddenly becomes very kind
Janin thinks of the weather
injuring the voice of Baggs Furtherance
- Episodic Interchange
Rummel again complains of his pain Hindrance
- Narrative Incident
Baggs imagines great audiences and
applause Furtherance
- Narrative Incident
Baggs goes back to work at the
nursery with visions of the
future always before him Furtherance
- Scene
Meeting: Janin and Baggs
Scene Narrative Question: Can
Baggs get Janin to help him learn
to sing?
Clash
Conclusive Act: They practice Furtherance
- Narrative Incident
Baggs pitied Janin Furtherance
- Narrative Incident - Cut back
Baggs realizes that he has
stolen money thus endangering
his future Hindrance
- Narrative Incident
Baggs enters eagerly upon
his exercises in the morning Furtherance

Scene**Meeting:** Janin and Baggs**Scene Narrative Question:** Will Baggs get Janin's dope from the postoffice?**Clash****Conclusive Act:** The postal clerk handed him the box**Hindrance****Narrative Incident**

As he returned his mood changed and all he asked for his voice was a fair chance

Furtherance**Episodic Interchange****Baggs and Janin**

Janin admits that he is ruined but is determined that Baggs shall go on

Hindrance**Scene****Meeting:** Janin and Baggs**Scene Narrative Question:** Can Janin train him?**Clash****Conclusive Act:** Conviction seized Baggs that nothing could be accomplished here**Hindrance****Narrative Incident**

Baggs hears a strain of a great opera (the thrush in the hedge) and is inspired to go on

Furtherance**Episodic Interchange**

Baggs tells Janin of the great music and Janin promises to teach him

Furtherance**Scene****Meeting:** Baggs, Janin, and tramp**Scene Narrative Question:** Can Baggs make Janin comfortable?**Clash****Conclusive act:** Janin falls asleep with his fingers caught in Bagg's sleeve**Hindrance**

Scene

Meeting: Baggs and Janin

Scene Narrative Question: Can Baggs get Janin to stop his drug and teach him the great music?

Clash

Conclusive Act: At last Baggs could sing it

Furtherance

Scene

Meeting: Janin and Baggs and circumstances

Scene Narrative Question: Can Baggs succeed in singing at the Briton house?

Clash

Conclusive Act: He moved forward a little and sang

Furtherance

Scene

Meeting: Baggs and his hearers

Scene Narrative Question: Can Baggs get the attention of the people?

Clash

Conclusive Act: An unrestrained pater of applause followed; figures advanced

Narrative question answered "yes"

Ending

Scene

Meeting: Janin and Baggs

Scene Narrative Question: Can Janin push Baggs into the limelight and retire in oblivion?

Clash

Conclusive Act: "Go", he breathed and turned and shambled away into the shadow

Reader's curiosity satisfied

The story opens with a masterpiece of description - a word picture, which fixes in the reader's mind the setting for the story and vividly paints in that setting the

principal character. The theme of the story immediately becomes interesting. The beginning of this story is outstanding in its masterly strokes of description.

The story is written in the third person. The author is omniscient and knows the feelings and thoughts of all the characters. He tells the story from that angle. The reader's interest centers in Baggs but extends emotionally to French Janin - the poor drug addict - who was yet human enough to want to see Baggs have his chance.

The story is approximately one half description. This description is so well chosen and exquisitely worded that it provides the real charm of the story and makes it distinctive and outstanding. There is about forty per cent dialogue and ten per cent exposition. The technique of the story is pleasing.

The past life by Baggs is cleverly brought to the reader in two character cut backs. Baggs reproduces from his memory the facts of his theft. He had stolen from his grandfather that he might buy an accordian. Then he had found the accordian lacking in musical properties and had broken it and been sent to spend a year in jail.

There are fifteen furtherances and eight hindrances.

The story has one incident of setting, fifteen narrative incidents, six episodic interchanges, two dramatic

interchanges, and fifteen scenes. As an example of a scene let us consider the very last one. The meeting is between Janin and Baggs. The scene narrative question is: Can Janin push Baggs into the limelight and retire into oblivion? The struggle is within Janin. The conclusive act is Janin pushing Baggs out before the people as he whispered "Go on and never come back". Janin then shambled away into the shadow.

The ending of the story gives the reader to understand that Baggs is going to succeed with his voice. It also gives a hauntingly tragic picture of the poor old drug ridden musician. The ending is like a great painter's masterpiece it stays a vivid picture burnished into our imagination.

The title is good because it excites the reader's interest.

The characterization of this story is its strongest point. We find both direct and indirect characterization. We get the character from his words, speeches, actions and the effect he produces upon the other characters in addition to the author's descriptions of his appearance, thoughts, etc. The author also employs exposition in his characterization. His purpose was undoubtedly to produce living characters and they certainly are immortals. The author specializes in a choice of vivid adjectives. The

following are examples: "siccated hand, communal peace, fluctuating tuition, delicate evening." His descriptions of characters are marvelous. He pictures Baggs as a man of twenty, with a short powerful body and a broad dusty patient face illumined by steady light blue eyes accented by a heavy shapely jaw. His trousers were forlorn, his coat old - he was a tramp. French Janin is pictured as a man with an old incredibly worn skin which clung in dry yellow patches to his skull. His temples were bony caverns. The pits of his eyes were black shadows. He had siccated hands with veins twisted like blue worsted over fleshless tendons. He was selfsacrificing, blind, and a drug addict - a haunting personality.

The style of the story is superb. The movement is stately. It seems to glide onward as only an author with a wonderful command of language could make it glide. The diction is extremely beautiful and very well chosen. A striking example is: breathing stertorbusly.

This is an artistic story because of its perfect structures and the fact that it helps man understand his brother man moved by the motive force of ambition.

CHAPTER XVI. THE PLOT STORY

The plot story is interesting mainly because of its complication. A story plot is in reality a chain of story units gradually working up to a climax and then unravelling to the complete satisfaction of the reader. This so called chain of story units is comprised of incidents, scenes, and interchanges. These are so arranged as to produce rising action or suspense up to the point of highest interest or climax. The main purpose of the beginning is to enlist the reader's interest. The body is so composed of hindrances and furtherances as to hold the reader's interest and at the same time work up to a climax. A hindrance seems to promise defeat of the main character's purpose and a furtherance seems to promise success. As a rule the first body unit is one of hindrance. There is usually a careful balance of hindrances and furtherances. The tendency of today's stories is toward a very short almost abrupt denouement.

In order to produce an artistic plot the author must preserve continuity and undivided attention. Every word in the story must be necessary in the working out of the plot. There must be no superfluous material of any kind. The writer should remember that good plot structure forbids the

use of coincidence to solve the complication. The main character must fight his own battle to success or failure.

There are many many stories which are especially good in plot. Some of these are:

Submarine by Stella Benson
In Tangler by Mary Heaton Vorse
The Christmas Boat by Ellen W. La Motte
Spare Parts by Frank Adams
The Escape of Mr. Trimm by Irvin S. Cobb
The City as a Summer Resort by Peter Finley Dunne

As a specific study of a story with emphasis on plot let us consider The Municipal Report by O. Henry.

Summary:

"I" arrived at Nashville at eight p. m., found a hotel, and soon found myself drinking with a stranger Major Caswell." He possessed one single virtue - he was very smoothly shaven. "I" disliked his company and went hurriedly to bed. In the morning, "I" went out and found an old aristocrat negro cab driver, who was commonly known as Uncle Caesar. "I" hired him to drive me to the abode of Azalea Adair. At the end of the journey when "I" attempted to pay the negro he demanded two dollars. When "I" showed him that "I" knew that his charge was exorbitant he merely asserted that he needed two dollars very much. "I" gave him two one dollar bills, one of which was oddly torn. "I" found Azalea Adair, a woman of fifty, white haired, very frail and

thin. Yet withall she was so exquisite that "I" felt loath to mention the two cents per word. As "I" stood talking there was a knock at the back door. When Azalea Adair came back she seemed as one who has had a load lifted and she insisted that "I" stay for a cup of tea. She rang a bell and a twelve year old negro girl came out. Azalea handed her a dollar bill, which looked exactly like one "I" had given the negro cab driver. She instructed the girl to go to the grocery store to get tea and sugar cakes. No sooner had the girl left the house than "I" heard a scream, which "I" thought was her's and a little later "I" heard the low rumble of a man's voice. Azalea apologized that she would not be able to serve the tea now, but would do it tomorrow. "I" went back to my hotel and lied over the telegraph to my home office saying that A. Adair held out for eight cents. In answer "I" received a telegram instructing me to give it to her. Just before dinner Major Caswell bore down upon me and when he paid for the drinks "I" had the pleasure of seeing my dollar bill for the third time that day. The next day "I" rattled out to Azalea Adair's and after she had signed the contract at eight cents a word, she fainted. "I" yelled to the cab driver to bring a doctor, which he did very expeditiously. "I" learned that this was the wife of the drunkard Caswell and that she was suffering from mal-m-

trition. After the lady recovered "I" advanced fifty dollars to her to bind the bargain and hurried away. "I" came upon a great excitement in the street. Caswell had been murdered. As "I" stood there the hand of the dead man relaxed and a horn button belonging to the old negro cab driver rolled out. "I" put my foot upon it and picked it up unnoticed. Later on my way homeward "I" dropped it from my train window into the Cumberland River."

The story narrative question is: Can "I" succeed in carrying out the order given me and at the same time play a role of human kindness? The single impression is a deep sympathy for Azalea Adair and a feeling of approval for the acts of the "I" of the story. The conflicts are: "I" and conditions, Azalea and her husband, the old negro and Caswell. The clashes are piquant and original.

The unstable situation is the impending business, which "I" must transact with Azalea. The inciting force is the needy condition of Azalea. The point of the highest interest is where "I" gives her the fifty dollars. The denouement is all of the rest of the story. The murder of Caswell and the part that "I" takes in concealing evidences of struggle between the negro and Caswell are the important items in the denouement.

The dominant trait of the main character is a deep sense

of justice. The drama of the story is intense.

"I" succeeds in accomplishing his purpose. The story has all of the essential elements of a short story. It is highly emotional. There is a beginning, body, and ending. The beginning ends where "I" sees the dire need of Azalea. The body ends just after "I" gives Azalea the fifty dollars to fix the bargain. The rest is denouement.

Graphic Presentation

Beginning

Interest of Setting Geography of Nashville	Interest aroused
Narrative Incident The weather at Nashville	Interest stimulated
Narrative Incident The hotel accommodations	Interest further stimulated
Narrative Incident A race riot	Interest piqued
Scene Meeting: I and Major Scene Narrative Question: Can I rid myself of an unpleasant companion? Clash Conclusive Act: I took leave of him	Curiosity aroused
Episodic Interchange Hotel clerk and I about Caswell	Curiosity increased
Narrative Incident Reflections on quietude of Nashville	Curiosity heightened

Narrative Incident
Consideration of my mission

Curiosity intense

Scene

Meeting: Negro cab driver and I
Scene Narrative Question: Can I
get the cab driver to take me to
the home of Azalea?

Clash

Conclusive Act: I gave him two
dollars

Interest intense

Scene

Meeting: Azalea and I
Scene Narrative Question: Can I
succeed in transacting my
business?

Clash

Conclusive Act: I had to leave

Story narrative ques-
tion: Can I succeed
in carrying out the
orders given me and
at the same time play
a role of human kind-
ness

Body

Narrative Incident
My inquiry about Azalea

Hindrance

Episodic Interchange
I engaged Uncle Caesar to
drive me

Furtherance

Episodic Interchange
Telegraph message

Furtherance

Narrative Incident
Major Caswell used the
peculiar dollar for drinks

Hindrance

Narrative Incident
Trip to Azalea's

Furtherance

Scene

Meeting: Azalea and others
Scene Narrative Question: Can I
succeed in helping Azalea?

Clash

Conclusive Act: I advanced fifty
dollars

Narrative question
answered "yes"

Ending

Narrative Incident
Caswell murdered

Reader's curiosity
satisfied

Narrative Incident
I picked up the button

Reader fully
satisfied

Sequel
I dropped the button into the
river

The beginning of the story is rather unusual in as much as it starts with an odd philosophical overture. This proves to be a clever way of catching the reader's attention. As soon as this is secured the author proceeds to give a swift yet accurate setting for the story.

The story is written in the first person. It shows the work of a master craftsman.

The story is approximately forty per cent dialogue and thirty per cent each of description and exposition.

There are two hindrances and three furtherances. These are arranged so as to lead to a dramatic climax.

The story is developed by means of narrative incidents, incidents of setting, episodic interchange and scenes. There is one incident of setting. There are ten episodic incidents, three episodic interchanges and four scenes.

The last scene stands out longest in the reader's mind. The meeting is among "I", Azalea, Dr. Merrimann and Uncle Caesar. The scene narrative question is: Can "I"

succeed in helping Azalea? The struggle to bring her back to consciousness is highly dramatic. The conclusive act is the advancing of the fifty dollars to clinch the bargain.

The actions of the characters are the chief media of characterization. Their actions speak much louder than their words.

The title is good for it arrests the reader's attention and causes him to read the story.

The style of the story is highly artistic. It is piquant and terse, yet finished. The language is pleasing to the reader. The choice of words is particularly good. The sentence structure is perfect.

This is truly an artistic story. It is excellent from the point of view of technique. It possesses an abundance of artistic piquancy. The reader finds it entertaining and at the same time feels a subtle spiritual uplift.

This story possesses unusual strength in its plot structure. Outside of the human interest element, which is a part of all great art, the reader's principal interest lies in the plot. The action rises gradually and effectively from the very beginning to the point where the hero gives Azalea the fifty dollars.

The sequel in which the "clue" to the murder is definitely obliterated cleverly suggests what has happened with-

out stating it in so many words. The conclusion returns to the introduction. In the beginning we find these words:

Fancy a novel about Chicago or Buffalo, let us say, or Nashville, Tennessee. -----In this town there can be no romance. What could happen here?

In the ending we find this sentence: "I wonder what's doing in Buffalo."

The conclusion artistically gives the author's aim in telling the story.

CHAPTER XVII. THE THEME STORY

Theme means a positive declaration of some truth about life. A theme represents a problem or grain of truth about which the rest of the story centers; it is in essence the pearl of the story. It affords a solid foundation upon which to build.

Cambell and Rice¹ in "A Book of Narratives" say in this connection:

Every story which is not the mere exhibition of a quaint character, that is, a character sketch, presents some problem. Every piece of fiction illustrates what the author believes to be the general truth about life.

Charles L. Moore² in an article entitled "Best Short

1. Cambell and Rice, A Book of Narratives, Chapter I page 5.

2. Charles L. Moore, Best Short Stories, Dial 59:133-6

Stories" says:

First of all a short story should be unitary. It is not so much who acts, as what happened that is important. The theme, incident, and setting are therefore the prime requisites.

Themes used in stories should adapt themselves to problems and conditions of everyday life and strike a responsive cord in the hearts of all who read. The theme itself does not need to be original but the development of the story must be. Themes are often based on circumstances and on emotions. The theme is the central thought upon which the author taps again and again. The greatest themes are those which are based on the fundamental passions of life.

Writers often get themes for stories from everyday life by observing those about them. Some themes are gotten from reading and some are picked up from casual conversations. Over worked themes, morbid themes, themes antagonistic to religion, themes showing sympathy for criminal action are all to be barred. The theme must be a worthy one. This is as important as a solid foundation for a house.

Examples of good theme stories are:

Xingu by Edith Wharton

Theme-Pretense eventually brings humiliation.

The Amber Gods by Harriett Prescott Spofford

Theme-Where the treasure is there the heart is.

By The Rod of His Wrath by William Allen White
Theme-Sin brings its own punishment.

The Pearls of Loreto by Gertrude Atherton
Theme-A man will go through almost anything to win the girl he loves.

Ellie's Furnishing by Helen R. Martin
Theme-Unreasonable extravagance in preparing for marriage may cause a good man to change his mind.

As a specific study of theme let us consider The Nature of an Oath by Katherine Fullerton Gerould.

Summary:

Philip Lester had lived a secluded life at least for the last five years. His father Rupert Lester, had seen to it that he live apart from the world. Arthur Lester had died while swimming, at least so the public thought. Rupert and Philip believed that Philip killed him. Rupert had exacted an oath from Philip, an oath, which had resulted in a seclusion worse than imprisonment. Rupert had a terrible fear that Philip might talk with someone. He feared that Philip would break the oath. At length Rupert was brought home dead. Lucille, who had not enjoyed the companionship of her husband Philip for five years - rose to the gravity of the situation and did her best to help Philip in this time of stress. Philip felt a new freedom and yet it seemed empty. He begged Lucille to leave him and enjoy her freedom. Lucille, who all the while had loved him would not hear of

any such thing. She loved him entirely too well to think of her own freedom or happiness. When they talked the thing over she managed to show him the magnitude of her love and her utter belief in him. She knew he had killed Arthur but she also knew that there was a sufficient provocation and she intended to forestall any attempt on Philip's part to give himself up to justice as he felt constrained to do. In the end it was evident that they would live on in a blissful union devoid of the awful strain which had been the result of Philip's oath to his father.

This story analyzes the difference between two kinds of "oaths". Philip was bound to his father by necessity - to save himself from the consequences of a murder. Fear prevented his breaking this oath. Philip does not learn of a higher oath until at the very end of this story. This is the oath of love, which has all the while bound Lucille to him.

The narrative question is: Can Philip and Lucille ever come to enjoy a life devoid of strain? Philip is the central character. His purpose is to remove the awful strain that has fallen upon the family. The strain is eventually removed by the ties of the highest oath humanly possible: that is - love. The story creates a single impression - the feeling of the grandeur of the oath of true love. The story

is a masterpiece in the glory of this single impression. The conflicts are both within Philip and with forces outside of himself. The unstable situation is created by the death of Arthur Lester and the insufferable strain which results. The inciting force is the tightening of the reins of this strain. The suspense gradually increases until after Rupert's death Lucille shows Philip the binding power of the oath of love. The denouement consists of the last scene by which the reader is given to understand that the strain is removed and Philip and Lucille are reunited in the holy bonds of purest love.

The dominant trait of Philip is untiring obedience to the will of another. Throughout his life he has lived unselfishly. It was this too great consideration of the wish of another that led him into the hell of an existence which was ten times worse to him than prison life. To him jail seemed freedom in comparison.

This is an accomplishment story. Philip and Lucille succeed in throwing off the burden of the strained existence.

The story has a beginning, a body, and an ending. The beginning occupies almost three pages. The body covers nearly twenty-one pages and the ending only a fractional part of a page.

Graphic Presentation

Beginning

Incident of Setting
Philip Lester a man of thirty
stood by the gate thinking Interest aroused

Scene
Meeting: Philip Lester and
motorist
Scene Narrative Question: Will
Philip help the motorist?
Clash
Conclusive Act: "I'll telephone
the garage" Curiosity aroused

Episodic Interchange
Philip and Charlotte - He asks
Charlotte to telephone Curiosity stimulated

Narrative Incident
Philip's disgust about dressing
for dinner and daylight saving Interest and curiosity
both at work

Narrative Incident
His father was a rock of a man
without a rock's repose. Lucille
his wife was almost too ex-
quisitely made for beauty Interest and curiosity
both at work

Narrative Incident
The whole bearing seemed to be
decidedly strained Narrative question: Can
Philip and Lucille
ever come to enjoy a
life devoid of this
strain

Body

Scene
Meeting: Rupert Lester, Philip,
and Lucille
Scene Narrative Question: Can Lu-
cille glide smoothly out of the scene?
Clash
Conclusive Act: Some music wait-
ing for her Furtherance

Scene

Meeting: Philip and Rupert

Scene Narrative Question: Can Rupert find out about the man in the road?

Clash

Conclusive Act: "You didn't know him"

Hindrance

Scene

Meeting: Philip and Rupert

Scene Narrative Question: Can Philip prove that his father has no right to suspect his not keeping the oath made five years ago?

Clash

Conclusive Act: "No right"

Furtherance

Cut back in the minds of Philip and Rupert

Scene

Meeting: Philip and Rupert

Scene Narrative Question: Can they stand the torture of the remembered scene?

Clash

Conclusive Act: "This must'nt happen again"

Hindrance

Scene

Meeting: Philip and Rupert

Scene Narrative Question: Can Philip convince Rupert that he is going to keep that oath?

Clash

Conclusive Act: "You've got to trust me"

Furtherance

Scene

Meeting: Philip and Rupert

Scene Narrative Question: Can Philip ease his father's conscience?

Clash

Conclusive Act: "Yes comfort the human soul"

Hindrance

Scene

Meeting: Philip and his wife
 Scene Narrative Question: Can
 Lucille find out what the men were
 talking about?

Clash

Conclusive Act: "Oh a detail that
 came up" Hindrance

Scene

Meeting: Philip and Lucille
 Scene Narrative Question: Can
 they spend a pleasant time together?

Clash

Conclusive Act: "Good night" Furtherance

Narrative Incident

Rupert brought home dead Furtherance

Narrative Incident

Philip's freedom Furtherance

Scene

Meeting: Philip and Lucille
 Scene Narrative Question: Is
 there anything Lucille can do?

Clash

Conclusive Act: "You do the pub-
 lic rites" Furtherance

Scene

Meeting: Philip and Lucille
 Scene Narrative Question: Can
 Philip gain her approval for
 him sitting by the corpse?

Clash

Conclusive Act: "But you will
 be ill" Hindrance

Narrative Incident

Lucille's fears Hindrance

Scene

Meeting: Philip with himself
 Scene Narrative Question: Can Philip
 plan his course of action?

Clash

Conclusive Act: He did not speak to
 Lucille about anything but practical
 detail Hindrance

Scene

Meeting: Lucille and Philip
 Scene Narrative Question: Can the
 two live together as husband and
 wife after five years of estrange-
 ment?

Clash

Conclusive Act: He stretched out
 his arms

Furtherance

Scene

Meeting: Lucille herself, his face
 Scene Narrative Question: Can she
 be sure of his love?

Clash

Conclusive Act: She found the
 answer in his face

Narrative question
 answered "yes"

Ending

Narrative Incident
 Their happiness

Reader satisfied

The beginning of the story is a description, which presents a vivid word picture. The reader sees the principal character a great strong physical being utterly bound in spirit. The picture is intense. The narrative question comes as early in the story as possible. The reader's sympathies are all for Philip.

The story is written in the third person. The author is omniscient. It is Philip's story although Lucille plays an important part. She alone can show him that there is a greater oath than the one to his father, which has bound them both to a life of misery. The drama of the story is intense. Emotion runs high all the way through. The reader

feels rather than reads all the while.

Approximately two thirds of the story is dialogue. The other one third is divided quite equally between description and exposition. The technique of the story is very good.

We get a character cut back where Philip and Rupert recall the horrible scene of the drowning of Arthur. It is particularly effective because of the deep emotional fervor which it conveys.

There are ten furtherances and eleven hindrances in this story. The dramatic pitch of the story is great. The deep searching emotions are largely responsible for this.

The story has one incident of setting, nine narrative incidents, one episodic interchange, and nineteen scenes one of which is a character cut back scene. As an example of a scene let us consider the very last scene in the story. The meeting is between Lucille herself and Philip's face. The scene narrative question is: Can Lucille be sure of his love? The clash is within herself. The conclusive act is her finding of the answer in his face.

The ending of the story is very short just long enough to let the reader know that the narrative question is answered, "yes". The reader's curiosity is amply satisfied.

The characterization in this story is accomplished by actions of the characters and their own analysis of their

mental states. This might be termed a psychological story for certainly there is much of psychoanalysis in it.

The title The Nature of an Oath is a good one because it calls attention to itself and it sounds the keynote of the story. It has a human interest appeal.

The style of the story is good. The sentences as a whole are short, terse and very dramatic. The word picturing is excellent. The dialogue is decidedly in character. There is an almost musical smoothness about the author's way of speaking.

This is an artistic story primarily because of its theme and emotional appeal to the reader. The world is full of love stories but few sound for the reader the sublimest depths of love. And this is an artistic story secondarily because of its language.

The theme of this story is - true love lives on even though severely tried. It strikes a responsive cord in the hearts of all. It is based on the fundamental devotion of a woman to her husband and a husband to his wife.

CHAPTER XVIII. LOCAL COLOR

Local color in short stories is a combination of masterly strokes of the author's brush by which he paints a local community so realistically and accurately that the reader

receives a sympathetic yet characteristic impression of familiarity with the setting. Local color means far more than setting.

Bret Harte is among the pioneer local colorists. In The Advance of the American Short Story by E. J. O'Brien¹ we find Harte's summarization of his aims which helps us to understand his part in the local color art.

I trust that in the following sketches I have abstained from any positive moral. I fear I cannot claim, therefore any higher motive than to illustrate the era of which Californian history has persevered the incidents more often than the character of the actors---I am conscious also of awakening the more prosaic recollections of these same survivors.-----These stories (Bret Harte's) portray an interesting society which has long vanished, although the current Western story of commerce would not tend to make us conscious of the fact. They came at a psychological moment to ensure their success.-----He was the wicked fairy at the christening of the short story who bestowed upon it the fatal gifts of type and of local color.--At his best he combines sense and sensibility in his work. We also find swift and vivid narrative, unity rising to effective climax, and a worthy subjectmatter for a romantic epic. Pioneer life is rendered vividly for the first time.-----The stimulus first aroused by Bret Harte and increased by the public response to these writers, produced a vast outpouring of regionalist fiction. The tide of local color is to-day on the ebb perhaps, but it is still forceful.

Local color properly administered in short stories has as much to do with making them outstanding as does characterization. Local coloring intimately related to the action serves to express what the author wishes for the reader to

1. Edward J. O'Brien, The Advance of the American Short Story, Chapters VI and IX pages 104-116-151-174.

feel familiarly. It is sometimes used to emphasize by means of contrast the essential significance of the action. Upon local color seems to depend somewhat indirectly that intangible quality termed tone or atmosphere.

The following are impressive local color stories:

Old Creole Days by George Washington Cable
The Luck of Roaring Camp by Bret Harte
On the Walpole Road by Mary E. Wilkins Freeman
Taking the Blue Ribbon at the County Fair by C. E. Craddock
High Holiday by Kathleen Norris

As a special study of a local color story let us consider Up the Coolly by Hamlin Garland.

Summary:

Howard McLane came home to visit his younger brother, Grant, and his mother after an absence of ten years. He found a great change had taken place. They had been forced to let the home place go for the mortgage and were living further up the Coolly. Meanwhile, Grant had married and a sweet little girl had come into their home. When Howard reached their home he found Grant borne down by cares and embittered by the struggle of life. He had written to Howard when he was about to lose the old home. But Howard who had made good in the play actors game, was off for a summer in Europe and had not received the letter. In his heart Grant was glad to see his brother but the fine city

clothes and the feeling of injustice maddened him until he became rough and unpleasant. The mother was sad to see her son behave so toward the homecomer. Howard showed the tenderest of affection for his dear mother and he recognized his neglect. He finally decided to buy back the old home place and fix it up for them.

The narrative question of the story is: Can Howard McLane make amends for his neglect of his mother and brother? Howard is the principal character. His main purpose is to make amends for his neglect. He is successful in achieving his purpose. The conflicts of the story are within Howard and between himself and his brother Grant. The single impression of the story is a deep abiding sympathy for the hardships of this humble life. The suspense of the story is very great. The unstable situation is the homeward journey of Howard McLane. The inciting force is Grant's accusation of Howard for his neglect. The point of the highest interest is where the reader feels sure that Howard is going to buy the old home place for them and that the gift will be acceptable. The denouement is the rest of the story.

The dominant trait of the main character is a jovial good nature seasoned with an ardent determination.

This is an accomplishment story. Howard succeeds in

his purpose.

This story has beginning, body, and ending. The beginning occupies almost one fifth of the story.

Graphic Presentation

Beginning

Incident of Setting Howard's trip	Interest awakened
Episodic Interchange The village loafers	Interest increased
Episodic Interchange Howard and William	Interest stimulated
Narrative Incident Howard at Grant's farm	Curiosity awakened
Episodic Interchange Howard and the old man	Curiosity heightened
Scene Meeting: Howard and Grant Scene Narrative Question: Can Howard manage a happy meeting with his brother? Clash Conclusive Act: Grant sent him to the house	Curiosity intense
Narrative Incident Howard goes to the house	Curiosity intense
Episodic Interchange Howard and his mother	Interest strong
Episodic Interchange Howard meets Grant's family	Interest intense
Narrative Incident Howard does some thinking	Story narrative ques- tion: Can Howard make amends for his neglect of mother and brother

Body

Episodic Interchange
Howard talks with the little girl Furtherance

Episodic Interchange
Question Howard about his
business Hindrance

Scene
Meeting: Howard and Grant
Scene Narrative Question: Can
Howard justify his neglect?
Clash
Conclusive Act: Grant's repentance Hindrance

Narrative Incident
Howard passes a bad night Hindrance

Narrative Incident
Howard forgives Grant Furtherance

Narrative Incident
Howard's awakenings Hindrance

Episodic Interchange
Howard, his mother, Laura,
and the baby Furtherance

Scene
Meeting: Howard and Grant
Scene Narrative Question: Can
they forget the hardness?
Clash
Conclusive Act: Howard walked
away Hindrance

Narrative Incident
Howard walks over to the old
home place Furtherance

Episodic Interchange
Howard and wife of the owner of
the old home farm Furtherance

Episodic Interchange The neighbors, Howard, Grant	Hindrance
Narrative Incident The rain	Hindrance
Episodic Interchange Laura and Howard	Hindrance
Narrative Incident Howard wrote letters	Hindrance
Scene Meeting: Howard and his mother Scene Narrative Question: Can Howard plan his mother's future? Clash Conclusive Act: He tells her his intention to buy the place	Furtherance
Episodic Interchange Laura and Howard	Hindrance
Scene Meeting: Howard and Grant Scene Narrative Question: Can Howard succeed in gaining a reconciliation? Clash Conclusive Act: Men reconciled	Story narrative ques- tion answered "yes"

Ending

Narrative Incident The two men stood face to face hands clasped	Reader's curiosity fully answered
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The story opens with an expository narrative of Howard's rail trip, which as it goes along gradually becomes the most exquisite of description. The author carefully prepares the way for the narrative question before he introduces it. The main character Howard Mc Lane is introduced

well toward the beginning of the story.

The third person is used as the point of view of this story. The story is about forty per cent dialogue and thirty per cent each of description and narrative.

There are ten furtherances and ten hindrances in this story. There is one incident of setting. The story has fifteen narrative incidents, fifteen episodic interchanges, and eight scenes. The first scene which pictures the meeting between Howard and Grant is well worth notice. The meeting is between Howard and Grant. The scene narrative question is: Can Howard manage a happy meeting with his brother? The clash is oral and internal. The interest is intense. The conclusive act is Grant's telling him to go into the house.

The ending is short and effective. It is entirely satisfying to the reader.

The characterization is achieved through actions and words of the characters themselves and also through description and the reactions upon others.

The title Up the Coolly is well chosen since it leads the reader to anticipate the setting of the story.

The style is entirely fitting to the story. The descriptions are decidedly pleasing. Only a master artist could produce such word pictures.

The story is genuinely artistic. The structure is good, the language is beautiful and the theme grips and enthralles the reader. It is vibrant with genuine emotion.

This is a local color story masterpiece for it pictures characteristically the lives of the people who actually dwell in that section of the country. The picturing is so good that the reader forgets that this is a story and actually suffers with these people.

CHAPTER XIX. ATMOSPHERE

Atmosphere as here spoken of indicates the influence mental as well as moral which is exerted upon a character by his environment. An atmosphere story does not depend upon the culminating sequence of its happenings as upon its unity of atmosphere and its emotional intensity for its effect. Mood, character and disposition, the intensity of incidents, mental as well as physical environments are all atmosphere materials. These are used with a subtle bareness so as to heighten the impression of artistry. Wilbur Daniel Steele is a master in the matter of writing an atmosphere story.

Mary Burchard Orvis¹ says this of atmosphere:

1. Mary Burchard Orvis, Short Story Writing, Chapters XII and XIII pages 129 and 144.

Atmosphere is the setting plus emotional effect and it serves to increase the intensity.-----Setting dominates character in the atmosphere story. Details should be concrete. Tradition has associated certain moods with certain natural phenomena.

R. W. Neal¹ in his book entitled Short Stories in the Making asserts:

Atmosphere is the total psychological emotional or tonal environment wherein character and action present themselves subjectively to the reader. Atmosphere is the consequence of bringing to bear upon the reader the full power of subjective impression exerted through any sort of literary or dramatic device. Atmosphere is that subjective quality in a story resulting from highly characteristic elements or accompaniments, conditions and surroundings of the setting, persons, character traits and action; by virtue of which the persons, incidents, character and action are seen in a medium of natural and significant psychological tonal or emotional environment of which they are a necessary part and which is a necessary part of them.

There are a great many really good atmosphere stories some of which are:

The Fall of the House of Usher by Edgar Allan Poe
The Revolt of Mother by Mary E. Wilkins Freeman
Foot-Loose by Mathews Richard Hallet
Another Wife by Sherwood Anderson
The Brothers by Thomas Beer
Israel Drake by Katherine Mayo
A Hedonist by John Galsworthy
Rain by Somerset Maugham

As a specific study of an atmosphere story let us consider What Makes a Boy Afraid by Sherwood Anderson.

Summary:

1. R. W. Neal, Short Stories in The Making, Chapter I pages 56, 57.

Tar Morehead lived with his father and mother, brothers and sisters. Tar did a great deal of thinking even though he was only a boy. His mother was a gentle patient soul whom Dr. Reefy had said was too good. His father was a thoughtless carefree sort of a man. After awhile Tar's mother began to have sick spells and Tar and his sister Margaret were very worried. His father seemed to be thoughtless and did not realize how serious his wife's condition really was. As the days passed a horrible fear that something was about to happen to the mother that he idealized, gnawed incessantly at Tar's heart. One night the mother was very ill. Margaret and Tar wanted to get the doctor but she would not hear of it. Finally, they slipped out in the rain and fetched the doctor. They went to their rooms and put on dry clothes, then went down to the mother's bedside. She told them that she wasn't going to die and that they should go back to bed. They went and she died in her sleep. It was hard the next day with all the people staring to see how they were going to take it. Tar managed somehow to do his weeping in secret and ere he was aware he had passed from boyhood into manhood.

The narrative question of this story is: Can Tar master the all pervading fear that possesses him? Tar Moorehead is the central character. His purpose is to ef-

face the awful fear of his mother's death. He all but worships his mother; hence, to him the impending disaster seems almost unsurmountable. He finally learns how to bear his burden as a man and lo his childhood has passed. The story creates on the reader's mind a single impression namely, a feeling of sympathy for the unspoken fears not alone of Tar but of the youth of which he is but a type. No doubt many readers can look back into their own childhood and find the awful cancer of fear of some approaching disaster gnawing, gnawing, gnawing. Tar manages to master his fears after the ordeal is over and his mother has gone to be with the angels.

The conflicts of the story were mainly within Tar. Although he does come in conflict with his father in a couple of instances.

An unstable situation is presented at the very beginning of the story. Tar's mother is too good. The inciting force is her illness. The suspense gradually increases until at last Tar has passed out of childhood. The conclusive act is Tar brushing away his tears and going to attend his job. The denouement is unusually short but highly effective.

The dominant trait of Tar is consideration for his mother. He is ever thinking of her illness and fearing the outcome.

This is an accomplishment story but it also is a psychological story. The reader gets a good insight into the workings of the mind of youth. The reader is brought face to face with a fair example of a kind of fear which haunts children.

There is a beginning, body, and ending in this story. The beginning occupies two pages and the ending only a fractional part of a page. The rest is devoted to the body. The story adheres nicely to the graph of an ordinary story. And yet its tenor and atmosphere are such as can only be created by Anderson.

Graphic Presentation

Beginning

Incident of Setting

When Tar was sick Dr. Reefy said that Tar's Mother was too good

Interest awakened

Narrative Incident

Things got better in the Moorehead house

Curiosity aroused

Narrative Incident

Flashforward, after childhood was over Tar idealized his mother

Narrative question: Can Tar master the fear that possesses him

Body

Episodic Interchange

Tar's mother and children

Hindrance

Scene

Meeting: Tar, his father and mother

Scene Narrative Question: Can Tar succeed in getting his father quiet so that his mother can sleep?

Clash

Conclusive Act: After he told his mother to sleep, his father admitted that she looked worn out. Tar trembled

Furtherance

Narrative Incident

Tar listened to the talk of the men

Furtherance

Scene

Meeting: Tar and Judge Blair

Scene Narrative Question: Can Judge Blair manage to tell Tar?

Clash

Conclusive Act: Judge Blair told Tar to go and play

Furtherance

Narrative Incident

Tar's mother was on a higher plane than his father

Furtherance

Scene

Cut Back Character

Meeting: The children and mother's serious illness

Scene Narrative Question: Can Tar and Margaret manage to get the doctor?

Clash

Conclusive Act: They brought the doctor home with them

Hindrance

Episodic Interchange

Cut Back

Mother, Tar and Margaret. The mother said that she was not going to die

Hindrance

Scene**Meeting:** Tar and his fears**Scene Narrative Question:** Can Tar fight down his fears?**Clash****Conclusive Act:** The good angel sleep came

Furtherance

Narrative Incident

Mrs. Morehead died

Hindrance

Scene**Meeting:** The bereaved family**Scene Narrative Question:** Can they act as people expect them to?**Clash****Conclusive Act:** Tar stopped to play

Furtherance

Scene**Meeting:** Tar and box car**Scene Narrative Question:** Can he suffer his grief alone?**Clash****Conclusive Act:** He did stop to play

Narrative question answered "yes"

Ending**Narrative Incident**

Tar was racing out of childhood

This story has a peculiar beginning. It starts out in an odd chatty sort of way. The material of the story is commonplace and yet intensely interesting. The psychology of a boy's fear is attractive to thousands of readers. The narrative question is introduced quite early in the story.

The story is written in the third person and yet Anderson has a clever way of chatting along in the second person

thus adding vitality and sparkle to the story. It is Tar's story. The drama of the story is intensified by pathos. The reader feels deeply.

There is only a small amount of dialogue in the story. The story is mostly exposition although relieved by short snatches of description. The technique of the story is odd. However, it conforms to our scheme of graphic presentation. There are two distinct cut backs; one is arranged as a scene and the other is an interchange.

The story contains one incident of setting, six narrative incidents, two episodic interchanges, and six scenes. The scene chosen for purposes of analysis is the very last one. The meeting is between Tar and the box car. The scene narrative question is: Can Tar suffer his grief alone. The clash is within himself and the conclusive act shows Tar going to his job.

The ending of the story is highly satisfying. The reader's curiosity is satisfied for the time. Tar's fear is quieted.

The characterization of the story is accomplished by the actions and the author's account of the thoughts of the characters more than it is by the direct words of the speakers. The characterization is effective.

The title of the story is very good because it contains

a universal appeal for all readers. Who is there who does not care to read of the fears of boyhood?

The style of the story is familiar. The "you" so cleverly thrust in seizes the reader's attention and draws him into the magic circle. The style is clever - however, not particularly smooth or well balanced. The style is Sherwood Anderson's own. It is heavily weighted with its cargo of psychology.

This is an artistic story because it has power to lift the reader out of the common places of life into a realm where even a child is filled and thrilled with human sympathy.

The sympathetic tenderness of a thoughtful boy as he watches the decline of the mother that he dearly loves is the nucleus of subjective substance back of the atmosphere of this story. The emotion of love and tenderness on the part of Tar plus the unconcern of the father and the failing health of the mother are the groundworks of atmosphere of the story. The story is a monument of emotionalized atmosphere. The author achieves this by his careful planning with regard to characters, setting, and developing incidents. The boy is so characteristically boylike that the sympathetic understanding which the reader feels for Tar seems to swell and grow and extend to all of boyhood as it

suffers its fears and griefs in the face of the staring curious world. Concreteness of detail probably plays a very significant part in the success of this as an atmosphere story.

CHAPTER XX. THE PSYCHOLOGICAL STORY

A psychological story is one that is in reality a study of the human mind. The best psychological story is the one in which the mental state and action are revealed through action rather than being narrated, described or analyzed. The problem of presenting psychological phenomena is a problem of how to portray a person during his passage through a psychological experience.

There are countless good psychological stories. Some of these are:

High Holiday by Kathleen Norris
The Portrait of a Philosopher by Dorothy Canfield
Mother by Sherwood Anderson
Paul's Case by Willa Gather
The Brown Wallet by Stacy Aumonier
Bitter Sweet by Fannie Hurst
The Gay Old Dog by Edna Ferber
The Lost Pheobe by Theodore Dreiser
The Shame Dance by W. D. Steele
Lunelight by Edwina Stanton Babcock

As a specific study of a psychological story let us consider All or Nothing by Charles Caldwell Dobie.

Summary:

Anson Carr had always had a craving to stand out from the crowd, to be a person of distinction. Half of his dream had come true. He was recognized in public places. His uncle, in whom he never had been much interested, and his uncle's wife, who had been in possession of a fortune, had been killed in an accident and Anson Carr had inherited the money. Anson Carr was a little uneasy about his being the rightful heir to all of the money as his uncle really had nothing. It was the aunt by marriage that had had the fortune. Of course if it could be established that the woman died first then it was clear that his uncle inherited the money from her and in turn Carr was the rightful heir. Carr made a trip to the scene of the accident but the Greek trackwalker, who carried the bodies from the track would not talk on the subject and Carr could not find out which died first. Carr's wife Nancy was very eager that Carr should possess all of the fortune and even suggested that he make it worth the Greek trackwalker's while to continue to keep his mouth shut on this subject. Under the circumstances of uncertainty Anson Carr wanted to share the inheritance with his uncle's wife's sister. Nancy, however, stoutly insisted all or nothing, pleading the rights and desires of her offspring. Anson Carr did not wish to think ill of his wife and yet a feeling of coolness sprang

up between them. He was decidedly unhappy. As time wore on he allowed himself to remain the heir of the property and even began to plan a long cherished trip to the old world. In the meanwhile, he became associated with the Greek trackwalker. He formed an intimate friendship with the man and finally, one day in answer to his own question he learned that the woman had died last. By this time Carr's better self had become pretty much blighted and he wished to hang on to half of the property or perhaps all. He thought of getting the Greek back to his native land that his secret might be safe. As his plan progressed the Greek made a great stir about the whole plan to return home and announced far and wide that Anson Carr was giving the money for his passage. As a climax Mrs. Holman, his uncle's wife's sister proved her case and inherited all of the money. Nancy was very angry. Carr was resigned to offer Mrs. Holman everything but his self-respect. Carr felt a sort of empty victory yet alone in his white-bled glory.

The narrative question of the story is: Can Carr succeed in keeping the fortune and his self-respect? The main character's dominant purpose was to arrive at a place of honor among his friends. He wanted to stand out from the crowd and be a person of distinction. The single impression

produced by the story is a feeling of the necessity of self-respect for human happiness and well-being. The reader is filled with revulsion and loathing toward Nancy, the wife who would have her husband debase his honor for the sake of her offspring. The author's purpose no doubt was to present the great yawning jaws of loathsome dishonor and duplicity. The struggle in the story is largely one of conscience. The soul of Anson Carr is wrung with the battle of right. His wife and his long cherished desire to see Europe are evil voices pointing out the reward for his blighted soul. We are reminded of Satan tempting our Lord Jesus Christ. But Anson Carr is not prompt to answer "Get thou behind me Satan". Carr is a poor weak mortal fighting, what seemed for a time a losing fight. The reader's sympathies are with him all the while. The reader wants Carr's soul to have life everlasting. The story is a marvelously gigantic drama tense and gripping.

The story opens with the unstable situation of whether Anson Carr will allow himself to inherit all of his uncle's property without knowing that it is rightfully his. The inciting force is the necessity for decision. The suspense gradually increases until we arrive at the very end of the story. The point of highest interest is where Carr announces to his wife that he will give Mrs. Holman everything but

not his self-respect. The denouement consists of the last sentence which gives an account of Carr's feeling. "He felt himself pitiful and triumphant, victorious, yet savorless - touched with tragic but pallid splendor, alone in his white-bled glory."

The dominant trait in the main character was a desire for prominence coupled with a deep seated spirit of fairness. The story contains all of the essential elements of a short story.

It is an accomplishment story. In spite of the forces that tear at his better self-inspire of the intense inward struggle, Carr succeeds in keeping his self-respect.

There is a beginning, body and ending. The beginning ends where Carr starts up to the Greek's shack to learn the truth. The body ends where Carr tells his wife that he will give Mrs. Holman's sister everything but his self-respect. The rest of the story is the ending.

Graphic Presentation

Beginning

Incident of Setting
Carr's desire to become
a person of importance

Interest aroused

Scene**Meeting:** Carr and his bus-driver**Scene Narrative Question:** Can Carr learn the necessary facts about the accident?**Clash****Conclusive Act:** He learned nothing new**Curiosity aroused****Narrative Incident****Carr's mental cut back****Carr's knowledge of the accident****Curiosity increased****Scene****Meeting:** Carr and his conscience**Scene Narrative Question:** Can Carr get consent of his conscience to drop his investigation?**Clash****Conclusive Act:** He makes his way to the Greek**Narrative question:**
Can Carr succeed in keeping his self-respect**Body****Scene****Meeting:** Carr and the Greek**Scene Narrative question:** Can Carr learn from the Greek whether the man or the woman died first?**Clash****Conclusive Act:** The Greek replied, "I'm not a doctor."**Furtherance****Incident of Setting****He wished that he could go home and talk the matter with his wife****Hindrance****Carr's memory cut back scene****Meeting:** Carr and his wife**Scene Narrative Question:** Can his wife influence him to think in terms of selfishness?**Clash****Conclusive Act:** Subject dropped**Hindrance**

Scene**Meeting:** Carr and his own soul**Scene Narrative Question:** Can Carr put aside his better nature and become selfish?**Clash****Conclusive Act:** He felt an impulse to the last ditch for the money**Hindrance****Narrative Incident****The train delayed****Hindrance****Scene****Meeting:** Carr and his wife**Scene Narrative Question:** Can Mrs. Carr succeed in planning with her husband some of the ways to spend the inheritance?**Clash****Conclusive Act:** Settled with the chief witness silent**Furtherance****Scene****Meeting:** Mr. and Mrs. Carr**Scene Narrative Question:** Can Nancy succeed in presenting a plan for action?**Clash****Conclusive Act:** Carr said, "So at last it has come to this?"**Hindrance****Scene****Meeting:** Carr with himself**Scene Narrative Question:** Can Carr deliberately plan for his future?**Clash****Conclusive Act:** He laid firm hands on his future**Hindrance****Episodic Interchange****The Greek and Carr about the former's desire to go home****Furtherance****Episodic Interchange****Waiter and Carr****Furtherance**

Ep isodic Interchange

About the accident-Carr learns
that the woman died first

Furtherance

Narrative Incident

Carr deploras his disillusionment
and takes a mental inventory of
his wife's small concern

Furtherance

Scene

Meeting: Carr and his wife
Scene Narrative Question: Can she
be satisfied with what she has?

Clash

Conclusive Act: Carr's headache

Hindrance

Scene

Meeting: Mr. and Mrs. Carr
Scene Narrative Question: Can
Nancy succeed in dictating Carr's
course of action?

Clash

Conclusive Act: He was forced
into a grudging admiration of her

Hindrance

Narrative Incident

He saw his lawyer and offered to
divide the fortune with Mrs. Hol-
man's sister. He arranged to
start to Europe

Furtherance

Scene

Meeting: Carr and the Greek
Scene Narrative Question: Can
Carr succeed in keeping the Greek
quiet about the gift?

Clash

Conclusive Act: The Greek announces
his patron boldly in public places

Hindrance

Scene

Meeting: Mr. and Mrs. Carr and a
letter

Scene Narrative Question: Will he
give Mrs. Holman's sister all?

Clash

Conclusive Act: "Everything but
my self-respect

Furtherance
Narrative question
answered "All but
self-respect"

Ending

Dramatic Incident

In a flash he felt himself at once pitiful and triumphant-victorious, yet savorless-touched with a tragic but pallid splendor, alone in his white-bled glory

The reader's curiosity is satisfied. A man's soul is saved

The beginning of the story catches the reader's interest almost immediately because the author places before us a graphic word picture of a bus containing two passengers, who introduce at once the main character Anson Carr. The fact that the introduction or beginning of the story is dramatized renders it still more effective. There is no lost motion. The story moves off quickly from the outset. The subject under consideration -self-respect, is one of universal appeal. This wise choice also assures our author of a hearing. Carr's purpose to retain his self-respect is ever before the reader. The story purpose is so deftly dramatized that it stands clothed in reality and the reader seems to be fighting Carr's fight over again as he reads.

This story is written in the third person. The author is omniscient. It is always Carr's story. The fight is his throughout.

The story is approximately one half dialogue. The other half is divided between description and narration.

There are two cut backs in the story. Both are neces-

sary because they show us what has gone before. They are both memory cut backs of Carr's.

There are eight furtherances and eight hindrances. This shows that the author must have been very scientific in his method.

The story is composed of incidents, interchanges, scenes and cut backs. There are two incidents of setting, three narrative incidents and one dramatic incident. There are three episodic interchanges, eleven scenes and two cut backs.

In the ending the author shows that the main character's purpose has been achieved; hence the reader's curiosity is satisfied and it is time to quit.

One particularly impressive scene in the story is the very last one. The meeting is between Mr. and Mrs. Carr and Mrs. Holman's sister's letter. The narrative question is: Will Carr give her all?

The clash is between Carr and his wife. The conclusive act is his announcement to his wife that he will give everything but self-respect.

The characterization of the story is accomplished mainly by dialogue, physical expressions, definite acts and exposition of the all seeing author of the feelings and spiritual conflicts.

As I have said before the substance of the story is dynamically interesting. The title All or Nothing is eminently suitable.

The style of the story is unusually good. It is smooth and finished. Words fit our author's meaning as a glove should fit our hand.

This is truly an artistic story for it has power to lift the human mind out of the rut of the commonplace. It also has beauty of form.

The story is entirely psychological in its nature. The principal interest is in the workings of Carr's mind under given trying conditions.

CHAPTER XXI. MYSTERY STORY

Mystery stories involve the untying of a knot that has worked itself into an almost inexplicable tangle. The solution of this puzzling situation is often achieved through inductive reasoning - working from clues to a conclusion. The greater the mystery to be solved, the greater will be the reader's interest. The reader derives his pleasure from the adventures, clashes, setbacks and almost insurmountable difficulties and the clever solution of the problem. The reader should be given a hint now and then as to what is to be a possible solution. The supernatural story is also a

mystery story. The mystery which causes the horror must remain unknown until the very end of the story. Some mystery stories reach their conclusion without the horror being known.

Examples of good mystery stories are:

The Middle Toe of the Right Foot by Ambrose Bierce

The Red Headed League by Andrew Conan Doyle

The Hiding of Black Bill by O. Henry

Israel Drake by Katherine Mayo

Gentility by Thomas Beers

The Fall of The House of Usher by Edgar Allan Poe

As a specific example of the mystery story let us consider Footfalls by Wilbur Daniel Steele.

Summary:

Boaz Negro was a blind Portuguese cobbler in whom an unquenchable exuberance lived. He had but one grown son to remind him of the days of his beloved wife and his three departed sons. He worked very hard and suffered great privations. However, he owned his shop and dwelling and always had things for Manuel, his son. Manuel was a good boy and the pride and delight of his father. Campbell Wood a supposedly rising young banker lived in the upper story of Negro's house. One night as Wood stood talking the blind cobbler heard a bag of coin drop and resented that Manuel had seen. When Boaz arose from his supper he gave Manuel some spending money and told him to go out and enjoy

himself. Boaz reminded him that he was a good boy. Then Boaz went into his shop to listen to the footfalls of the night. He heard the footfalls of Wood on the upper floor and those of Mamel on the lower floor. Finally, he heard voices. Wood had invited the boy to come above and play cards. All was quiet for a while and then he heard footfalls - at first a few, then many, and soon the alarm of fire. He learned that his house was burning. The upper floor had caught first. Suspicion fastened itself upon Mamel. It was hinted that he killed Wood, set fire to the house and ran away with the money. Boaz in his zeal to fight shy of the law was strangely silent. He resolved to wait for "that cachorra" to return to view the ruin. The waiting was horrible. Boaz became an old man. Finally he heard footfalls - he closed the door and was sure of the footfalls. He hammered the man to death with his hands and when the people rushed in he was shaving his victim. They were amazed to recognize the dead man as Wood. The blind cobbler told them that he knew all of the time that Wood had killed his son and left his body to burn in the flames. Boaz was not charged with murder and regained much of his old exuberance.

The narrative question of the story is: Can Boaz, a blind cobbler convince the "blind" public that Manuel was a

good boy. The story produces a feeling of sympathy for the father. The conflicts of the story are mostly within Boaz. The suggestion by Wood that Manuel be put to work is the inciting force. The evident desire of Boaz that Manuel be a good boy discloses the unstable situation. The suspense dramatically increases until at last the reader is surprised by the revelation that the blind cobbler knew the murderer all the time. The denouement gives the reader an insight into the reaction of the public. The sequel gives the final effect upon Boaz.

The dominant trait in Boaz is a sense of right and justice coupled with a strong desire to fight clear of the law.

This is an accomplishment story of the detective variety.

The story has beginning, body, and ending. The beginning occupies a little over three pages. The reader's interest is secured at the outset by the author's odd trick of warning the reader of the difficulty of the story. The body continues to the last page. The last page contains the ending which includes conclusive act and sequel. The ending shows Boaz's exuberance renewed.

Graphic Presentation

Beginning

Incident of Setting
Blind Boaz in his shop

Interest aroused

Author Cut Back
Incident of Setting
Boaz's family

Curiosity aroused

Incident of Setting
Manuel a good boy but
his father provided for his
wants

Interest increased
Narrative question:
Can Boaz convince the
Public that Manuel
was a good boy

Body

Narrative Incident
Wood advised Boaz to
put Manuel to work

Hindrance

Incident of Setting
Wood's personality

Hindrance

Narrative Incident
Cobbler distrusts Wood

Hindrance

Scene

Meeting: Wood and Boaz
Scene Narrative Question: Can
Boaz convince Wood that Manuel
was a good boy?

Clash

Conclusive Act: Wood uncomfortable Furtherance

Scene

Meeting: Wood, Boaz, Manuel
Scene Narrative Question: Can Boaz
save Manuel from temptation?

Clash

Conclusive Act: He gave Manuel a
tenner and sent him to spend it

Furtherance

Scene**Meeting:** Boaz, the night, his work**Scene Narrative Question:** Can Boaz watch over Manuel by noting footfalls?**Clash****Conclusive Act:** He listens to the footfalls

Furtherance

Episodic Interchange

Manuel and Wood

Hindrance

Narrative Incident

Cries of fire

Hindrance

Narrative Incident

Vody in Wood's clothing burned

Hindrance

Scene**Meeting:** Whitlow, others, and Boaz**Scene Narrative Question:** Can Boaz tell where Manuel is?**Clash****Conclusive Act:** Boaz felt he had lost everything

Hindrance

Narrative Incident

Boaz will await "that eachorra"

Furtherance

Narrative Incident

Authorities never found Manuel

Furtherance

Narrative Incident

Boaz changed

Hindrance

Narrative Incident

Watching the footfalls

Hindrance

Scene**Meeting:** Boaz, his thoughts, footfalls**Scene Narrative Question:** Can he know the foot falls?**Clash****Conclusive Act:** His muscles became hard

Hindrance

Dramatic Interchange
Stranger and Boaz

Furtherance

Scene

Meeting: Boaz and the stranger
Scene Narrative Question: Can
Boaz get revenge?

Clash

Conclusive Act: He hammered the
body to death

Hindrance

Scene

Meeting: Boaz, the body, and the
crowd

Scene Narrative Question: Can
Boaz be sure it is "that
cachorra"?

Clash

Conclusive Act: He was sure

Furtherance

Episodic Incident

Boaz tells the public that he
has known all the time that it
was Wood

Narrative question
answered "yes"

Ending

Episodic Interchange
Boaz and the crowd

Reader's curiosity
satisfied

Narrative Incident
Boaz not to be punished

Sequel
Narrative Incident
His returned exuberance

The author has chosen a title which is bound to attract attention. Wilbur Daniel Steele is preeminent in his originality. He doesn't seem to run out of original ideas. The drama is infused with an original type of suspense that only Steele can produce.

The story is written in the third person. The author is omniscient. The reader is interested primarily in Boaz as he radiates father love and at the same time cringes from contact with the law. The drama of this story reminds one of a great throbbing engine.

Dialogue comprises less than one fifth of the story. Description and exposition share equally the other four fifths. The technique is faultless. There are ten hindrances and seven furtherances. These are carefully arranged so as to increase the suspense. The suspense element is one of the big features in this story, which is just as it should be in a detective story.

The story is developed by means of incidents, interchanges, and scenes. There are four incidents of setting, which represent reactions to stimuli and make a background for the plot. There are eleven narrative incidents or reactions which play the part of an episode. There are two episodic interchanges and one dramatic interchange. The story contains seven complete scenes. For purposes of analysis let us consider the last scene. The meeting is between Boaz and a stranger. The scene narrative question is: Can Boaz make sure that the stranger is "that cachorra"? The clash is within Boaz. The conclusive act is the final shav-

ing of Wood, and the announcement to the public that he knew all the time.

The ending of the story is particularly good. It subtly gives the reader to understand that Mamuel is innocent. It answers the reader's curiosity and gives the reader a glimpse of the renewed exuberance of the blind cobbler.

Deeds characterize in this story. Words carry forward the story and are subsidiary in importance from the standpoint of characterization.

The title has human interest appeal. Who has not listened painstakingly to the advent of footfalls?

The style of the story is strikingly unusual. It is abrupt, jerky, and rapid. It is just the correct style for the kind of a story that this is.

This is an artistic story because it is perfect in language and technique and it gives the reader a subtle glimpse of the fervor of father love without flouting it obtrusively before his eyes.

CHAPTER XXII. SUBJECTMATTER

The material or subjectmatter covered in the American short story is highly interesting. Authors who have achieved success have learned what subjects to treat in their

stories. Evelyn May Albright¹ of Ohio Wesleyan University says this:

The natural story-teller finds his motives everywhere. He differs from other people only in his attitude toward his daily experiences. His is ever alert to the dramatic situations that are constantly appearing to those who have the appreciative eye, and ever busy reflecting on the essential significance of these dramatic situations. It is his delight to observe and note the fresh, the striking, the unusual or interesting phases of the human life about him, to turn them over in his mind till they have taken definite new form, and send them forth again - his own creation-----A study of the beautiful descriptions by the great poets and prose writers will do much to convince the doubter that fine literary effects rest back very often upon fine observation as a basis.-----Fiction of the higher sort aims at something greater than mere transcription: it aims at original creation.-----The value of facts for fiction lies mainly in what they represent, in the suggestion or meaning they convey.-----Originality in the handling of facts is mainly a matter of interpreting from an individual point of view.-----It is the individual element that makes it literary, giving it meaning and purpose, and an emotional coloring which shall distinguish it from other works of its kind.

The subjectmatter of the greatest stories seems to be based on the fundamental sensations and passions of humanity. Stories based on fear and love will always be found. Subject matter offensive to good taste is taboo and probably always will be. It is poor taste to condone wickedness, quibble over religious beliefs, or make fun of another for race, opinions or creeds. Authors write to present phases of life which strike them as being interesting and at the same

¹ Evelyn May Albright, *The Short Story*, Chapter II pages 14-27.

time significant.

The subjectmatter of a story must contain action in a crisis, a real problem, universal appeal, something the author really knows about. The trend of the time is toward the depiction and interpretation of all aspects of contemporary life and thought.

There is a relatively small number of short stories that are really significant which deal with love stories. We do, however, find some very good short stories which are about love. As a specific study of a characteristic yet distinctly artistic management of a short story with love as its subjectmatter let us consider The Scent of the Roses by Mary Wilkins Freeman.

Summary:

Clarissa and Anne May lived frugally in a quiet little place. Clarissa had had a love affair with Gilman Lane. Her aunt Joanna found her love letters and reproved her for staying at home and grieving for the broken love affair. Anne was blooming and fresh and enjoyed going about among her friends. One day Gilman Lane came back from California and came often to the house. Clarissa thought that he wished to see her sister Anne and so acted quite stiff with him and avoided him as much as possible. However, he kept

coming and at last in desperation tried to ask Anne if Clarissa had ever told her how she felt about him. Anne told him to ask Clarissa. When he had gone Anne went on picking roses and laughed in spite of her girlish chagrin and sorrow for she was fond of Gilman Lane.

The narrative question of this story is: Can Clarissa give up grieving over Gilman Lane? Clarissa is the central character. Her main purpose is to cherish the memory of Gilman Lane and yet not make public her feelings. The single impression of the story is feeling of concern for Clarissa's grief. The conflicts of the story are mainly within Clarissa. The unstable situation is the tendency on the part of Clarissa to absent herself from the social life of the community and grieve in silence. The inciting force is her Aunt Joanna's discovery of Gilman Lane's letters. The point of the highest interest is where Gilman Lane went in to find out for himself how Clarissa felt towards him. The denouement is the episodic incident in which Anne reconciles herself to her disappointment and starts picking roses.

The dominant trait of the heroine is quiet patience.

This is an accomplishment story. Clarissa succeeds in sustaining her grief and achieves lasting happiness.

The story contains beginning, body, and ending. The beginning occupies about one fifth of the story and the ending only two very short paragraphs. The ending is highly artistic.

Graphic Presentation

Beginning

Incident of Setting

Clarissa May with her rose leaves

Interest aroused

Scene

Meeting: Clarissa and Anne

Scene Narrative Question: Can Anne persuade her sister to stop working with the rose leaves?

Clash

Conclusive Act: Clarissa asks Anne not to talk so

Interest increased

Incident of Setting

They were both roses

Curiosity awakened

Scene

Meeting Clarissa and Anne

Scene Narrative Question: Can Anne show Clarissa her folly?

Clash

Conclusive Act: Clarissa says perhaps she will go next time

Interest intense

Body

Scene

Meeting: Clarissa and Joanna

Scene Narrative Question: Can Aunt Joanna show Clarissa the folly of her grieving over Gilman Lane?

Clash

Conclusive Act: Clarissa was hurt and silent

Story narrative question: Can Clarissa give up grieving over Gilman Lane

Narrative Incident
 Clarissa knew Lane's
 letters by heart Hindrance

Episodic Interchange
 Anne back from the picnic Hindrance

Cut Back
 Episodic Interchange
 Gilman and Clarissa
 He taught her to care for the
 rose leaves Hindrance

Scene
 Meeting: Clarissa and Anne
 Scene Narrative Question: Can
 Clarissa mask her interest in
 Gilman Lane?
 Clash
 Conclusive Act: Anne said that
 he was coming to see them Furtherance

Narrative Incident
 Gilman comes Clarissa
 thinks to see Anne Furtherance

Scene
 Meeting: Clarissa and her
 passion for Gilman
 Scene Narrative Question: Can
 she give him a cordial welcome?
 Clash
 Conclusive Act: "You've changed
 some," he said Hindrance

Narrative Incident
 He noticed the rose scent but had
 forgotten the incident of helping
 to fill a certain jar Furtherance

Scene
 Meeting: Clarissa and her aunt
 Scene Narrative Question: Can
 Clarissa get her aunt's promise
 not to tell about her affection for Lane?
 Clash
 Conclusive Act: She promises Hindrance

Narrative Incident
Clarissa thought that Anne and
Gilman were in love

Hindrance

Episodic Interchange
Gilman brought Clarissa
roses from his own garden

Furtherance

Scene

Meeting: Gilman and Anne
Scene Narrative Question: Can
Gilman learn from Anne how
Clarissa feels toward him?

Clash

Conclusive Act: Anne though
disappointed sent him to her sister
to find out for himself

Narrative question
answered "yes"

Ending

Narrative Incident
Anne, sweetly brave, began
picking roses

The story opens a description of Clarissa May's
kitchen. It presents the main character.

The story is written in the third person. Quiet all
pervasive emotion envelops the story.

The story is about one half dialogue and one fourth
each of narratory exposition and description.

There are five furtherances and six hindrances. There
are two incidents of setting, seven scenes, five narrative
incidents, and three episodic interchanges.

The ending of the story is highly artistic and com-
pletely satisfying to the reader.

The characterization of the story is both direct and indirect. The characters are so well drawn that the reader seems to feel a real acquaintance with them. The dialogue plays a definite part in the characterization. Every speech is a necessary part of the story.

The title is beautifully suggestive. It invites the reader's interest.

The style of the story is highly pleasing. The language is appropriate.

The story has perfect structure. It pictures two sweet natures under stress. It is an inspiration to anyone suffering discouragement. This is an example of a love story beautifully handled.

CHAPTER XXIII. TIME SPAN

In the composition of an artistic short story time span is a matter of increasing importance. Time was when a short story was little more than a short novel. But all that has changed. The short story of today has a distinct technique of its own. It is compressed; and one might almost say that it is artistic in proportion to its compression. It presents but a slice of life. One noteworthy crisis in a character's life is the criterion. This may

cover a few brief hours, moments, months or in rare instances a year is covered. A lifetime is rarely treated in a short story unless handled through cut backs. Oftentimes we get the life time effect by characters remembering or reviewing earlier events.

As a specific study of time span let us consider The Sculptor's Funeral by Willa Cather.

Summary:

Steavens came on the evening express with the body of Harvey Merrick to the village named Sand City. Harvey Merrick had died at the age of forty - a successful Boston sculptor. Upon this sad arrival Steavens found a debased group of humanity waiting to receive the corpse. They took it to the Merrick home. Here Steavens learned that Merrick had been misunderstood by his family. Even his townspeople failed to realize that he had made a mark in the world. The grief of his mother was loud and boisterous. Merrick's frail old father was pained and embarrassed by his wife's orgy of grief. The neighbors came to watch during the night. During the course of their watching the conversation showed very evidently the fact that they hated Merrick. Meanwhile Jim Laird came in. He called attention to the fact that the native sons as a rule had turned out poorly and then he went on to assign the reasons: "I'll

tell you why: because you drummed nothing but money and knavery into their ears from the time they were knickerbockers; because you carped away to them as you have here tonight, holding our friends Phelps and Elder up to them for their models as our grandfathers held up George Washington and John Adams-----You wanted them to be successful rascals; they were only unsuccessful ones that's all the difference. There was only one boy ever raised in this borderland between ruffianism and civilization who didn't come to grief, and you hated Harvey Merrick more for winning out than you hated all the other boys who got under the wheels-----Harvey Merrick and I went to school together-----We meant to be great men-----I came back here to practice, and I found you didn't want me to be a great man. You wanted me to be a shrewd lawyer-----Well, I came back here and became the damned shyster you wanted me to be." The next day Jim Laird was drunk and could not attend the funeral. His better self seemed to be buried with Merrick and Laird caught a fatal cold on a trip to defend Phelps's son.

The narrative question of this story is: Can Jim Laird see that some respect is paid the deceased sculptor? The main character is Jim Laird. His dominant purpose is to overcome the hatred that the people feel toward Merrick.

He achieves his purpose. The single impression is a feeling of deep sympathy for the departed man. The conflicts of the story are between the townspeople and Jim Laird, between Mrs. Merrick and her grief, Mr. and Mrs. Merrick. The suspense is well worked out. The unstable situation is the townspeople waiting for the corpse. The inciting force is the arrival of the corpse. The climax consists of the character flashback which reveals all of Merrick's miserable boyhood. The falling action answers the narrative question. The denouement satisfies the reader's curiosity and shows the effect upon the main character.

The main character's dominant trait is an extreme sense of fairness.

This is an accomplishment story. Jim achieves his purpose.

Graphic Presentation

Beginning

Incident of Setting
Townspeople waiting for
the train

Interest awakened

Episodic Interchange
Laird shows anxiety about
Merrick's funeral

Narrative question: Can
Jim Laird see that
some respect is paid
the deceased sculp-
tor

Body

Narrative Incident The arrival of the train	Furtherance
Episodic Interchange The express agent and townspeople	Hindrance
Episodic Interchange Steavens talks with the by-standers	Hindrance
Narrative Incident They take the corpse to the Merrick home	Hindrance
Narrative Incident The various types of grief	Hindrance
Scene Meeting: Mr. and Mrs. Merrick, the corpse, the people Scene Narrative Question: Can Mr. Merrick sustain his wife in her orgy of grief? Clash Conclusive Act: His wife rushed from the room. He stood at the coffin	Hindrance
Scene Meeting: Mr. and Mrs. Merrick, the corpse, the people Scene Narrative Question: Can the old man take time to see the corpse? Clash Conclusive Act: He patted the dead son's head	Furtherance
Narrative Incident Steavens and Jim understand	Furtherance
Episodic Interchange Roxy's scolding	Hindrance

Character Cut Back Steavens and Jim about Merrick's boyhood	Furtherance
Episodic Interchange Small talk of watchers	Hindrance
Scene Meeting: Jim and the watchers Scene Narrative Question: Can Jim show the people their fault? Clash Conclusive Act: He makes them understand	Narrative question answered "yes"

Ending

Narrative Incident Steavens thrusts out his hand to Jim	Reader's curiosity satisfied
Sequel Jim died later	

The story opens with a description of the people waiting for the corpse. This secures the reader's interest immediately.

The story is written in the third person. The author is omniscient. It is Jim's story but the reader as well as Jim are mainly concerned about Harvey Merrick.

The story is sixty per cent dialogue; twenty per cent description; and ten per cent exposition.

There are four furtherances and seven hindrances. We find: one incident of setting; five narrative incidents; five episodic interchanges; and three scenes. As an example of a scene let us consider the last scene. The meet-

ing is between Jim and the watchers. The scene narrative question is: Can Jim show the people their fault? The clash is verbal. The conclusive act is his final conclusive argument which they understand.

The ending is short and entirely satisfying.

The speech and actions of the characters reveal the characters with the exception of the man who is dead. His character is revealed by his acts as reviewed by the living.

The title The Sculptor's Funeral is particularly well suited to this story. It adequately names the story and attracts the reader's attention.

The style of this story is exact, terse and vivid. The words are all well chosen. There is no attempt at fine language here.

This story is artistic in its subjectmatter, its language, and its technique. It is filled with human interest. It stimulates thought.

The time span of this story is actually one night plus time enough for the burial on the following day. A cut back in the story reviews all of the forty miserable years of the deceased Harvey Merrick. The story deals with but one crisis in a man's life. It presents one slice of life.

CHAPTER XXIV. TITLE

The title is highly important in story writing. It is the means of the story's first appeal to the public. If the title is unattractive and does not sound interesting the story stands little chance of being read. Title is as important to a story as an attractive personal appearance is to the business man.

The essential elements of a good title are gathered into a single sentence by Barrett¹ when he says:

A good title is apt, specific, attractive, new, and short.

There are a number of kinds of titles. For example: fanciful titles, those deduced from the theme of the story, the title which names the main character in the story, a title deduced from the main incident, a title which names the dominant purpose of the main character or one that indicates the setting of the story. It is impossible to say which kind of title is best.

As a rule titles are poor which are too brief, give a false suggestion or are unattractive in form. Commonplace titles are to be avoided. A mere narrative or mere descrip-

1. Charles Barrett, Short Story Writing, page 67.

tive title is inadequate. A summarizing title is almost as bad. Titles which disclose the denouement are taboo because they rob the story of its rightful suspense and interest. The loose title with and or or is almost as bad. Overworked titles are to be avoided. Oftentimes the diction of a title is faulty. Extreme alliteration and inharmonious sounds grouped together are very bad.

The good title awakens curiosity or interest which leads people to read the story. It suggests the emotional tone of the story.

Mary Burchard Orvis¹ says this of title:

Much depends upon your choice of title. The title has two functions: first to lure the reader into reading the story; second, to characterize the story. It must suggest without revealing too much; it must arouse interest, stimulate the imagination, and yet keep the surprise. It should never mislead or fool the reader. The best way to write a title, - unless you have actually written your story around one, is to go through the manuscript looking for the one phrase that expresses the spirit of the story; the apt phrase.

As a specific story which has a suitable title let us consider Flint and Fire by Dorothy Canfield.

Summary:

'Niram Furdon and Ev'leen Ann were very dear friends. Ev'leen Ann was an orphan brought up by a well-to-do spinster aunt. 'Niram lived with his stepmother, who was an

1. Mary Burchard Orvis, Short Story Writing, Chapter XVI
pages 164-165.

invalid, and he took care of this dear woman. These two - 'Niram Purdon and Ev'leen Ann loved each other dearly but could not marry because it was all that 'Niram could do to pay the doctor bills for Mrs. Purdon, his stepmother. One night Ev'leen Ann sunk in the despair of the situation tried to drown herself. Horace, the sardonic cousin of the woman where Ev'leen Ann was working took the liberty of informing poor Mrs. Purdon of this near tragedy. Mrs. Purdon conquered her pride and arose to the demands of the occasion by commanding that she be taken to her twin sister Miss Hulett to live. Mrs. Purdon and Miss Hulett had both loved the same man with passionate warmth. When Mrs. Purdon married him a serious estrangement resulted between them. They did not see each other for more than thirty years. Miss Hulett though somewhat falteringly received her bed-ridden sister and took good care of her. 'Niram and Ev'leen Ann were happily married.

The narrative question of this story is: Can Ev'leen Ann ever marry the man she loves? Ev'leen Ann is the main character. Her purpose is to marry 'Niram. She is successful in achieving her purpose. The single impression of the story is a feeling of appreciation for the sacrifices made possible by genuine love. The conflicts of the story are between the main character and external forces and be-

tween Mrs. Purdon and her sister Miss Hulett. The unstable situation is the fact that Ev'leen Ann and 'Niram have put off their marriage almost as long as human patience will allow. The inciting force is the attempt at sympathy by Ev'leen Ann's landlady. The suspense gradually works up to the point of highest interest, which is where Mrs. Purdon is being accepted by her sister. The denouement is the marriage of the two young people.

The dominant trait of the heroine is loyalty and reserve.

This is an accomplishment story. Ev'leen and 'Niram succeed in getting married.

The story contains beginning, body, and ending. The beginning occupies about one fourth of the story and the ending is quite short.

Coincidence does not play a part in the plot structure of this story. Cousin Horace and his cousin's wife gather from Ev'leen Ann's conversation the clue that leads them to be on the lookout to rescue her from suicide. He goes to Mrs. Purdon and thus makes it possible for Ev'leen to marry 'Niram.

Graphic Presentation

Beginning

Incident of Setting
The general situation

Interest awakened

Episodic Interchange
 Horace pointed out
 the dogged austerity of
 'Niram

Curiosity kindled

Episodic Interchange
 'Niram presents a gift from
 his stepmother

Interest increased

Episodic Interchange
 Cousin Horace asks if he shall
 send Ev'leen Ann in to get
 the water glasses

Interest quickened

Narrative Incident
 Reveries on the porch

Interest heightened

Episodic Interchange
 About Ev'leen Ann

Curiosity stirred

Episodic Interchange
 About the dinner menu and about
 'Niram and Ev'leen Ann

Interest intense
 Story narrative ques-
 tion: Can Ev'leen
 Ann ever marry the man
 she loves

Body

Episodic Interchange
 Horace gets a drink and opens
 the door to let in the spring
 air

Hindrance

Scene
 Meeting: Ev'leen Ann, I
 Paul, and Horace
 Scene Narrative Question: Can I
 rescue Ev'leen Ann from
 attempted suicide?

Clash
 Conclusive Act: Both stood
 on the bank very wet

Hindrance

Episodic Interchange
 Horace asks if we two were walk-
 ing in our sleep. Ev'leen Ann
 passes it as a joke

Furtherance

Episodic Interchange The little Harris boy brings a letter from Mrs. Purdon asking Paul and I to come to her	Furtherance
Narrative Incident We enter the Purdon house	Furtherance
Episodic Interchange Mrs. Purdon explains that she wants to go to her twin sister	Furtherance
Narrative Incident The journey	Furtherance
Episodic Interchange She bids Paul carry her into her sister's house	Furtherance
Episodic Interchange The twin sisters Mrs. Purdon begs her sister to keep her	Hindrance
Episodic Interchange Paul and I suggest leaving	Hindrance
Episodic Interchange Miss Hulett asks us to stay	Furtherance
Episodic Interchange Mrs. Purdon has a sinking spell	Hindrance
Episodic Interchange Mrs. Purdon talks with her sister about her rick-rack	Furtherance
Scene Meeting: I and Miss Hulett Scene Narrative Question: What shall I tell the public? Clash Conclusive Act: She consents that I shall say she was lonely and wanted her sister	Furtherance

Episodic Interchange
'Niram and Ev'leen Ann were married

Narrative question answered "yes"

Ending

Scene

Meeting: I, Paul, Horace

Scene Narrative Question: How did Mrs. Purdon know of Ev'leen Ann's attempt at suicide?

Clash

Conclusive Act: Horace told her

Reader's curiosity answered

The story opens with descriptive narrative. The setting of the story is so well managed that it has a strong element of reality. The reader actually sees the sardonic Horace, the reserved 'Niram and the loyal Ev'leen Ann.

The story is written in the first person. This adds greatly to the reality of the story. The narrator is not the main character but fills a necessary place in the story. She observes and reports to the reader what she sees and hears.

The story is about twenty five per cent description, fifty per cent dialogue and twenty five per cent expository narrative.

There are nine furtherances and five hindrances. A splendid example of a scene is the attempted suicide. The meeting is among Ev'leen Ann, I, Paul and Horace. The scene narrative question is: Can I rescue Ev'leen Ann from

attempted suicide? The clash is the attempted rescue. The conclusive act takes place when Ev'leen Ann and I stand on the bank very wet.

The ending of the story is highly artistic. It satisfies the reader's curiosity and solves the mystery as to where Mrs. Purdon learned of the attempted suicide.

The characterization is particularly well done. Actions of the characters seem to reveal personality best in this story. The dialogue is, every bit of it, highly significant and the whole is rounded out by well timed descriptive phrases and sentences. The characters talk of each other and thus further reveal characteristics.

The title of the story is truly well chosen. It arouses the reader's interest at once; it is short and attractive and at the same time a significant name for the story. It seems that no other name could have suited as well. This title is deduced from the natures of the chief participants.

The style is unusually attractive. It is smooth and free yet never commonplace. This story shows evidence of careful workmanship. Each word fits its place superbly.

The story is artistic because of its perfect technique, its beautiful style and its elevating subjectmatter. It is truly worth reading.

CHAPTER XXV. STYLE

In the artistic short story style is an important consideration. Style is the music of prose. The writer who loves words, the ebb and stress of their patterns and the minute beauties of their sounds, is likely to tell his story well. Words are alive and plastic and have power to make authors masters of strange and memorable beauties.

Style is an intricate part of a whole literary composition. It is an author's conception of ideas in the form of words. We cannot separate it from subjectmatter. It is one entity just as the behavior of our friends is an inseparable part of them. Suitability of words, appearance of words and sounds of words are important considerations in the matter of style.

Style like manners may be improved by careful study. Haste makes for mental heat. Mental heat is necessary for fusing the story into one mood. Accordingly the stylist must needs hasten.

As a specific study of style let us consider The Man Who Caught the Weather by Bess Streeter Aldrich.

Summary:

Mr. Parline and his wife were two very quiet elderly people, who lived next door to the narrator of the story.

Mr. Parline was a very neighborly man and made it a rule of his life to make those about him happy. He had a fine garden which seemed to be the pride of his life. His wife kept an immaculate house and also loved her work. Mr. Parline was very considerate of his wife. Whenever a storm came up he hurried home to be with his wife when the storm broke. He took an odd interest in the weather and studied its every minutiae. At length his wife died and was laid away in the cemetery. Mr. Parline visited her grave often and took great pains to beautify it with geraniums and other plants. One cold winter evening a storm was coming on fast and the neighbors saw Mr. Parline hurrying out to his wife's grave that he might be near her when the storm broke. After several hours the neighbors noticed that there was no light in Mr. Parline's window. They found him dead on his wife's grave.

The narrative question of the story is: Can Mr. Parline ever succeed in catching the weather? Mr. Parline is the main character. His purpose is to catch the weather and in so doing make life more enjoyable for those about him. He is not defeated in his purpose. The single impression of the story is deep reverence for the spirit which prompts an unselfish life. Love of service is a paramount theme in the story. The conflicts of the story are

between Parline and his neighbors and also between himself and circumstances. The unstable situation is the tendency of the neighbors to ridicule Mr. Parline's kindness. The inciting force is the preparation of his neighbors to go for a picnic when he has observed signs of rain. The point of the highest interest is where he is found dead on his wife's grave. The denouement occupies only a few brief paragraphs which are in reality the rest of the story.

The dominant trait of the main character is untiring labor and thoughtfulness for the happiness and comfort of those about him.

This is an accomplishment story. Mr. Parline achieves his purpose. He manages to get a transfer into the land of eternal sunshine.

The story contains beginning, body, and ending. The story is one half beginning, three eighths body and one eighth ending. The ending is short and exceedingly artistic.

Graphic Presentation

Beginning

Narrative Incident
The Parline's

Curiosity aroused

Incident of Setting
The Parline house

Interest awakened

Incident of Setting Mr. Parline	Interest increased
Narrative Incident Mr. Parline's garden and its uses	Curiosity stimulated
Narrative Incident Our satire on Mr. Parline's "Just a little of the fruit of my labor"	Interest piqued
Narrative Incident Mr. Parline's interest in the weather	Interest heightened
Narrative Incident The Parline's attended a little ivy-grown church	Curiosity intense
Scene Meeting: Mr. Parline and neighbors Scene Narrative Question: Can Mr. Parline convince them that the time will come when man can catch the weather? Clash Conclusive Act: Mr. Parline did not pretend to know how it could be accomplished	Narrative question: Can Mr. Parline ever succeed in catching the weather

Body

Narrative Incident Mrs. Parline's death Even then he studied the weather	Furtherance
Episodic Interchange About the weather at Mrs. Par- line's grave	Furtherance
Narrative Incident We noticed a thermometer at the grave	Furtherance
Narrative Incident During the summer he seemed lost	Hindrance

Episodic Interchange
Neighbors comment on his
loneliness

Hindrance

Narrative Incident
He took more pains than ever with
his garden and raised things for
his neighbors

Hindrance

Scene

Meeting: Mr. Parline and
neighbors

Scene Narrative Question: Can
Mr. Parline help his neighbors
by predicting the weather?

Clash

Conclusive Act: He predicted
rain

Furtherance

Episodic Interchange
Neighborly talk at the cemetery

Hindrance

Scene

Meeting: Storm, Mr. Parline and
neighbor lady

Scene Narrative Question: Can
the lady persuade him not to go
to the cemetery in the storm?

Clash

Conclusive Act: He goes

Hindrance

Narrative Incident
We forgot about him

Hindrance

Narrative Incident
They found him out there dead

Narrative question
answered. He had
caught the weather

Ending

Narrative Incident
The funeral

Reader's curiosity
satisfied

Narrative Incident

Mother wrote on his old calendar where he wrote daily of the weather, "Shadows gone from the valley - no night - and the need of no candle - sunshine - eternal sunshine - and the Seven Stars

Reader completely satisfied. Beautiful ending

The story opens with expository narration and drops into a beautiful description which artistically paves the way for the story which is to follow. The narrative question is not introduced until near the middle of the story.

The story is told in the first person. It demonstrates a very effective use of the first person. The "I" of the story simply tells it in a conversational manner as we tell things to our friends.

There is a small amount of dialogue in the story. Description and expository narrative are evenly balanced. The description is unusually good.

There are four furtherances and six hindrances. There are two incidents of setting, thirteen narrative incidents, three episodic interchanges and three scenes. As an example of a scene let us consider the last scene. The meeting is among Mr. Parline, the neighbor lady and the storm. The scene narrative question is: Can the lady persuade him not to go to the cemetery in the storm. The clash is an oral one between Parline and his neighbor. The conclusive act

of the scene is: Parline goes to the cemetery. He wants to be out there with her when the storm breaks.

The ending of the story is beautifully touching. It is also short and highly artistic.

Both direct and indirect methods of characterization are used. The actions of the characters and their reactions on others speak oudest.

The title The Man Who Caught the Weather is decidedly good. It catches the reader's interest and clamors for a hearing. It is an accurate name for the story. It suggests the emotional tone of the story and is easily remembered. It certainly is not commonplace, tame or too literal.

The style of this story is outstanding. The author's manner of using her words is unique. For example such expressions as these:

"A shy, effacing woman". "He was stocky of body, a little ruddy as to complexion, like the color of his apples, a little fuzzy as to face, like the down on his peaches. There was a quiet dignity about him that fell just short of pompousness". "dew still trembling upon the silver sheen of its leaves". "There were beets on the tray, their tops cut, their bodies like blood-red hearts, around them white sweet Williams and crimson phlox". "We were no doubt thinking of the same thought - of the old man lying 'out there' in the dignity of death, with the scudding clouds and the wind and the rain, the hail and the snow, Death would not seem so significant to him tonight as the importance of the setting - the rift in the clouds and the end of the storm".

She uses simile and metaphor with grace and ease. The

story glides before the reader a beautiful artistic whole. It lifts the reader into a realm of eternal sunshine.

This story possesses three distinct qualities of style: (1) The first is clearness. It appeals to the sense of sight. The reader fairly sees Parline's beautiful garden. It appeals definitely to the reader's sympathy and understanding of a really kind heart. The thought intended by the author is clear; so too is her expression. She has thought her whole story out clearly before she has tried to express it. Every sentence contains ideas clearly and logically related to each other. (2) The second style quality evidenced in this story is force. There is evidence of the author's feeling a strong emotion which has given force to her words. She seems determined to make her reader feel as she does. She not only uses words which indicate strength and impressiveness but she eliminates all superficial adjectives and adverbs. She achieves force in her sentences by her arrangement of words in the sentences. The main idea in the sentence comes near its close as the tragedy of a play. (3) Perhaps the third and most important style quality evidenced in this story is that of beauty. This story is delightful to the ear, to the eye, to the mind and to the reader's sense of balance. The very language is musical. She uses figures of speech impressive-

ly. They nestle into the structure of the story and form a part of it, enhancing its beauty and charm.

CHAPTER XXVI. SURPRISE ENDING

Surprise ending is but another name for an unexpected ending. The ending in addition to being unexpected is as a rule carefully concealed with the exception of well planted suggestions, which if carefully heeded will suggest the ending. The reader however seldom notices these suggestions unless attention is called to them or he is rereading the story. In many instances it seems that the author has deliberately thrown the reader off the track. O. Henry is especially noted for his use of surprise ending. The story Gold Mounted Guns by F. R. Buckley follows the O. Henry type.

Mary Burchard Orvis¹ suggests:

Freedom from rigidity is the very essence of art.

If this be true then we may as well say that the surprise ending story is the incarnation of the very essence of art. It is certainly true that the surprise ending story is wholesomely refreshing to the reader.

There are numerous examples of good surprise endings.

1. Mary Burchard Orvis, Short Story Writing, Chapter I page 8.

Some of these stories are:

The Municipal Report by O. Henry

At the Canadian Ball by Kate Chopin

The Judgment of Paris by Leonard Merrick

As a specific study of surprise ending let us consider
Gold Mounted Guns by F. R. Buckley.

Summary:

Will Alabaster a young cowpuncher decided to quit punching and join the famous Pecos Tommy, a professional in the holdup game. He accosts a man that he thinks to be Tommy and proceeds to inform him of his intentions and also of the fact that he knows of a place where loot could be made. The men ride together to old Mr. Sanderson's, the place where Will Alabaster proposes to stage his robbery operations. Will gets the money without difficulty. His companion waits for him and puts the money in his own belt as soon as Alabaster arrives with it. Then he insists that they wait outside in the dark to see how old Mr. Sanderson will take the robbery. They wait and soon Mr. Sanderson and his daughter come home. The girl notices that the money is gone. The father becomes almost frantic with the idea that he has wronged her by not taking better care of it. The listeners learn that this money was given to the Sanderson girl to pay half of her expenses in college. The girl has worked and already has saved a great deal. Both father

and daughter are disappointed. Will Alabaster repents of stealing the money and determines to return it. This he does and it turns out that his companion is not Peccos Tommy as he has supposed but the sheriff who has captured Tommy and is thus in possession of gold mounted guns. The sheriff acted as he did in order to teach young Alabaster not to be a thief.

The narrative question is: Can the sheriff succeed in preventing Will Alabaster from becoming a thief? The sheriff is the central character. His purpose is to do his duty well. He succeeds in keeping Alabaster from becoming a professional thief. This demonstrates his ability to do his duty. The story creates a single impression, namely a definite revulsion in the feelings of the reader against a thief.

The conflicts of the story are between the sheriff and Alabaster and Alabaster with himself. The subtle conflict of good and evil in the heart of Alabaster is exceedingly dramatic. The unstable situation was Alabaster's desire to become a criminal. The inciting force was Sanderson's five hundred dollars. The suspense grows gradually in intensity until Alabaster takes the money back. The denouement consists of the unraveling of the mystery of the sheriff's identity and the reason for his having the gold mounted guns,

which belonged to Pecos Tommy.

The dominant trait of the sheriff is calm calculation and clear headedness. He believes in prevention rather than cure for crime.

This is an accomplishment story. The sheriff starts out to prevent a young man from becoming a criminal and succeeds in doing so. The element of surprise ending of this story entitles it to a place among stories of surprise ending. Regardless of the clues dropped by the author as the story progresses the reader hardly anticipates the ending which follows as a natural sequence.

The story has a beginning, body, and ending. The beginning occupies nearly one third of the story. The ending occupies not quite a half page. The rest of the story is devoted to the body.

Graphic Presentation

Beginning

Incident of Setting
Nightfall

Interest aroused

Scene

Meeting: Will Alabaster and a man that he thinks was Pecos Tommy

Scene Narrative Question: Can Alabaster succeed in joining the man he thinks is Tommy?

Clash

Conclusive Act: They ride off together

Narrative question: Can the sheriff whom Alabaster thinks is Tommy, succeed in keeping Alabaster from professional thievery

Body

Episodic Interchange

About Sanderson's money and
taking Alabaster along

Furtherance

Dramatic Interchange

Alabaster is giving an account
of the ease with which he got
the money

Hindrance

Episodic Interchange

The lean man takes the money and
considers Willie with a cold
blue calculating eye

Furtherance

Scene

Meeting: Alabaster and his com-
panion

Scene Narrative Question: Can
Alabaster succeed in quitting
the place?

Clash

Furtherance

Conclusive Act: I'd like to see
what he does when he finds the wad gone

Episodic Interchange

Old Sanderson and his daughter
were returning

Hindrance

Scene

Meeting: Sanderson and his
daughter with the reality of
the money gone

Scene Narrative Question: Can
the daughter succeed in quieting
her father?

Clash

Conclusive Act: He became almost
frantic

Hindrance

Scene

Meeting: Alabaster with facts

Scene Narrative Question: Can
Alabaster succeed in taking the
money back?

Clash

Conclusive Act: In ten minutes
Alabaster came back

Furtherance

Narrative question
answered "yes"

Ending

Scene

Meeting: Alabaster and companion

Scene Narrative Question: Can Alabaster discover who his comrade really is?

Clash

Conclusive Act: "I'm the sheriff that killed Pecos Tommy yesterday" Reader's curiosity completely satisfied

The story has a dramatic beginning. It secures the reader's interest at once. This is especially true since the reader immediately realizes that here is a young man seeking the entrance to a criminal life.

The story is written in the third person. The author is omniscient and knows the feelings of all. He puts the characters in such a position that they may see and report to the reader all that is necessary for him to know of what is happening. For the reader it is the sheriff's story; we want to see him save Alabaster. The drama of the story is vivid.

The story contains only a small amount of description. The major part is dialogue. However, there is sufficient exposition to elucidate the dialogue, give it adequate setting and keep it from being monotonous. The technique of the story is above reproach.

There are four furtherances and three hindrances. There is one incident of setting, three episodic interchanges, one dramatic interchange, and five scenes. Let us

consider the last scene in the story, which comprises the ending. The meeting is Alabaster with his companion whom he still thinks is Pecos Tommy. The scene narrative question is: Can Alabaster find out who his comrade really is? The clash is a mental weighing of facts in his own mind and the conclusive act is the announcement of the sheriff that he killed Tommy yesterday.

In the ending of the story the reader has the mystery of the gold mounted guns solved and his narrative curiosity is adequately satisfied. The surprise element of the ending in this story is the remarkable feature about it. Although the author has been dropping clues all the way through the story the reader is pleasantly surprised at the last. The beauty of the whole thing is in its subtlety of surprise.

The characterization is achieved by facial expressions as well as outward actions and speech.

The title of the story is unusually good for its promises a "thriller". Guns have never lost their power to thrill.

The style of the story is simple and natural. The dialogue is decidedly in character. The author must have given especial attention to dialogue. The choice of words throughout is decidedly good.

This is truly an artistic story. The reader is swept

up in a cloud of subtlety, cloaked with grandeur of naturalness, borne off with two men to rob a poor old helpless man and brought back to see a reformed soul.

CHAPTER XXVII. THE ENDING

The story ending should occur as soon as the narrative question is answered. The impression produced by the story is directly determined by the ending. An impressive ending must take care of the characters in a way satisfying to the reader. The ending should not consist of moralizing by the author. It should deal with the final unravelling of the complication. A story should end simply, suggestively and rapidly. A long drawn out ending often insults the reader's intelligence and certainly is tiresome. By all means the writer should know how he is going to end his story before he has written any of it. The story with a happy ending is as a rule the most popular.

Mary Burchard Orvis¹ says this:

There are two types of final action: (1) that highly consistent; (2) that which is a reversal. Among the ending devices are direct denouement, significant aftermath, and philosophical conclusion.

1. Mary Burchard Orvis, Short Story Writing, Chapter IX page 101.

Foot Loose by Richard Matthews Hallet affords an excellent study of an artistic ending.

Summary:

Tom Murchison, a sea faring man, returned to his house one day. He had written to Jeremy Potter, the minister, to find a capable woman to open the house for him. Now when he came to the house he found Ellen Pitcarin, a schoolmate. He tried to steel himself against emotionalism for he enjoyed being "foot loose". Ellen was good to him. He presented her with a fox fur, which she refused. While he was telling her the tales of his travels she fainted. Later he learned that she was starving. Her family was forced to live on charity and she was too proud to partake. Tom tried to pay her for opening the house but she would not accept. He noticed that Ed Hulse, a worthless sort of a scamp, was hanging around Ellen. Tom and Hulse got into a fight, which resulted in Hulse not seeing Ellen as often. Meanwhile, Tom thought of a scheme to help Ellen. She had a marvelous voice and he sent the minister to tell her that there was a fund for educating those who could attain to a certain standard in music. Ellen would not accept such a gift. When Tom tried to persuade her she discovered that he was the donor. They had a little race and she beat him by crowding him with a stick. However, he caught her in

his arms and held her there. At last she announced that she had a change in her ambitions. They were both very happy.

The narrative question is: Can Tom help Ellen Pitcarin? Tom is the principal character. His purpose seemed to have always been a desire to be footloose but in the course of this story he has a change of purpose and desire to help Ellen becomes his dominant purpose. He succeeds in accomplishing it. The single impression of the story is a feeling of humanity toward those who need help. The conflicts of the story are of two kinds: man and man, and man with himself. The unstable situation is the woeful want of Ellen Pitcarin. The inciting force is the probability that Ed Hulse will marry her. The suspense gradually increases until we reach the zenith of suspense and Ellen announces that she has a change of ambitions. The denouement consists of one very short paragraph.

The dominant trait of Tom is a prepossessing desire to be foot loose. It is this dominant trait in conflict with his better self furnishes the drama of the story.

This is an accomplishment story. With a slight change it would be a decision story. If it were written as Ellen's story it would be a decision story.

The story has a beginning, body, and ending. The be-

ginning covers nine and one half pages. The ending is only a short paragraph.

Graphic Presentation

Beginning

Incident of Setting Tom ashore	Interest aroused
Scene Meeting: Tom, Jeremy, and events Scene Narrative Question: Can Potts win Tom's approval? Clash Conclusive Act: Tom felt sus- picious	Interest increased
Episodic Intenchange Potts and Tom	Interest strengthened
Character Cut Back Scene Meeting: Tom and school days Scene Narrative Question: Can Tom quiet his worries in regard to Ellen? Clash Conclusive Act: She could not fluster him now	Curiosity aroused
Character Cut Back Narrative Incident Tom reviews old scenes	Curiosity increased
Character Cut Back Narrative Incident Tom remembers Ellen in school	Interest intense
Dramatic Interchange Tom and Ellen	Interest intense
Narrative Incident Ellen's influence	Curiosity intense

Episodic Interchange
Ellen and Tom

Interest intense

Scene

Meeting: Tom, Ellen, and Ellen's fainting fit

Scene Narrative Question: Can Tom manage to pull Ellen through?

Clash

Conclusive Act: He tells her to call on him for help

Curiosity strained

Narrative Incident
Ellen ran home

Narrative Incident
Tom looks at the Pitcarin window

Interest strong

Narrative Incident
The Pitcarin family

Narrative question
Can Tom help Ellen?

Narrative Incident
Ellen trying to conciliate Ed Hulse

Body

Narrative Incident
He turned away thinking

Furtherance

Scene

Meeting: Tom and Potts
Scene Narrative Question: Can Potts succeed in telling Tom about conditions?

Clash

Conclusive Act: A sad subject

Furtherance

Scene

Meeting: Tom and Jeremy
Scene Narrative Question: Can Potts succeed in getting Tom interested in his home town?

Clash

Conclusive Act: Tom sang in the choir

Furtherance

Narrative Incident
In the responsive reading **Furtherance**

Character Cut Back
Episodic Incident
He recalled former times **Hindrance**

Scene

Meeting: Ellen and Tom
Scene Narrative Question: Can
Tom persuade Ellen to accept the
fur?

Clash

Conclusive Act: She refused **Hindrance**

Episodic Interchange

Charley, Tobin, and Tom **Hindrance**

Narrative Incident

Tom shingled his house **Furtherance**

Scene

Meeting: Tom and Ellen
Scene Narrative Question: Can
Tom get Ellen to accept money?

Clash

Conclusive Act: He was baffled **Hindrance**

Narrative Incident

He took Ellen to the movies **Furtherance**

Scene

Meeting: Charles, Tobin, and Tom
Scene Narrative Question: Can
Charles get Tom's advice?,

Clash

Conclusive Act: Tom didn't want
to see Ellen bound over to a man **Furtherance**

Scene

Meeting: Potts and Tom
Scene Narrative Question: Can
they think of a way to help Ellen?

Clash

Conclusive Act: They decide to
tell her that it is from a fund **Furtherance**

Narrative Incident
Tom does some thinking Furtherance

Scene
Meeting: Fight, Tom, Ed Hulse
Scene Narrative Question: Can
Tom show Hulse his place?
Clash
Conclusive Act: Mr. Potts
appears Hindrance

Scene
Meeting: Tobin, Tom, the wind,
events
Scene Narrative Question: Is
Tom footloose?
Clash
Conclusive Act: Tom was bound Hindrance

Narrative Incident
Potts puts the proposition to
Ellen Furtherance

Narrative Incident
Tom muses on Ellen's answer Furtherance

Scene
Meeting: Ellen and Tom
Scene Narrative Question: Can
Tom persuade her to use the fund?
Clash
Conclusive Act: She told him
that there were other considera-
tions Hindrance

Scene
Meeting: Ellen and Tom
Scene Narrative Question: Can
he show her that Ed Hulse is
out of her consideration?
Clash
Conclusive Act: She understood Furtherance

Episodic Interchange
Tom and Ellen Hindrance

Scene

Meeting: Tom and Ellen

Scene Narrative Question: Can Tom win the race?

Clash

Conclusive Act: He had her in his arms

Hindrance

Scene

Meeting: Tom and Ellen

Scene Narrative Question: Can Tom express his love to her?

Clash

Conclusive Act: She changed her ambitions

Furtherance
Narrative question
answered "yes"

Ending

Episodic Incident

Tom did not heed the wind
His thoughts were on other things

Reader satisfied

The beginning of this story is good but not highly unusual. The author starts by giving the reader a short exposition of the principal character. The beginning changes from exposition into dialogue and gives a well dramatized setting for the story. The beginning is perhaps longer than is ordinarily necessary.

The story is written in the third person. The author is very interesting. The dialogue which is decidedly in character comprises the great bulk of the story. The technique bears the marks of careful workmanship.

There are four important cut backs - one is an author cut back and the other three are character cut backs. These

add greatly to the effectiveness of the story.

There are fourteen furtherances and nine hindrances. These are well arranged.

There are: one incident of setting, eighteen narrative incidents, one dramatic interchange, five episodic interchanges and fifteen scenes. As an illustration of a scene let us consider the last scene. The meeting is between Tom and Ellen. The scene narrative question is: Can Tom express his love to Ellen? The clash is twofold - an intense struggle for expression within Tom and a verbal combat with Ellen. The conclusive act is her pronouncement that there will be a saving - that she had changed her ambitions. This beautifully subtle expression tells the reader that she is now ambitious to marry Tom.

The ending of this story is indeed short and at the same time effective. This ending is well worth the reader's study.

"You won't have to part with any hard earned cash to Mr. Gillispie. There's been a total change in my ambitions". These are the words of Ellen which answer the narrative question and mark the beginning of the ending of the story. The short paragraph which follows shows that the footloose man is well satisfied with the turn of events. The ending is simple, satisfying, suggestive, and rapid.

The characterization of the story is achieved through speech, through thoughts, through actions and facial expressions.

This is an unusually catch title - Foot-Loose. The reader is bound to read a story so heralded. The title fits the story perfectly.

The style is good. It has a brisk movement. Something is happening all the while. The reader has no time to go wool gathering. The subtlety of the story is a delightful challenge to the intellect. The words are well chosen.

This is an artistic story, but it leaves the reader with a keener eye and a readier hand to help the unfortunate about him.

The story demonstrates the fact that authors may get stories from the simplest situations. Hallet saw a picture of an old man standing in a cleared field on a Sunday morning. This suggested the opposite - the foot-loose man. His problem then became a way to embroil the foot-loose man in the toils of the stationary.

SUMMARY OF FINDINGS

As a result of a careful consideration of more than one hundred modern American Short Stories the writer emerges

convinced that the author of the story of artistic value is an artist, who loves his work, has spent years in preparation of his art, and possesses God given talent in that particular field. He paints with words as the artist paints with colors on canvas.

A story possesses artistic value when its technique is excellent. The necessary story elements are: plot, which involves action and conflict; characters; background; and a definite purpose. An artistic short story is an imaginative narrative with a plot so worked out as to create a single effect. A plot involves a principal character confronted with a problem or narrative question which he must solve. A story logically consists of an unstable situation, namely, a condition of affairs which very evidently cannot continue in its present state; an inciting force (a happening which makes immediate change necessary and presents the main character's dominant purpose in the form of the narrative question); rising action, which consists of a series of happenings some of which promise success (furtherances) and some of which promise failure (hindrances) of the main character's dominant purpose; climax or point of the highest interest; falling action which answers the narrative question by showing that the main character has succeeded or failed in his purpose; and the denouement or unravelling

which gives the necessary facts for the complete satisfaction of the reader.

A short story as a rule has three main divisions; namely beginning, body, and ending. However, if the story is a decision story it has only beginning and ending.

By way of clarification let us put this down in outline form:

OUTLINE OF THE SHORT STORY FORM

I. Beginning

A. Unstable situation - Situation presented

B. Inciting force - Narrative question presented

II. Body (Developed by means of hindrances and furtherances)

A. Rising action - Keying up of interest

B. Climax - Point of highest interest

C. Falling action - Narrative question answered

III. Ending

A. Denouement - Unravelling, satisfying the reader

B. Sequel - Effect upon the main character

The short story is worked out in the following presentation units: narrative incidents, incidents of setting, dramatic interchanges, episodic interchanges, and scenes. A narrative incident is a meeting without clash which serves

to show the reaction of the actor to a stimulus for the purpose of furthering the narrative. An incident of setting shows the reaction of a character to a stimulus to present a setting or background for the story. A dramatic interchange is an exchange of speech between two characters or forces which shows intense emotion or action. An episodic interchange is an exchange of speech without clash or marked difference of opinion. A scene is comprised of a meeting of forces, a scene narrative question, a clash or struggle, and a conclusive act which answers the scene narrative question and as a rule promises further story interest. A cut back is a going back either in the mind of the author or in the mind of a character to former happenings in order to give the reader a proper understanding of necessary facts.

Excellence of technique in the artistic story implies the customary freedom accorded to art of any kind. A certain basic technique is necessary; but a rigidly set formula is not artistic.

As I have said before, the artistic story produces a single effect. It has a central character with a definite purpose and a dominant trait. It may have any number of other characters who must be a necessary part of the story. Every word and every sentence in the artistic short story

is a necessary part of it.

Not only is technique important but subjectmatter and style help to stamp a story as artistic. A story has artistic value when it has beauty as a whole; when it has power to live in the minds of its readers. It should possess a touch of fancy, a sense of uplift or elevation of soul-like that produced by good music or poetry. It must not preach or flout the reader with a moral. Yet subtly and beautifully it lifts the reader that he may catch its breath of pure refreshing air. The language must be beautiful; yet smooth and distinctly suitable.

Most significant of all is the fact that the modern American short story pictures life as it is. It helps man to understand man. It quickens human sympathy. It suggests new paths for thinking. It is subtle and quick in its movement just as is modern life about us. Yet it is poignantly artistic as it leads humanity into a fuller and more intimate interpretation of life.

I believe in the artistic form of the modern short story with all my heart. It has a distinct mission as an artistic interpreter. Let us drink at the fountain of the short story masters and be filled with their subtle ardor and enthusiasm! Let us sup deeply of the beauties of language and imbibe the culture of the artists!

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