

NEW YORK, SATURDAY, APRIL 17, 1915.—Copyright, 1915, by the Sun Printing and Publishing Association.

THE CHARACTER DRAWING OR PLOT COUNT MORE IN FICTION?

ARISTOTLE NAMED AS PLOT CHAMPION; AUTHORS DISAGREE

NOTE: In a recent article in the Saturday Evening Post...

By MELVILLE DAVISSON POST. The short story is a work of art...

By BOOTH TARKINGTON. Mr. Melville Davison Post, in what seems to me a curious and ingenious article...

be unvalued, and its surprise, kept the play just as delightfully before the public as ever...

By HARRY LEON WILSON. Mr. Post writes stories better than he can tell how to write them...

By MEREDITH NICHOLSON. I am glad that somebody has had the courage to throw a large turnip at those potent, grave and reverend seizers who have been telling us for a long time...

By AMELIA RIVES (PRINCESS TROBETZKOY). The greatest number will always agree upon the more fundamental point...

By JULIAN STREET. I read Mr. Melville Davison Post's article "The Blight" when it appeared in the Saturday Evening Post...

By MONTAGUE GLASS. I remember once seeing an idiot at play. She would throw burned matches over her shoulder...

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chance. Plots, therefore, constructed on these principles are necessarily the best.

A well constructed plot should be single in its issue. It should present one moving event in its complete unity.

The element of surprise must come swiftly at the end. When the story is ended the reader will not wait for explanation.

We must work it out with characters agreeably to intent, with sustained dialogue, with incidents, incidents of life, and such descriptions as will make it a succession of vivid pictures.

Mr. Post observes that "a work of art cannot be a mere segment of either nature or life, and that is obvious."

Mr. Post says: "If while it [fiction] entertains, it also enables him [the reader] to see the world as it is."

Mr. Post says that the Greek pointed out that a work of art in literature could not be merely a representation of life.

Mr. Post goes on with a bit of loose thinking. Aristotle, thus, "Character determines men's qualities."

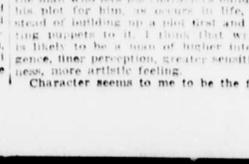
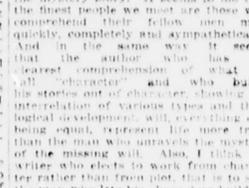
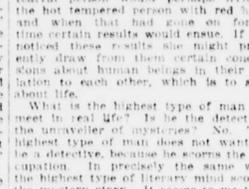
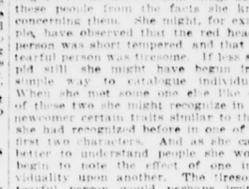
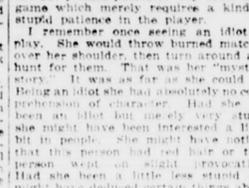
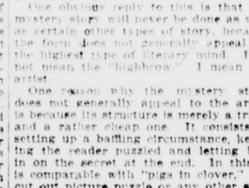
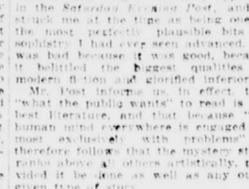
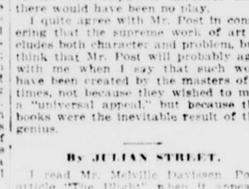
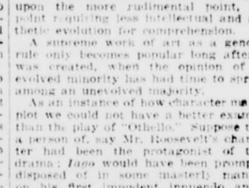
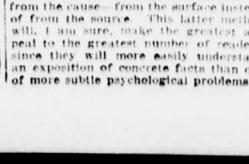
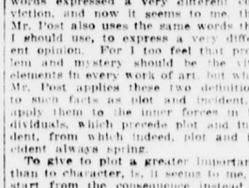
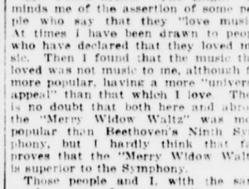
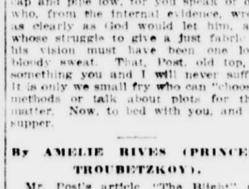
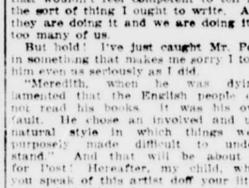
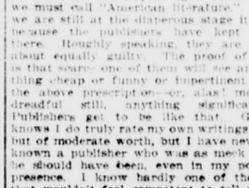
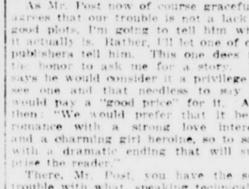
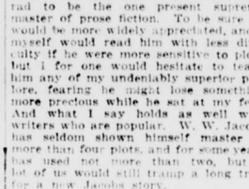
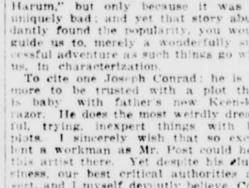
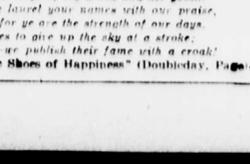
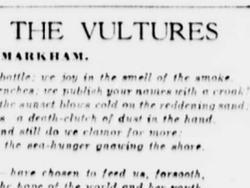
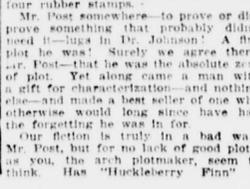
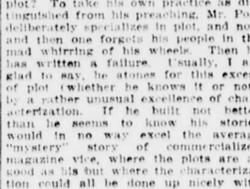
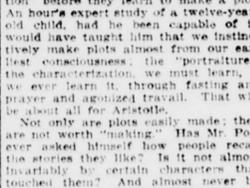
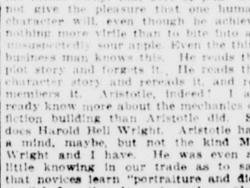
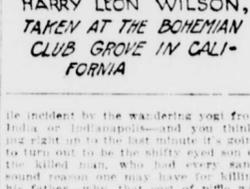
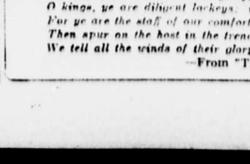
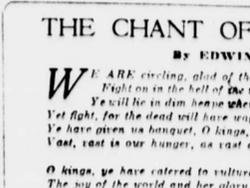
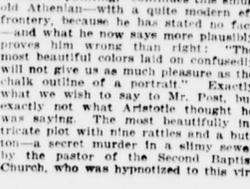
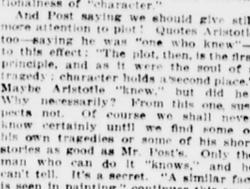
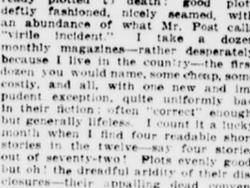
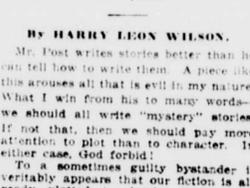
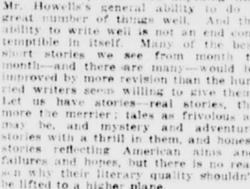
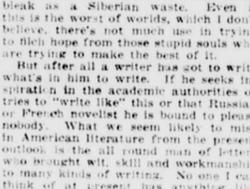
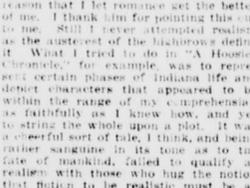
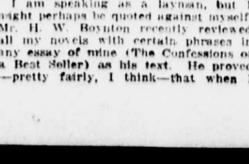
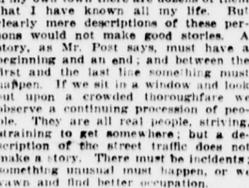
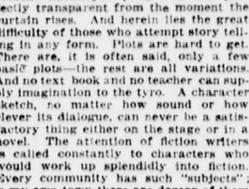
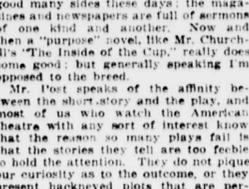
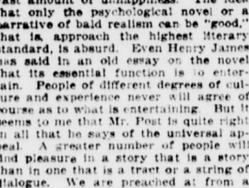
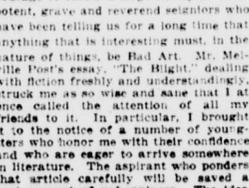
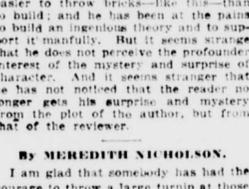
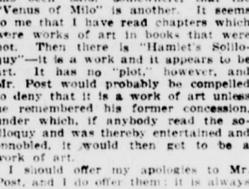
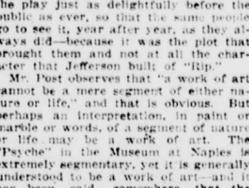
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MUST FICTION BE PRIMARILY ENTERTAINING?

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Mr. Post demands a "system." He wants a rule by which immortal stories may be made.

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THE CHANT OF THE VULTURES. By EDWIN MARKHAM. W/ ARE circling, blind of the battle, we soar in the smell of the smoke.