

Table of contents

Foreword

1. Lawrence

On morality, aesthetics and other matters

1. Reading the whole text
2. Didacticism and aesthetic
3. Moralising
4. Intrusion of author
5. Intelligence, coherency and honesty

Some propositions

2. Besant

On the 'laws' of fiction and other matters

1. Simple and faithful rendition
2. Sympathy and writing
3. Suppression and reticence
4. Elevation of thought
5. The 'laws' of fiction

Some propositions

3. Conrad

On bringing light to truth, and other matters

1. Bringing light to truth
2. The thinker, scientist and artist
3. Law and the emotional/moral atmosphere
4. Pursuit of truth

Some propositions

4. Crawford

On moralising, flippancy and other matters

1. Definition of novel
2. Purpose of novel
3. Impact of novel
4. Moralising works
5. The flippant and colloquial
6. Self-discipline
7. Brevity, simplicity, etc.
8. Producing the illusion of real life
9. Realising author's conception

10. Foreign language
11. Avoidance of digression
12. Life experience
13. Writing for amusement
14. Ethics
15. Sympathy

Some propositions

5. De Maupassant

On honesty, simplicity and other matters

1. Individual originality
2. Expected forms
3. Text and truth
4. Objectivity
5. Exactness and carefulness
6. Simple vocabulary

Some propositions

6. De Quincey

On style and other matters

1. 'Style' defined and the English experience
2. Why style is important
3. Writing and speech
4. Careless style
5. Media and language

6. Unduly long or conditional sentences
7. Foreign language
8. Mechanical and organic dimensions of style
9. Punctuation
10. Footnotes
11. Repetition and brevity

Some propositions

7. Forster

On the text as story, and other matters

1. Text as story
2. Engaging the reader
3. Text and voice
4. Impartiality and omniscience
5. Mystery and suspense
6. Concluding section
7. Preachers and prophets
8. Patterns in prose

Some propositions

8. Hardy

On Sincerity, Originality and Other Matters

1. Sincerity
2. Originality

3. Detachment
4. 'Laws' of writing
5. Slipshod writing

Some propositions

9. The Hawthornes

On theme, tone, truth, the task of writing and other matters

1. Plainness and simplicity
2. Tone
3. Moral aim
4. Writing not a formulaic process
5. The steps to writing
6. Art and imagination
7. The power of writing
8. Transcendent text
9. The active and passive writer
10. Great cases and great texts
11. Legal texts as national literature
12. Sensibility and enlivenment
13. Condescension and children
14. Writing makes the writer

Some propositions

10. Hazlitt

On pedantry, insight, jargon and other matters

1. Pedantry

2. Insights offered by written text
3. Jargon
4. Foreign language

Some propositions

11. James

On the art and duty of writing, humour and other matters

1. Art and fiction
2. Task of writer
3. To amuse or instruct?
4. Super-abundant judgments
5. Role of novel
6. Definition of novel
7. Reality as virtue
8. Types of novel/prose
9. Artistic freedom

Some propositions

12. Stevenson

On composition, pattern, sound and other matters

1. Word-choice
2. Composition
3. Style
4. Key elements of style
5. Pattern
6. Sound in prose
7. What to include or omit

Some propositions

13. Trollope

On literary quality, truth and the 'rules' of writing

1. Literary quality
2. Truth and selection
3. 'Rules' for writing novels

Some propositions

14. Woolf

On quality in writing, 'rules of writing' and other matters

1. Writing has not improved
2. Lifelessness
3. Adequacy of form
4. Truth to mental conception
5. The 'proper stuff' of prose
6. Focus on essential detail
7. 'Rules' of writing
8. Long words and opening words
9. Essay-writing suggestions
10. Know how to write
11. Fuse learning and prose
12. Avoid scolding
13. Careless writing
14. Dull, dead, prolix text

15. Truth
16. Sobriety and seriousness
17. Ornament
18. Length
19. Enfolded the reader

Some propositions

Afterword: Towards a code of good legal writing

1. Active/contemplative/reserved author
2. Brevity, clarity, simplicity
3. Carefulness/carelessness
4. Central Idea/theme
5. Civility
6. Colloquialism/flippancy
7. Communication of thought
8. Concision
9. Condescension
10. Detachment
11. Didacticism
12. Digression
13. Emotion/empathy/sympathy
14. Engaging writing
15. Ethics
16. Exactness/precision
17. Experience
18. Footnotes
19. Form
20. Grammar
21. Humour/amusement

22. Hesitancy
23. Illusion
24. Language/vocabulary
25. Latin/legal jargon
26. Literary quality
27. Moralising/morality
28. Observation
29. Originality
30. Personality
31. Quotes
32. Reading
33. Rhythm
34. Selection
35. Sound
36. Storytelling
37. Style
38. Tone
39. Transcendence
40. Truth
41. Understatement
42. Voice

**Appendix: Writing for the
young and vulnerable**