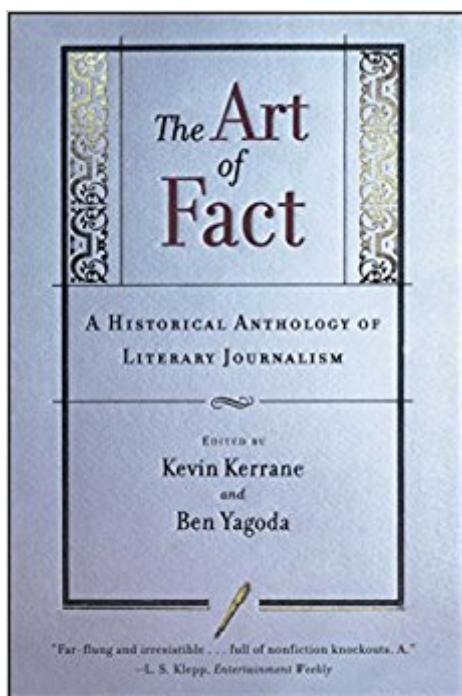


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The Art Of Fact: A Historical Anthology Of Literary Journalism



Synopsis

Learn how to be the best journalist you can be with what âœcould be the worldâ™s most readable textbookâ• (Time Out New York). The Art of Fact is a historical treasury tracing literary journalism back to such pioneers as Defoe, Dickens, and Orwell, and to crime writers, investigative social reporters, and war correspondents who stretched the limits of style and even propriety to communicate powerful truth. Here an extraordinary range of stylesâ"the elegance of Gay Talese, the militance of Marvel Cooke, the station-house cynicism of David Simon, the manic intelligence of Richard Ben Cramerâ"illuminates an extraordinary range of subjects. From large public events (Jimmy Breslin on the funeral of JFK) to small private moments (Gary Smith on the struggles of a Native American basketball player), these readingsâ"sad, funny, and most of all provocativeâ"offer the double pleasure of true stories artfully told.

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Customer Reviews

Kevin Kerrane and Ben Yagoda, journalists and journalism teachers, saw a need for a textbook that celebrated and organized outstanding examples of literary journalism. In this compendious volume spanning 372 years, the editors focus on the evolution of New Journalism, a term which, we learn, "was originally coined by Matthew Arnold in 1887 to describe the style of Stead's Pall Mall Gazette: brash, vivid, personal, reform-minded, and--occasionally, from Arnold's conservative viewpoint--'featherbrained.'" The editors position Daniel Defoe's The True and Genuine Account of the Life and Actions of the Late Jonathan Wild (1725) as the prototype for the true-crime narrative.

The collection's first section, entitled "Pioneers," includes such staples as Boswell's Life of Samuel Johnson, Walt Whitman's Specimen Days, and Jack London's daring 1902 exposÃ© of life among the city of London's impoverished East Enders. Brief introductions to each selection set the historical context and explain innovative aspects of the piece. The second section compares two distinctly contemporary journalistic points of view: the "I Am a Camera" school and the unabashedly subjective approach exemplified by Norman Mailer and Hunter S. Thompson, among others. "Style as Substance" makes up the lively and often moving third section. Many rich voices describe all angles of the human experience in this impressive volume. Through author Piers Paul Read we crash-land with a Uruguayan rugby team in the Andes; Lillian Ross gives us a notoriously devastating portrait of Ernest Hemingway; Ted Conover assimilates into illegal Mexican culture and smuggles us back and forth across the border. The only anthology of its kind, *The Art of Fact* almost doubles as a travel book. --This text refers to an out of print or unavailable edition of this title.

The authors (both English and journalism, Univ. of Delaware) compiled this excellent anthology for their students in a college course in literary journalism. In their introductions, they define literary journalism as factual, innovative, and current stories about an event, making the point that this "new" journalism is not really new but has been practiced for many years. The journalists included range from Charles Dickens and Jack London to Gay Talese and Joan Didion. Kerrane and Yagoda give brief biographies of the writers, usually telling why they chose the particular work, when the piece was written, and where it first appeared. This book is recommended for journalism collections but it could easily find interested readers in most libraries.?Rebecca Wondiska, Trinity Coll. Lib., Hartford, Ct.Copyright 1997 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

I have been reading and writing non-fiction articles all my life and this is the best anthology of non-fiction writing I have ever read. Every article, without exception, is a page turner. And in the bargain, I learned about people and places and things I had never thought about. Besides the fun of reading it, you come away smarter.

I bought this book for a class. However 3 months after the class, I found myself reading and re-reading the amazing short stories in here.

Excellent compilation of the best narrative writing

Great overall collection of journalism throughout its history. Choices highlight various literary techniques. Varied selection Of styles with good introductions by editors

While familiar with most of the writers in this book (Defoe, Boswell, Dickens, Whitman, Crane, Richard Harding Davis, London, Hersey, Lillian Ross, Talese, Capote, Tom Wolfe, Kidder, Orwell, Liebling, Mailer, Hunter Thompson, Hemingway, Agee, Joseph Mitchell, Rebecca West, Steinbeck, Breslin, Didion, and McPhee), I generally was not familiar with the works included. Additionally, there are numerous other writers I was not familiar with, so most of the reading experience was new to me. The variety of the works chosen is as impressive as their general excellence. In sum, the editors (both of whom teach English and journalism at the University of Delaware) have succeeded in producing a volume that is a delight to read. The only book that I'm aware of that is in the same league is *Literary Journalism*. Highly recommended.

Great collection of articles by top journalists.

Interesting, informative book! Clear and often funny examples of literary journalism that illustrates development of that genre.

This book was a Christmas present from my daughter-in-law and I can't remember a gift I've enjoyed so much. There are fifty-eight pieces in the book and they span a great variety and time frame of literary journalism beginning with entries by Defoe, Boswell and Dickens, and winding up with Tom Wolfe and Joan Didion. Many of these pieces are extracts of a larger work and are so entertaining and well-written that you immediately want to read the entire work. It's like being confronted with a group of fifty-eight jars, each filled with a confection such as jelly beans, cashews, gum drops, chocolates, etc. The editors and compilers, Kevin Kerrane and Ben Yagoda, provide an introduction to each piece, a minimal review with hints on what to look for and appreciate, helping you become a more critical reader. I found a huge number of pieces both entertaining, educational and sometimes disturbing. "The Fight to Live" by Al Stump covering the last days of baseball legend Ty Cobb falls into the last category. Tom Wolfe's "The Electric Kool-Aid Acid Test" was definitely in the first category with language and descriptive prose defying description. In the educational category, David Simon's extract from "Homicide" tells you exactly what not to do when hauled into an interrogation room by inquisitive and demanding detectives. There's something here for

everyone, both reader and writer alike. An excellent compendium of real life activities described so well.

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