

pronoun, we mean the sound his words make on paper. All writers, by the way they use the language, reveal something of their spirits, their habits, their capacities, and their biases. This is inevitable as well as enjoyable. All writing is communication; creative writing is communication through revelation—it is the Self escaping into the open. No writer long remains incognito.

If you doubt that style is something of a mystery, try rewriting a familiar sentence and see what happens. Any much-quoted sentence will do. Suppose we take "These are the times that try men's souls." Here we have eight short, easy words, forming a simple declarative sentence. The sentence contains no flashy ingredient such as "Damn the torpedoes!" and the words, as you see, are ordinary. Yet in that arrangement, they have shown great durability; the sentence is into its third century. Now compare a few variations:

Times like these try men's souls.

How trying it is to live in these times!

These are trying times for men's souls.

Soulwise, these are trying times.

It seems unlikely that Thomas Paine could have made his sentiment stick if he had couched it in any of these forms. But why not? No fault of grammar can be detected in them, and in every case the meaning is clear. Each version is correct, and each, for some reason that we can't readily put our finger on, is marked for oblivion. We could, of course, talk about "rhythm" and "cadence," but the talk would be vague and unconvincing. We could declare *soulwise* to be a silly word, inappropriate to the occasion; but even that won't do—it does not answer the main question. Are we even sure *soulwise* is silly? If *otherwise* is a serviceable word, what's the matter with *soulwise*?

Here is another sentence, this one by a later Tom. It is not a famous sentence, although its author (Thomas Wolfe) is well known. "Quick are the mouths of earth, and quick the teeth that fed upon this loveliness." The sentence would

V An Approach to Style

(With a List of Reminders)

With some teacher commentary (oh joy!)

UP TO this point, the book has been concerned with what is correct, or acceptable, in the use of English. In this final chapter, we approach style in its broader meaning: style in the sense of what is distinguished and distinguishing. Here we leave solid ground. Who can confidently say what ignites a certain combination of words, causing them to explode in the mind? Who knows why certain notes in music are capable of stirring the listener deeply, though the same notes slightly rearranged are impotent? These are high mysteries, and this chapter is a mystery story, thinly disguised. There is no satisfactory explanation of style, no infallible guide to good writing, no assurance that a person who thinks clearly will be able to write clearly, no key that unlocks the door. Writers will often find themselves steering by stars that are disturbingly in motion.

The preceding chapters contain instructions drawn from established English usage; this one contains advice drawn from a writer's experience of writing. Since the book is a rule book, these cautionary remarks, these subtly dangerous hints, are presented in the form of rules, but they are, in essence, mere gentle reminders: they state what most of us know and at times forget.

Style is an increment in writing. When we speak of Fitzgerald's style, we don't mean his command of the relative

not take a prize for clarity, and rhetorically it is at the opposite pole from "These are the times." Try it in a different form, without the inversions:

The mouths of earth are quick, and the teeth that fed upon this loveliness are quick, too.

The author's meaning is still intact, but not his overpowering emotion. What was poetical and sensuous has become prosy and wooden; instead of the secret sounds of beauty, we are left with the simple crunch of mastication. (Whether Mr. Wolfe was guilty of overwriting is, of course, another question—one that is not pertinent here.)

With some writers, style not only reveals the spirit of the man but reveals his identity, as surely as would his fingerprints. Here, following, are two brief passages from the works of two American novelists. The subject in each case is languor. In both, the words used are ordinary, and there is nothing eccentric about the construction.

He did not still feel weak, he was merely luxuriating in that supremely gutful lassitude of convalescence in which time, hurry, doing, did not exist, the accumulating seconds and minutes and hours to which in its well state the body is slave both waking and sleeping, now reversed and time now the lip-server and mendicant to the body's pleasure instead of the body thrall to time's headlong course.

Manuel drank his brandy. He felt sleepy himself. It was too hot to go out into the town. Besides there was nothing to do. He wanted to see Zurito. He would go to sleep while he waited.

Anyone acquainted with Faulkner and Hemingway will have recognized them in these passages and perceived which was which. How different are their languors!

Or take two American poets, stopping at evening. One stops by woods, the other by laughing flesh.

My little horse must think it queer
To stop without a farmhouse near

Between the woods and frozen lake
The darkest evening of the year.*

I have perceived that to be with those I like is enough,
To stop in company with the rest at evening is enough,
To be surrounded by beautiful, curious, breathing,
laughing flesh is enough . . .

Because of the characteristic styles, there is little question about identity here, and if the situations were reversed, with Whitman stopping by woods and Frost by laughing flesh (not one of his regularly scheduled stops), the reader would know who was who.

Young writers often suppose that style is a garnish for the meat of prose, a sauce by which a dull dish is made palatable. Style has no such separate entity; it is nondetachable, unfilterable. The beginner should approach style warily, realizing that it is an expression of self, and should turn resolutely away from all devices that are popularly believed to indicate style—all mannerisms, tricks, adornments. The approach to style is by way of plainness, simplicity, orderliness, sincerity.

Writing is, for most, laborious and slow. The mind travels faster than the pen; consequently, writing becomes a question of learning to make occasional wing shots, bringing down the bird of thought as it flashes by. A writer is a gunner, sometimes waiting in the blind for something to come in, sometimes roaming the countryside hoping to scare something up. Like other gunners, the writer must cultivate patience, working many covers to bring down one partridge. Here, following, are some suggestions and cautionary hints that may help the beginner find the way to a satisfactory style.

*From "Stopping by Woods on a Snowy Evening" from *The Poetry of Robert Frost*, edited by Edward Connery Lathem. Copyright 1923, © 1969 by Henry Holt and Company, LLC. Reprinted by permission of Henry Holt and Company, LLC.

general, however, it is nouns and verbs, not their assistants, that give good writing its toughness and color.

5. *Revise and rewrite.*

Revising is part of writing. Few writers are so expert that they can produce what they are after on the first try. Quite often you will discover, on examining the completed work, that there are serious flaws in the arrangement of the material, calling for transpositions. When this is the case, a word processor can save you time and labor as you rearrange the manuscript. You can select material on your screen and move it to a more appropriate spot, or, if you cannot find the right spot, you can move the material to the end of the manuscript until you decide whether to delete it. Some writers find that working with a printed copy of the manuscript helps them to visualize the process of change; others prefer to revise entirely on screen. Above all, do not be afraid to experiment with what you have written. Save both the original and the revised versions; you can always use the computer to restore the manuscript to its original condition, should that course seem best. Remember, it is no sign of weakness or defeat that your manuscript ends up in need of major surgery. This is a common occurrence in all writing, and among the best writers.

6. *Do not overwrite.*

Rich, ornate prose is hard to digest, generally unwholesome, and sometimes nauseating. If the sickly-sweet word, the overblown phrase are your natural form of expression, as is sometimes the case, you will have to compensate for it by a show of vigor, and by writing something as meritorious as the Song of Songs, which is Solomon's.

When writing with a computer, you must guard against wordiness. The click and flow of a word processor can be seductive, and you may find yourself adding a few unnecessary words or even a whole passage just to experience the pleasure of running your fingers over the keyboard and watching your words appear on the screen. It is always a good idea to reread your writing later and ruthlessly delete the excess.

7. *Do not overstate.*

When you overstate, readers will be instantly on guard, and everything that has preceded your overstatement as well as everything that follows it will be suspect in their minds because they have lost confidence in your judgment or your poise. Overstatement is one of the common faults. A single overstatement, wherever or however it occurs, diminishes the whole, and a single carefree superlative has the power to destroy, for readers, the object of your enthusiasm.

8. *Avoid the use of qualifiers.*

Rather, very, little, pretty—these are the leeches that infest the pond of prose, sucking the blood of words. The constant use of the adjective *little* (except to indicate size) is particularly debilitating; we should all try to do a little better, we should all be very watchful of this rule, for it is a rather important one, and we are pretty sure to violate it now and then.

9. *Do not affect a breezy manner.*

The volume of writing is enormous, these days, and much of it has a sort of windiness about it, almost as though the author were in a state of euphoria. "Spontaneous me," sang Whitman, and, in his innocence, let loose the hordes of uninspired scribblers who would one day confuse spontaneity with genius.

The breezy style is often the work of an egocentric, the person who imagines that everything that comes to mind is of general interest and that uninhibited prose creates high spirits and carries the day. Open any alumni magazine, turn to the class notes, and you are quite likely to encounter old Spontaneous Me at work—an aging collegian who writes something like this:

Well, guys, here I am again dishing the dirt about your disorderly classmates, after pa\$\$ing a weekend in the Big Apple trying to catch the Columbia hoops tilt and then a cab-ride from hell through the West Side casbah. And speaking of news, howzabout tossing a few primo items this way?

★
AVOID
VAGUE

This is an extreme example, but the same wind blows, at lesser velocities, across vast expanses of journalistic prose. The author in this case has managed in two sentences to commit most of the unpardonable sins: he obviously has nothing to say, he is showing off and directing the attention of the reader to himself, he is using slang with neither provocation nor ingenuity, he adopts a patronizing air by throwing in the word *primo*, he is humorless (though full of fun), dull, and empty. He has not done his work. Compare his opening remarks with the following—a plunge directly into the news:

Clyde Crawford, who stroked the varsity shell in 1958, is swinging an oar again after a lapse of forty years. Clyde resigned last spring as executive sales manager of the Indiana Flotex Company and is now a gondolier in Venice.

This, although conventional, is compact, informative, unpretentious. The writer has dug up an item of news and presented it in a straightforward manner. What the first writer tried to accomplish by cutting rhetorical capers and by breeziness, the second writer managed to achieve by good reporting, by keeping a tight rein on his material, and by staying out of the act.

10. Use orthodox spelling. ← Don't worry about this one (so long as you spell "y-o-u" and not "u").

In ordinary composition, use orthodox spelling. Do not write *nite* for *night*, *thru* for *through*, *pleez* for *please*, unless you plan to introduce a complete system of simplified spelling and are prepared to take the consequences.

In the original edition of *The Elements of Style*, there was a chapter on spelling. In it, the author had this to say:

The spelling of English words is not fixed and invariable, nor does it depend on any other authority than general agreement. At the present day there is practically unanimous agreement as to the spelling of most words. . . . At any given moment, however, a relatively small number of words may be spelled in more than one way. Gradually, as a rule, one of these forms comes to be generally preferred, and the less customary form comes to look

obsolete and is discarded. From time to time new forms, mostly simplifications, are introduced by innovators, and either win their place or die of neglect.

The practical objection to unaccepted and oversimplified spellings is the disfavor with which they are received by the reader. They distract his attention and exhaust his patience. He reads the form *though* automatically, without thought of its needless complexity; he reads the abbreviation *tho* and mentally supplies the missing letters, at the cost of a fraction of his attention. The writer has defeated his own purpose.

The language manages somehow to keep pace with events. A word that has taken hold in our century is *thruway*; it was born of necessity and is apparently here to stay. In combination with *way*, *thru* is more serviceable than *through*; it is a high-speed word for readers who are going sixty-five. *Thruway* would be too long to fit on a road sign, too slow to serve the speeding eye. It is conceivable that because of our thruways, *through* will eventually become *thru*—after many more thousands of miles of travel.

11. Do not explain too much.

It is seldom advisable to tell all. Be sparing, for instance, in the use of adverbs after "he said," "she replied," and the like: "he said consolingly"; "she replied grumblingly." Let the conversation itself disclose the speaker's manner or condition. Dialogue heavily weighted with adverbs after the attributive verb is cluttery and annoying. Inexperienced writers not only overwork their adverbs but load their attributives with explanatory verbs: "he consoled," "she congratulated." They do this, apparently, in the belief that the word *said* is always in need of support, or because they have been told to do it by experts in the art of bad writing.

12. Do not construct awkward adverbs.

Adverbs are easy to build. Take an adjective or a participle, add *-ly*, and behold! you have an adverb. But you'd probably be better off without it. Do not write *tangledly*. The word itself is a tangle. Do not even write *tiredly*. No-

- concrete "of the body"
- shorter
- blunt
- feeling words
- polysyllabic
- thinking words

body says *tangledly* and not many people say *tiredly*. Words that are not used orally are seldom the ones to put on paper.

He climbed tiredly to bed.	He climbed wearily to bed.
The lamp cord lay tangledly beneath her chair.	The lamp cord lay in tangles beneath her chair.
Do not dress words up by adding <i>-ly</i> to them, as though putting a hat on a horse.	
overly	over
muchly	much
thusly	thus

13. Make sure the reader knows who is speaking.

Dialogue is a total loss unless you indicate who the speaker is. In long dialogue passages containing no attributives, the reader may become lost and be compelled to go back and reread in order to puzzle the thing out. Obscurity is an imposition on the reader, to say nothing of its damage to the work.

In dialogue, make sure that your attributives do not awkwardly interrupt a spoken sentence. Place them where the break would come naturally in speech—that is, where the speaker would pause for emphasis, or take a breath. The best test for locating an attributive is to speak the sentence aloud.

"Now, my boy, we shall see," he said, "how well you have learned your lesson."	"Now, my boy," he said, "we shall see how well you have learned your lesson."
"What's more, they would never," she added, "consent to the plan."	"What's more," she added, "they would never consent to the plan."

14. Avoid fancy words.

Avoid the elaborate, the pretentious, the coy, and the cute. Do not be tempted by a twenty-dollar word when

- abstract "of the mind"
- polysyllabic
- thinking words
- elevated diction

EXAMPLES:

- chew
- eat
- ask
- drink
- know
- meet
- wish
- break
- free
- think

there is a ten-center handy, ready and able. Anglo-Saxon is a livelier tongue than Latin, so use Anglo-Saxon words. In this, as in so many matters pertaining to style, one's ear must be one's guide: *gut* is a lustier noun than *intestine*, but the two words are not interchangeable, because *gut* is often inappropriate, being too coarse for the context. Never call a stomach a tummy without good reason.

If you admire fancy words, if every sky is *beauteous*, every blonde *curvaceous*, every intelligent child *prodigious*, if you are tickled by *discombobulate*, you will have a bad time with Reminder 14. What is wrong, you ask, with *beauteous*? No one knows, for sure. There is nothing wrong, really, with any word—all are good, but some are better than others. A matter of ear; a matter of reading the books that sharpen the ear.

The line between the fancy and the plain, between the atrocious and the felicitous, is sometimes alarmingly fine. The opening phrase of the Gettysburg address is close to the line, at least by our standards today, and Mr. Lincoln, knowingly or unknowingly, was flirting with disaster when he wrote "Four score and seven years ago." The President could have got into his sentence with plain "Eighty-seven"—a saving of two words and less of a strain on the listeners' powers of multiplication. But Lincoln's ear must have told him to go ahead with four score and seven. By doing so, he achieved cadence while skirting the edge of fanciness. Suppose he had blundered over the line and written, "In the year of our Lord seventeen hundred and seventy-six." His speech would have sustained a heavy blow. Or suppose he had settled for "Eighty-seven." In that case he would have got into his introductory sentence too quickly; the timing would have been bad.

The question of ear is vital. Only the writer whose ear is reliable is in a position to use bad grammar deliberately; this writer knows for sure when a colloquialism is better than formal phrasing and is able to sustain the work at a level of good taste. So cock your ear. Years ago, students were warned not to end a sentence with a preposition; time, of course, has softened that rigid decree. Not only is the preposition acceptable at the end, sometimes it is more effective in that

spot than anywhere else. "A claw hammer, not an ax, was the tool he murdered her with." This is preferable to "A claw hammer, not an ax, was the tool with which he murdered her." Why? Because it sounds more violent, more like murder. A matter of ear.

And would you write "The worst tennis player around here is I" or "The worst tennis player around here is me"? The first is good grammar, the second is good judgment—although the *me* might not do in all contexts.

The split infinitive is another trick of rhetoric in which the ear must be quicker than the handbook. Some infinitives seem to improve on being split, just as a stick of round stovewood does. "I cannot bring myself to really like the fellow." The sentence is relaxed, the meaning is clear, the violation is harmless and scarcely perceptible. Put the other way, the sentence becomes stiff, needlessly formal. A matter of ear.

There are times when the ear not only guides us through difficult situations but also saves us from minor or major embarrassments of prose. The ear, for example, must decide when to omit *that* from a sentence, when to retain it. "She knew she could do it" is preferable to "She knew that she could do it"—simpler and just as clear. But in many cases the *that* is needed. "He felt that his big nose, which was sunburned, made him look ridiculous." Omit the *that* and you have "He felt his big nose. . . ."

In my personal opinion, "that" should almost always be eliminated.
15. Do not use dialect unless your ear is good.

Do not attempt to use dialect unless you are a devoted student of the tongue you hope to reproduce. If you use dialect, be consistent. The reader will become impatient or confused upon finding two or more versions of the same word or expression. In dialect it is necessary to spell phonetically, or at least ingeniously, to capture unusual inflections. Take, for example, the word *once*. It often appears in dialect writing as *oncet*, but *oncet* looks as though it should be pronounced "onset." A better spelling would be *wunst*. But if you write it *oncet* once, write it that way throughout.

The best dialect writers, by and large, are economical of their talents; they use the minimum, not the maximum, of deviation from the norm, thus sparing their readers as well as convincing them.

16. Be clear.

Clarity is not the prize in writing, nor is it always the principal mark of a good style. There are occasions when obscurity serves a literary yearning, if not a literary purpose, and there are writers whose mien is more overcast than clear. But since writing is communication, clarity can only be a virtue. And although there is no substitute for merit in writing, clarity comes closest to being one. Even to a writer who is being intentionally obscure or wild of tongue we can say, "Be obscure clearly! Be wild of tongue in a way we can (but not telling us) which securities are promising, we can say, "Be cagey plainly! Be elliptical in a straightforward fashion!"

Clarity, clarity, clarity. When you become hopelessly mired in a sentence, it is best to start fresh; do not try to fight your way through against the terrible odds of syntax. Usually what is wrong is that the construction has become too involved at some point; the sentence needs to be broken apart and replaced by two or more shorter sentences.

Muddiness is not merely a disturber of prose, it is also a destroyer of life, of hope: death on the highway caused by a badly worded road sign, heartbreak among lovers caused by a misplaced phrase in a well-intentioned letter, anguish of a traveler expecting to be met at a railroad station and not being met because of a slipshod telegram. Think of the tragedies that are rooted in ambiguity, and be clear! When you say something, make sure you have said it. The chances of your having said it are only fair.

17. Do not inject opinion.

Unless there is a good reason for its being there, do not inject opinion into a piece of writing. We all have opinions

about almost everything, and the temptation to toss them in is great. To air one's views gratuitously, however, is to imply that the demand for them is brisk, which may not be the case, and which, in any event, may not be relevant to the discussion. Opinions scattered indiscriminately about leave the mark of egotism on a work. Similarly, to air one's views at an improper time may be in bad taste. If you have received a letter inviting you to speak at the dedication of a new cat hospital, and you hate cats, your reply, declining the invitation, does not necessarily have to cover the full range of your emotions. You must make it clear that you will not attend, but you do not have to let fly at cats. The writer of the letter asked a civil question; attack cats, then, only if you can do so with good humor, good taste, and in such a way that your answer will be courteous as well as responsive. Since you are out of sympathy with cats, you may quite properly give this as a reason for not appearing at the dedicatory ceremonies of a cat hospital. But bear in mind that your opinion of cats was not sought, only your services as a speaker. Try to keep things straight.

18. Use figures of speech sparingly.

The simile is a common device and a useful one, but similes coming in rapid fire, one right on top of another, are more distracting than illuminating. Readers need time to catch their breath; they can't be expected to compare everything with something else, and no relief in sight.

When you use metaphor, do not mix it up. That is, don't start by calling something a swordfish and end by calling it an hourglass.

Personal feeling: metaphor > simile (a simile is just a lazy metaphor)
19. Do not take shortcuts at the cost of clarity. (metaphor)

Do not use initials for the names of organizations or movements unless you are certain the initials will be readily understood. Write things out. Not everyone knows that MADD means Mothers Against Drunk Driving, and even if everyone did, there are babies being born every minute who will someday encounter the name for the first time. They deserve to see the words, not simply the initials. A

good rule is to start your article by writing out names in full, and then, later, when your readers have got their bearings, to shorten them.

Many shortcuts are self-defeating; they waste the reader's time instead of conserving it. There are all sorts of rhetorical stratagems and devices that attract writers who hope to be pithy, but most of them are simply bothersome. The longest way round is usually the shortest way home, and the one truly reliable shortcut in writing is to choose words that are strong and surefooted to carry readers on their way.

20. Avoid foreign languages.

The writer will occasionally find it convenient or necessary to borrow from other languages. Some writers, however, from sheer exuberance or a desire to show off, sprinkle their work liberally with foreign expressions, with no regard for the reader's comfort. It is a bad habit. Write in English.

21. Prefer the standard to the offbeat. ^{Again, less} ~~essential, but~~ ^{good to keep}

Young writers will be drawn at every turn toward eccentricities in language. They will hear the beat of new vocabularies, the exciting rhythms of special segments of their society, each speaking a language of its own. All of us come under the spell of these unsettling drums; the problem for beginners is to listen to them, learn the words, feel the vibrations, and not be carried away.

Youths invariably speak to other youths in a tongue of their own devising; they renovate the language with a wild vigor, as they would a basement apartment. By the time this paragraph sees print, *psyched*, *nerd*, *ripcoff*, *dude*, *geek*, and *funky* will be the words of yesteryear, and we will be fielding more recent ones that have come bouncing into our speech—some of them into our dictionary as well. A new word is always up for survival. Many do survive. Others grow stale and disappear. Most are, at least in their infancy, more appropriate to conversation than to composition.

Today, the language of advertising enjoys an enormous circulation. With its deliberate infractions of grammatical

rules and its crossbreeding of the parts of speech, it profoundly influences the tongues and pens of children and adults. Your new kitchen range is so revolutionary it *obsoletes* all other ranges. Your counter top is beautiful because it is *accessorized* with gold-plated faucets. Your cigarette tastes good *like* a cigarette should. And, *like the man says*, you will want to try one. You will also, in all probability, want to try writing that way, using that language. You do so at your peril, for it is the language of mutilation.

Advertisers are quite understandably interested in what they call "attention getting." The man photographed must have lost an eye or grown a pink beard, or he must have three arms or be sitting wrong-end-to on a horse. This technique is proper in its place, which is the world of selling, but the young writer had best not adopt the device of mutilation in ordinary composition, whose purpose is to engage, not paralyze, the reader's senses. Buy the gold-plated faucets if you will, but do not accessorize your prose. To use the language well, do not begin by hacking it to bits; accept the whole body of it, cherish its classic form, its variety, and its richness.

Another segment of society that has constructed a language of its own is business. People in business say that toner cartridges are *in short supply*, that they have *updated* the next shipment of these cartridges, and that they will *finalize* their recommendations at the next meeting of the board. They are speaking a language familiar and dear to them. Its portentous nouns and verbs invest ordinary events with high adventure; executives walk among toner cartridges, caparisoned like knights. We should tolerate them—every person of spirit wants to ride a white horse. The only question is whether business vocabulary is helpful to ordinary prose. Usually, the same ideas can be expressed less formidably, if one makes the effort. A good many of the special words of business seem designed more to express the user's dreams than to express a precise meaning. Not all such words, of course, can be dismissed summarily; indeed, no word in the language can be dis-

missed offhand by anyone who has a healthy curiosity. *Update* isn't a bad word; in the right setting it is useful. In the wrong setting, though, it is destructive, and the trouble with adopting coinages too quickly is that they will bedevil one by insinuating themselves where they do not belong. This may sound like rhetorical snobbery, or plain stuffiness; but you will discover, in the course of your work, that the setting of a word is just as restrictive as the setting of a jewel. The general rule here is to prefer the standard. *Finalize*, for instance, is not standard; it is special, and it is a peculiarly fuzzy and silly word. Does it mean "terminate," or does it mean "put into final form"? One can't be sure, really, what it means, and one gets the impression that the person using it doesn't know, either, and doesn't want to know.

The special vocabularies of the law, of the military, of government are familiar to most of us. Even the world of criticism has a modest pouch of private words (*luminous, taut*), whose only virtue is that they are exceptionally nimble and can escape from the garden of meaning over the wall. Of these critical words, Wolcott Gibbs once wrote, "... they are detached from the language and inflated like little balloons." The young writer should learn to spot them—words that at first glance seem freighted with delicious meaning but that soon burst in air, leaving nothing but a memory of bright sound.

The language is perpetually in flux: it is a living stream, shifting, changing, receiving new strength from a thousand tributaries, losing old forms in the backwaters of time. To suggest that a young writer not swim in the main stream of this turbulence would be foolish indeed, and such is not the intent of these cautionary remarks. The intent is to suggest that in choosing between the formal and the informal, the regular and the offbeat, the general and the special, the orthodox and the heretical, the beginner err on the side of conservatism, on the side of established usage. No idiom is taboo, no accent forbidden; there is simply a better chance of doing well if the writer holds a steady course,

all the showers." And so must you as a young writer be. In our modern idiom, we would say that you must get wet all over. Mr. Stevenson, working in a plainer style, said it with felicity, and suddenly one cow, out of so many, received the gift of immortality. Like the steadfast writer, she is at home in the wind and the rain; and, thanks to one moment of felicity, she will live on and on and on.

enters the stream of English quietly, and does not thrash about.

"But," you may ask, "what if it comes natural to me to experiment rather than conform? What if I am a pioneer, or even a genius?" Answer: then be one. But do not forget that what may seem like pioneering may be merely evasion, or laziness—the disinclination to submit to discipline. Writing good standard English is no cinch, and before you have managed it you will have encountered enough rough country to satisfy even the most adventurous spirit.

Style takes its final shape more from attitudes of mind than from principles of composition, for, as an elderly practitioner once remarked, "Writing is an act of faith, not a trick of grammar." This moral observation would have no place in a rule book were it not that style *is* the writer, and therefore what you are, rather than what you know, will at last determine your style. If you write, you must believe—in the truth and worth of the scrawl, in the ability of the reader to receive and decode the message. No one can write decently who is distrustful of the reader's intelligence, or whose attitude is patronizing.

Many references have been made in this book to "the reader," who has been much in the news. It is now necessary to warn you that your concern for the reader must be pure: you must sympathize with the reader's plight (most readers are in trouble about half the time) but never seek to know the reader's wants. Your whole duty as a writer is to please and satisfy yourself, and the true writer always plays to an audience of one. Start sniffing the air, or glancing at the Trend Machine, and you are as good as dead, although you may make a nice living.

Full of belief, sustained and elevated by the power of purpose, armed with the rules of grammar, you are ready for exposure. At this point, you may well pattern yourself on the fully exposed cow of Robert Louis Stevenson's rhyme. This friendly and commendable animal, you may recall, was "blown by all the winds that pass / And wet with