© Copyright, The Macmillan Company 1959

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without permission in writing from the publisher.

MACMILLAN PAPERBACKS EDITION 1962

Library of Congress catalog card number: 59-9950

The Macmillan Company, New York
Collier-Macmillan Canada, Ltd., Toronto, Ontario
Seventeenth Printing, 1968

The Introduction originally appeared, in slightly different form, in The New Yorker, and was copyrighted in 1957 by The New Yorker Magazine, Inc.


Printed in the United States of America

A Note on This Book

In the summer of 1957, I wrote a piece for The New Yorker about a textbook I had used when I was a student at Cornell. The book dealt with usage and style; the author was William Strunk, Jr., who had been my friend and teacher. When this piece of mine appeared in print, the editors of The Macmillan Company got hold of the textbook and arranged to reissue it, using my article as an introduction. They asked me to make revisions in the text and write a chapter on style, and I have done both things.

Professor Strunk was a positive man. His book contained rules of grammar phrased as direct orders. In the main I have not attempted to soften his commands, or modify his pronouncements, or delete the special objects of his scorn. I have tried, instead, to preserve the flavor of his discontent, while slightly enlarging the scope of the discussion. I did omit one intricate rule of composition—one that I suspected the author might have put had he been alive today. In its place appears Rule 8, a substitution I thought proper and for which the reader must not hold Professor Strunk responsible. Here and there in the book, minor alterations have been made; a few outdated references have been dropped, a few fresh examples added. Mr. Strunk had once done some revising of his text, for subsequent editions; some of his revisions are retained here, others are not.

The Elements of Style, as originally conceived, was not an attempt to survey the whole field. In an introduction to his first edition, the author stated that he intended merely to give in brief space the principal requirements of plain
English style. He proposed, he said, to concentrate on fundamentals: the rules of usage and principles of composition most commonly violated. Essentially, his statement of purpose and scope remains valid for this new edition.

The final chapter of the original book was about spelling. That chapter has been discarded. In its place is the one I have contributed, Chapter V, called "An Approach to Style." Professor Strunk, it must be clearly understood, had no part in this escapade, and I have no way of knowing whether he would approve. These are strictly my own prejudices, my notions of error, my articles of faith. The chapter is addressed particularly to those who feel that English prose composition is not only a necessary skill but a sensible pursuit as well—a way to spend one's days. I think Professor Strunk would not object to that.

E. B. White

Introduction

A small book arrived in my mail not long ago, a gift from a friend in Ithaca. It is The Elements of Style, by the late William Strunk, Jr., and it was known on the Cornell campus in my day as "the little book," with the stress on the word "little." I must have once owned a copy, for I took English 8 under Professor Strunk in 1919 and the book was required reading, but my copy presumably failed to survive an early purge. I had not laid eyes on it in thirty-eight years, and I was delighted to study it again and rediscover its rich deposits of gold.

The Elements of Style was Will Strunk's parvum opus, his attempt to cut the vast tangle of English rhetoric down to size and write its rules and principles on the head of a pin. Will himself hung the title "little" on the book: he referred to it sardonically and with secret pride as "the little book," always giving the word "little" a special twist, as though he were putting a spin on a ball. The title page reveals that the book was privately printed (Ithaca, N.Y.) and that it was copyrighted in 1918 by the author. It is a forty-three-page summation of the case for cleanliness, accuracy, and brevity in the use of English. Its vigor is unimpaired, and for sheer pith I think it probably sets a record that is not likely to be broken. The Cornell University Library has one copy. It had two, but my friend pieed one loose and mailed it to me.

The book consists of a short introduction, eight rules of usage, ten principles of composition, a few matters of form, a list of words and expressions commonly misused, a list of
words commonly misspelled. That's all there is. The rules and principles are in the form of direct commands, Sergeant Strunk snapping orders to his platoon. “Do not join independent clauses by a comma.” (Rule 5.) “Do not break sentences in two.” (Rule 6.) “Use the active voice.” (Rule 10.) “Omit needless words.” (Rule 13.) “Avoid a succession of loose sentences.” (Rule 14.) “In summaries, keep to one tense.” (Rule 17.) Each rule or principle is followed by a short hortatory essay, and the exhortation is followed by, or interlaced with, examples in parallel columns—the true vs. the false, the right vs. the wrong, the timid vs. the bold, the ragged vs. the trim. From every line there peers out at me the puckish face of my professor, his short hair parted neatly in the middle and combed down over his forehead, his eyes blinking incessantly behind steel-rimmed spectacles as though he had just emerged into strong light, his lips nibbling each other like nervous horses, his smile shutting to and fro in a carefully edged mustache.

“Omit needless words!” cries the author on page 17, and into that imperative Will Strunk really put his heart and soul. In the days when I was sitting in his class, he omitted so many needless words, and omitted them so forcibly and with such eagerness and obvious relish, that he often seemed in the position of having short-changed himself, a man left with nothing more to say yet with time to fill, a radio prophet who had outdistanced the clock. Will Strunk got out of this predicament by a simple trick: he uttered every sentence three times. When he delivered his oration on brevity to the class, he leaned forward over his desk, grasped his coat lapels in his hands, and in a husky, conspiratorial voice said, “Rule Thirteen. Omit needless words! Omit needless words! Omit needless words!”

He was a memorable man, friendly and funny. Under the remembered sting of his kindly lash, I have been trying to omit needless words since 1919, and although there are still many words that cry for omission and the huge task will never be accomplished, it is exciting to me to reread

the masterly Strunkian elaboration of this noble theme. It goes:

Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all his sentences short, or that he avoid all detail and treat his subjects only in outline, but that every word tell.

There you have a short, valuable essay on the nature and beauty of brevity—sixty-three words that could change the world. Having recovered from his adventure in proximity (sixty-three words were a lot of words in the tight world of William Strunk, Jr.), the Professor proceeds to give a few quick lessons in pruning. The student learns to cut the deadwood from “This is a subject which . . . .” reducing it to “This subject . . . .” a gain of three words. He learns to trim “. . . used for fuel purposes” down to “used for fuel.” He learns that he is being a chatterbox when he says “The question as to whether” and that he should just say “Whether”—a gain of four words out of a possible five.

The Professor devotes a special paragraph to the vile expression “the fact that,” a phrase that causes him to quiver with revulsion. The expression, he says, should be “revised out of every sentence in which it occurs.” But a shadow of gloom seems to hang over the page, and you feel that he knows how hopeless his cause is. I suppose I have written “the fact that” a thousand times in the heat of composition, revised it out maybe five hundred times in the cool aftermath. To be batting only .500 this late in the season, to fail half the time to connect with this fat pitch, saddens me, for it seems a betrayal of the man who showed me how to swing at it and made the swinging seem worth while.

I treasure The Elements of Style for its sharp advice, but I treasure it even more for the audacity and self-confidence of its author. Will knew where he stood. He was so sure of
where he stood, and made his position so clear and so plausible, that his peculiar stance has continued to invigorate me—and, I am sure, thousands of other ex-students—during the years that have intervened since our first encounter. He had a number of likes and dislikes that were almost as whimsical as the choice of a necktie, yet he made them seem utterly convincing. He disliked the word “forceful” and advised us to use “forceful” instead. He felt that the word “clever” was greatly overused; “it is best restricted to ingenuity displayed in small matters.” He despised the expression “student body,” which he termed gruesome, and made a special trip downtown to the Alumni News office one day to protest the expression and suggest that “studentry” be substituted, a coinage of his own which he felt was similar to “citizenry.” I am told that the News editor was so charmed by the visit, if not by the word, that he ordered the student body buried, never to rise again. “Studentry” has taken its place. It’s not much of an improvement, but it does sound less cadaverous, and it made Will Strunk quite happy.

A few weeks ago I noticed a headline in the Times about Bonnie Prince Charlie: “CHARLES’ TONSILS OUT.” Immediately Rule 1 leapt to mind.

1. Form the possessive singular of nouns by adding ‘s. Follow this rule whatever the final consonant. Thus write,
   Charles’s friend
   Burns’s poems
   the witch’s malice

Clearly, Will Strunk had foreseen, as far back as 1918, the dangerous tonsillectomy of a prince, in which the surgeon removes the tonsils and the Times copy desk removes the final “s.” He started his book with it. I commend Rule 1 to the Times and I trust that Charles’s throat, not Charles’ throat, is mended.

Style rules of this sort are, of course, somewhat a matter of individual preference, and even the established rules of grammar are open to challenge. Professor Strunk, although one of the most inflexible and choosy of men, was quick to acknowledge the fallacy of inflexibility and the danger of doctrine.

“It is an old observation,” he wrote, “that the best writers sometimes disregard the rules of rhetoric. When they do so, however, the reader will usually find in the sentence some compensating merit, attained at the cost of the violation. Unless he is certain of doing as well, he will probably do best to follow the rules.”

It is encouraging to see how perfectly a book, even a dusty rulebook, perpetuates and extends the spirit of a man. Will Strunk loved the clear, the brief, the bold, and his book is clear, brief, bold. Boldness is perhaps its chief distinguishing mark. On page 21, explaining one of his parallels, he says, “The left-hand version gives the impression that the writer is undecided or timid; he seems unable or afraid to choose one form of expression and hold to it.” And his Rule 11 is “Make definite assertions.” That was Will all over. He scorned the vague, the tame, the colorless, the irresolute. He felt it was worse to be irresolute than to be wrong. I remember a day in class when he leaned far forward in his characteristic pose—the pose of a man about to impart a secret—and croaked, “If you don’t know how to pronounce a word, say it loud! If you don’t know how to pronounce a word, say it loud!” This comical piece of advice struck me as sound at the time, and I still respect it. Why compound ignorance with inaudibility? Why run and hide?

All through The Elements of Style one finds evidences of the author’s deep sympathy for the reader. Will felt that the reader was in serious trouble most of the time, a man floundering in a swamp, and that it was the duty of anyone attempting to write English to drain this swamp quickly and get his man up on dry ground, or at least throw him a rope.

“The little book” has long since passed into disuse. Will died in 1946, and he had retired from teaching several years before that. Longer, lower textbooks are in use in English
classes nowadays, I daresay—books with upswept tail fins
and automatic verbs. I hope some of them manage to com-
press as much wisdom into as small a space, manage to come
to the point as quickly and illuminate it as amusingly. I
think, though, that if I suddenly found myself in the, to me,
unthinkable position of facing a class in English usage and
style, I would simply lean far out over the desk, clutch my
lapels, blink my eyes, and say, "Get the little book! Get the
little book! Get the little book!"

### Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A NOTE ON THIS BOOK</td>
<td>v</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>vi</td>
</tr>
<tr>
<td>I. ELEMENTARY RULES OF USAGE</td>
<td>1</td>
</tr>
<tr>
<td>1. Form the possessive singular of nouns by</td>
<td>1</td>
</tr>
<tr>
<td>adding 's</td>
<td>1</td>
</tr>
<tr>
<td>2. In a series of three or more terms with a</td>
<td></td>
</tr>
<tr>
<td>single conjunction, use a comma after each</td>
<td>1</td>
</tr>
<tr>
<td>term except the last</td>
<td>1</td>
</tr>
<tr>
<td>3. Enclose parenthetic expressions between</td>
<td>2</td>
</tr>
<tr>
<td>commas</td>
<td>2</td>
</tr>
</tbody>
</table>
| 4. Place a comma before a conjunction intro-
| ducing an independent clause                | 4    |
| 5. Do not join independent clauses by a comma| 6    |
| 6. Do not break sentences in two            | 7    |
| 7. A participial phrase at the beginning of a |
| sentence must refer to the grammatical sub-
| ject                                       | 8    |
| II. ELEMENTARY PRINCIPLES OF                | 10   |
| COMPOSITION                                  | 10   |
| 8. Choose a suitable design and hold to it  | 10   |
| 9. Make the paragraph the unit of composition| 11   |
| 10. Use the active voice                     | 13   |
| 11. Put statements in positive form          | 14   |
| 12. Use definite, specific, concrete language| 15   |
| 13. Omit needless words                      | 17   |
| 14. Avoid a succession of loose sentences    | 19   |
15. Express co-ordinate ideas in similar form 20
16. Keep related words together 22
17. In summaries, keep to one tense 25
18. Place the emphatic words of a sentence at the end 26

III. A FEW MATTERS OF FORM 28

IV. WORDS AND EXPRESSIONS COMMONLY MISUSED 33

V. AN APPROACH TO STYLE 52
(With a List of Reminders)
1. Place yourself in the background 56
2. Write in a way that comes naturally 56
3. Work from a suitable design 57
4. Write with nouns and verbs 57
5. Revise and rewrite 58
6. Do not overwrite 58
7. Do not overstate 59
8. Avoid the use of qualifiers 59
9. Do not affect a breezy manner 59
10. Use orthodox spelling 60
11. Do not explain too much 61
12. Do not construct awkward adverbs 62
13. Make sure the reader knows who is speaking 62
14. Avoid fancy words 63
15. Do not use dialect unless your ear is good 64
16. Be clear 65
17. Do not inject opinion 66
18. Use figures of speech sparingly 66
19. Do not take shortcuts at the cost of clarity 67
20. Avoid foreign languages 67
21. Prefer the standard to the offbeat 67

The Elements of Style
1. **Form the possessive singular of nouns by adding 's.**
   Follow this rule whatever the final consonant. Thus write,

   Charles's friend  
   Burn's poems  
   the witch's malice  

   Exceptions are the possessives of ancient proper names in -es and -is, the possessive *Jesus',* and such forms as *for conscience' sake, for righteousness' sake.* But such forms as *Moses' laws, Isis' temple* are commonly replaced by

   the laws of Moses  
   the temple of Isis  

   The pronominal possessives *hers, its, theirs, yours,* and *oneself* have no apostrophe.

2. **In a series of three or more terms with a single conjunction, use a comma after each term except the last.**
   Thus write,

   red, white, and blue  
   gold, silver, or copper  
   He opened the letter, read it, and made a note of its contents.
This comma is often referred to as the "serial" comma.
In the names of business firms the last comma is usually
omitted. Follow the usage of the individual firm.

Brown, Shipley and Co.
Merrell Lynch, Pierce, Fenner & Smith Incorporated

3. Enclose parenthetic expressions between commas.

The best way to see a country, unless you are pressed for time,
is to travel on foot.

This rule is difficult to apply; it is frequently hard to
decide whether a single word, such as however, or a brief
phrase, is or is not parenthetic. If the interruption to the flow
of the sentence is but slight, the writer may safely omit the
commas. But whether the interruption be slight or consider-
able, he must never omit one comma and leave the other.
There is no defense for such punctuation as

Marjorie's husband, Colonel Nelson paid us a visit yesterday.
or

My brother you will be pleased to hear, is now in perfect
health.

Dates usually contain parenthetic words or figures. Punc-
tuate as follows:

February to July, 1956
April 6, 1936
Wednesday, November 13, 1929

Note that it is permissible to omit the comma in

6 April 1938

The last form is an excellent way to write a date; the figures
are separated by a word and are, for that reason, quickly
grasped.

A name or a title in direct address is parenthetic.

If, Sir, you refuse, I cannot predict what will happen.
Well, Susan, this is a fine mess you are in.

The abbreviations etc. and Jr. are parenthetic and are
always to be so regarded.

James Wright, Jr.
Letters, packages, etc., should go here.

Nonrestrictive relative clauses are parenthetic, as are
similar clauses introduced by conjunctions indicating time
or place. Commas are therefore needed. A nonrestrictive
clause is one that does not serve to identify or define the
antecedent noun.

The audience, which had at first been indifferent, became
more and more interested.
In 1769, when Napoleon was born, Corsica had but recently
been acquired by France.
Nether Stowey, where Coleridge wrote The Rime of the
Ancient Mariner, is a few miles from Bridgewater.

In these sentences, the clauses introduced by which, when
and where are nonrestrictive; they do not limit or
define, they merely add something. In the first example, the
clause introduced by which does not serve to tell which of
several possible audiences is meant; the reader presumably
knows that already. The clause adds, parenthetically, a state-
ment supplementing that in the main clause. Each of the
three sentences is a combination of two statements that
might have been made independently.

The audience was at first indifferent. Later it became more
and more interested.
Napoleon was born in 1769. At that time Corsica had but recently been acquired by France. 
Coleridge wrote The Rime of the Ancient Mariner at Nether Stowey. Nether Stowey is only a few miles from Bridgewater.

Restrictive clauses, by contrast, are not parenthetic and are not set off by commas. Thus,

People who live in glass houses shouldn't throw stones.

Here the clause introduced by who does serve to tell which people are meant; the sentence, unlike those above, cannot be split into two independent statements.

When the main clause of a sentence is preceded by, or followed by, a phrase or a dependent clause, use commas to set off these elements. This rule is similar in principle to the rule governing parenthetic expressions.

Partly by hard fighting, partly by diplomatic skill, they enlarged their dominions to the east and rose to royal rank with the possession of Sicily, exchanged afterwards for Sardinia.

4. Place a comma before a conjunction introducing an independent clause.

The early records of the city have disappeared, and the story of its first years can no longer be reconstructed.

The situation is perilous, but there is still one chance of escape.

Sentences of this type, isolated from their context, may seem to be in need of rewriting. As they make complete sense when the comma is reached, the second clause has the appearance of an afterthought. Further, and is the least specific of connectives. Used between independent clauses, it indicates only that a relation exists between them without defining that relation. In the example above, the relation is that of cause and result. The two sentences might be rewritten:

Because the early records of the city have disappeared, the story of its first years can no longer be reconstructed. Although the situation is perilous, there is still one chance of escape.

Or the subordinate clauses might be replaced by phrases:

Owing to the disappearance of the early records of the city, the story of its first years can no longer be reconstructed.

In this perilous situation, there is still one chance of escape.

But a writer may err by making his sentences too uniformly compact and periodic, and an occasional loose sentence prevents the style from becoming too formal and gives the reader a certain relief. Consequently, loose sentences of the type first quoted are common in easy, unstudied writing. The danger is that there be too many of them (see Rule 14).

Two-part sentences of which the second member is introduced by as (in the sense of because), for, or, nor, and while (in the sense of and at the same time) likewise require a comma before the conjunction.

If a dependent clause, or an introductory phrase requiring to be set off by a comma, precedes the second independent clause, no comma is needed after the conjunction.

The situation is perilous, but if we are prepared to act promptly, there is still one chance of escape.

When the subject is the same for both clauses and is expressed only once, a comma is required if the connective is but. If the connective is and, the comma should be omitted if the relation between the two statements is close or immediate.

I have heard his arguments, but am still unconvinced.
He has had several years' experience and is thoroughly competent.

5. Do not join independent clauses by a comma.
If two or more clauses, grammatically complete and not joined by a conjunction, are to form a single compound sentence, the proper mark of punctuation is a semicolon.

Stevenson's romances are entertaining; they are full of exciting adventures.
It is nearly half past five; we cannot reach town before dark.

It is, of course, equally correct to write these as two sentences each, replacing the semicolons with periods.

Stevenson's romances are entertaining. They are full of exciting adventures.
It is nearly half past five. We cannot reach town before dark.

If a conjunction is inserted, the proper mark is a comma (Rule 4).

Stevenson's romances are entertaining, for they are full of exciting adventures.
It is nearly half past five, and we cannot reach town before dark.

A comparison of the three forms given above will show clearly the advantage of the first. It is, at least in the examples given, better than the second form, because it suggests the close relationship between the two statements in a way that the second does not attempt, and better than the third, because briefer and therefore more forcible. Indeed, it may be said that this simple method of indicating relationship between statements is one of the most useful devices of composition. The relationship, as above, is commonly one of cause or of consequence.

Note that if the second clause is preceded by an adverb, such as accordingly, besides, then, therefore, or thus, and not by a conjunction, the semicolon is still required.

I had never been in the place before; besides, it was dark as a tomb.

Two exceptions to the semicolon rule are worth noting here. First, when clauses are very short, and are alike in form, a comma is usually permissible:

Man proposes, God disposes.
The gates swung apart, the bridge fell, the portcullis was drawn up.

Second, certain colloquialisms are better punctuated with a comma than a semicolon:

I hardly knew him, he was so changed.
Here today, gone tomorrow.

6. Do not break sentences in two.
In other words, do not use periods for commas.

I met them on a Cunard liner several years ago. Coming home from Liverpool to New York.
He was an interesting talker. A man who had traveled all over the world and lived in half a dozen countries.

In both these examples, the first period should be replaced by a comma, and the following word begun with a small letter.

It is permissible to make an emphatic word or expression serve the purpose of a sentence and to punctuate it accordingly:

Again and again he called out. No reply.

The writer must, however, be certain that the emphasis is warranted, lest his clipped sentence seem merely a blunder.
in syntax or in punctuation. Generally speaking, the place for broken sentences is in dialogue, when a character happens to speak in a clipped or fragmentary way.

Rules 3, 4, 5, and 6 cover the most important principles that govern punctuation. They should be so thoroughly mastered that their application becomes second nature.

7. A participial phrase at the beginning of a sentence must refer to the grammatical subject.

Walking slowly down the road, he saw a woman accompanied by two children.

The word walking refers to the subject of the sentence, not to the woman. If the writer wishes to make it refer to the woman, he must recast the sentence:

He saw a woman, accompanied by two children, walking slowly down the road.

Participial phrases preceded by a conjunction or by a preposition, nouns in apposition, adjectives, and adjective phrases come under the same rule if they begin the sentence. The examples in the left-hand column, below, are wrong; they should be rewritten as shown in the right-hand column.

<table>
<thead>
<tr>
<th>Original</th>
<th>Corrected</th>
</tr>
</thead>
<tbody>
<tr>
<td>On arriving in Chicago, his friends met him at the station.</td>
<td>When he arrived (or, On his arrival) in Chicago, his friends met him at the station.</td>
</tr>
<tr>
<td>A soldier of proved valor, they entrusted him with the defense of the city.</td>
<td>A soldier of proved valor, he was entrusted with the defense of the city.</td>
</tr>
<tr>
<td>Young and inexperienced, the task seemed easy to me.</td>
<td>Young and inexperienced, I thought the task easy.</td>
</tr>
<tr>
<td>Without a friend to counsel him, the temptation proved irresistible.</td>
<td>Without a friend to counsel him, he found the temptation irresistible.</td>
</tr>
</tbody>
</table>

Sentences violating Rule 7 are often ludicrous:

Being in a dilapidated condition, I was able to buy the house very cheap.

Wondering irresolutely what to do next, the clock struck twelve.
II

Elementary Principles of Composition

8. Choose a suitable design and hold to it.

A basic structural design underlies every kind of writing. The writer will in part follow this design, in part deviate from it, according to his skill, his needs, and the unexpected events that accompany the act of composition. Writing, to be effective, must follow closely the thoughts of the writer, but not necessarily in the order in which those thoughts occur. This calls for a scheme of procedure. In some cases the best design is no design, as with a love letter, which is simply an outpouring, or with a casual essay, which is a ramble. But in most cases, planning must be a deliberate prelude to writing. The first principle of composition, therefore, is to foresee or determine the shape of what is to come and pursue that shape.

A sonnet is built on a fourteen-line frame, of five-foot lines. Hence, the sonneteer knows exactly where he is headed, although he may not know how to get there. Most forms of composition are less clearly defined, more flexible, but all have skeletons to which the writer will bring the flesh and the blood. The more clearly he perceives the shape, the better his chances of success.

9. Make the paragraph the unit of composition.

The paragraph is a convenient unit; it serves all forms of literary work. As long as it holds together, a paragraph may be of any length—a single, short sentence or a passage of great duration.

If the subject on which you are writing is of slight extent, or if you intend to treat it briefly, there may be no need of subdividing it into topics. Thus, a brief description, a brief book review, a brief account of a single incident, a narrative merely outlining an action, the setting forth of a single idea—any one of these is best written in a single paragraph. After the paragraph has been written, examine it to see whether subdivision will improve it.

Ordinarily, however, a subject requires subdivision into topics, each of which should be made the subject of a paragraph. The object of treating each topic in a paragraph by itself is, of course, to aid the reader. The beginning of each paragraph is a signal to him that a new step in the development of the subject has been reached.

As a rule, single sentences should not be written or printed as paragraphs. An exception may be made of sentences of transition, indicating the relation between the parts of an exposition or argument.

In dialogue, each speech, even if only a single word, is usually a paragraph by itself; that is, a new paragraph begins with each change of speaker. The application of this rule, when dialogue and narrative are combined, is best learned from examples in well-printed works of fiction. Sometimes a writer, seeking to create an effect of rapid talk, or for some other reason, will elect not to set off each speech in a separate paragraph and instead will run speeches together. The common practice, however, and the one that serves best in most instances, is to give each speech a paragraph of its own.

As a rule, begin each paragraph either with a sentence that suggests the topic or with a sentence that helps the transition. If a paragraph forms part of a larger composition, its relation to what precedes, or its function as a part of the
whole, may need to be expressed. This can sometimes be done by a mere word or phrase (again; therefore; for the same reason) in the first sentence. Sometimes, however, it is expedient to get into the topic slowly, by way of a sentence or two of introduction or transition.

In narration and description, the paragraph sometimes begins with a concise, comprehensive statement serving to hold together the details that follow.

The breeze served us admirably.
The campaign opened with a series of reverses.
The next ten or twelve pages were filled with a curious set of entries.

But this device, or any device, if too often used, would become a mannerism. More commonly the opening sentence simply indicates by its subject the direction the paragraph is to take.

At length I thought I might return towards the stockade.
He picked up the heavy lamp from the table and began to explore.
Another flight of steps, and they emerged on the roof.

In animated narrative, the paragraphs are likely to be short and without any semblance of a topic sentence, the writer rushing headlong, event following event in rapid succession. The break between such paragraphs merely serves the purpose of a rhetorical pause, throwing into prominence some detail of the action.

In general, remember that paragraphing calls for a good eye, as well as a logical mind. Enormous blocks of print look formidable to a reader. He has a certain reluctance to tackle them; he can lose his way in them. Therefore, breaking long paragraphs in two, even if it is not necessary to do so for sense, meaning, or logical development, is often a visual help. But remember, too, that too many short paragraphs in quick succession can be distracting. Paragraph breaks used

only for show read like the writing of commerce or of display advertising. Moderation and a sense of order should be the main considerations in paragraphing.

10. **Use the active voice.**

   The active voice is usually more direct and vigorous than the passive:

   I shall always remember my first visit to Boston.

   This is much better than

   My first visit to Boston will always be remembered by me.

   The latter sentence is less direct, less bold, and less concise. If the writer tries to make it more concise by omitting "by me."

   My first visit to Boston will always be remembered,

   it becomes indefinite: is it the writer, or some person undisclosed, or the world at large, that will always remember this visit?

   This rule does not, of course, mean that the writer should entirely discard the passive voice, which is frequently convenient and sometimes necessary.

   The dramatists of the Restoration are little esteemed today.
   Modern readers have little esteem for the dramatists of the Restoration.

   The first would be the preferred form in a paragraph on the dramatists of the Restoration; the second, in a paragraph on the tastes of modern readers. The need of making a particular word the subject of the sentence will often, as in these examples, determine which voice is to be used.

   The habitual use of the active voice, however, makes for forcible writing. This is true not only in narrative prin-
cipally concerned with action, but with writing of any kind. Many a tame sentence of description or exposition can be made lively and emphatic by substituting a transitive in the active voice for some such perfunctory expression as there is, or could be heard.

There were a great number of dead leaves lying on the ground.

Dead leaves covered the ground.

At dawn the crowing of a rooster could be heard.

The cock's crow came with dawn.

The reason he left college was that his health became impaired.

Failing health compelled him to leave college.

It was not long before he was very sorry that he had said what he had.

He soon repented his words.

Note, in the examples above, that when a sentence is made stronger, it usually becomes shorter. Thus, brevity is a by-product of vigor.

II. Put statements in positive form.

Make definite assertions. Avoid tame, colorless, hesitating, noncommittal language. Use the word not as a means of denial or in antithesis, never as a means of evasion.

He was not very often on time.

He usually came late.

He did not think that studying Latin was much use.

He thought the study of Latin useless.

The Taming of the Shrew is rather weak in spots. Shakespeare does not portray Katharine as a very admirable character, nor does Bianca remain long in memory as an important character in Shakespeare's works.

11

The last example, before correction, is indefinite as well as negative. The corrected version, consequently, is simply a guess at the writer's intention.

All three examples show the weakness inherent in the word not. Consciously or unconsciously, the reader is dissatisfied with being told only what is not; he wishes to be told what is. Hence, as a rule, it is better to express even a negative in positive form.

not honest dishonest
dishonest not important trifling
did not remember forgot
did not pay any attention to ignored
did not have much confidence in distrusted

The antithesis of negative and positive is strong:

Not charity, but simple justice.
Not that I loved Caesar less, but that I loved Rome more.

Negative words other than not are usually strong.

Her loveliness I never knew/Until she smiled on me.

12. Use definite, specific, concrete language.

Prefer the specific to the general, the definite to the vague, the concrete to the abstract.

A period of unfavorable weather set in.

It rained every day for a week.

He showed satisfaction as he pocketed the coin.

He grinned as he pocketed the coin.

If those who have studied the art of writing are in accord on any point, it is on this: the surest way to arouse and hold the attention of the reader is by being specific, definite,
In exposition and in argument, the writer must likewise never lose his hold upon the concrete, and even when he is dealing with general principles, he must give particular instances of their application.

In his *Philosophy of Style*, Herbert Spencer gives two sentences to illustrate how the vague and general can be turned into the vivid and particular:

In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe.

In proportion as men delight in battles, bull-fights, and combats of gladiators, will they punish by hanging, burning and the rack.

To show what happens when strong writing is deprived of its vigor, George Orwell once took a passage from the Bible and drained it of its blood. On the left, below, is Orwell’s translation; on the right, the verse from Ecclesiastes.

Objective consideration of contemporary phenomena compels the conclusion that success or failure in competitive activities exhibits no tendency to be commensurate with innate capacity, but that a considerable element of the unpredictable must inevitably be taken into account.

I returned, and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favor to men of skill; but time and chance happeneth to them all.

13. Omit needless words.

Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all his sentences short, or that he avoid all detail and treat his subjects only in outline, but that every word tell.
Many expressions in common use violate this principle:

the question as to whether
there is no doubt that
used for fuel purposes
he is a man who
in a hasty manner
this is a subject that
His story is a strange one.

whether (the question whether)
no doubt (doubtless)
used for fuel
he
hastily
this subject
His story is strange.

An expression that is especially debilitating is the fact that. It should be revised out of every sentence in which it occurs.

owing to the fact that
in spite of the fact that
call your attention to the
fact that
I was unaware of the fact that
the fact that he had not succeeded
the fact that I had arrived

since (because)
though (although)
remind you (notify you)
I was unaware that (did not know)
his failure
my arrival

See also under the words case, character, nature in Chapter IV.

Who is, which was, and the like are often superfluous.

His brother, who is a member of the same firm
Trafalgar, which was Nelson’s last battle

His brother, a member of the same firm
Trafalgar, Nelson’s last battle

As positive statement is more concise than negative, and the active voice more concise than the passive, many of the examples given under Rules 10 and 11 illustrate this rule as well.

A common way to fall into wordiness is to present a single complex idea, step by step, in a series of sentences that might to advantage be combined into one.

Macbeth was very ambitious. This led him to wish to become king of Scotland. The witches told him that this wish of his would come true. The king of Scotland at this time was Duncan. Encouraged by his wife, Macbeth murdered Duncan. He was thus enabled to succeed Duncan as king. (51 words.)

Encouraged by his wife, Macbeth achieved his ambition and realized the prediction of the witches by murdering Duncan and becoming king of Scotland in his place. (26 words.)


This rule refers especially to loose sentences of a particular type: those consisting of two co-ordinate clauses, the second introduced by a conjunction or relative. Although single sentences of this type may be unobjectionable (see under Rule 4), a series soon becomes monotonous and tedious.

An unskilful writer will sometimes construct a whole paragraph of sentences of this kind, using as connectives and, but, and less frequently, who, which, when, where, and while, these last in nonrestrictive senses (see under Rule 3).

The third concert of the subscription series was given last evening, and a large audience was in attendance. Mr. Edward Appleton was the soloist, and the Boston Symphony Orchestra furnished the instrumental music. The former showed himself to be an artist of the first rank, while the latter proved itself fully deserving of its high reputation. The interest aroused by the series has been very gratifying to the Committee, and it is planned to give a similar series annually hereafter. The fourth concert will be given on Tuesday, May 10, when an equally attractive program will be presented.
Apart from its triteness and emptiness, the paragraph above is bad because of the structure of its sentences, with their mechanical symmetry and sing-song. Contrast with them these sentences from the chapter “What I Believe” in E. M. Forster's *Two Cheers for Democracy:*

I believe in aristocracy, though—if that is the right word, and if a democrat may use it. Not an aristocracy of power, based upon rank and influence, but an aristocracy of the sensitive, the considerate and the plucky. Its members are to be found in all nations and classes, and all through the ages, and there is a secret understanding between them when they meet. They represent the true human tradition, the one permanent victory of our queer race over cruelty and chaos. Thousands of them perish in obscurity, a few are great names. They are sensitive for others as well as for themselves, they are considerate without being fussy, their pluck is not swankiness but the power to endure, and they can take a joke.²

If the writer finds that he has written a series of loose sentences, he should recast enough of them to remove the monotony, replacing them by simple sentences, by sentences of two clauses joined by a semicolon, by periodic sentences of two clauses, by sentences (loose or periodic) of three clauses—whichever best represent the real relations of the thought.

15. Express co-ordinate ideas in similar form.

This principle, that of parallel construction, requires that expressions similar in content and function be outwardly similar. The likeness of form enables the reader to recognize more readily the likeness of content and function. The Beatitudes and the petitions of the Lord's Prayer are familiar instances of the virtue of parallel construction.

Blessed are the poor in spirit: for theirs is the kingdom of heaven.

²From *Two Cheers for Democracy,* copyright, 1951, by E. M. Forster. Published by Harcourt, Brace and Company, Inc.
Correlative expressions (both, and; not, but; not only, but also; either, or; first, second, third; and the like) should be followed by the same grammatical construction. Many violations of this rule can be corrected by rearranging the sentence.

It was both a long ceremony and very tedious. The ceremony was both long and tedious.

A time not for words but for action. A time not for words but for action.

Either you must grant his request or incur his ill will. You must either grant his request or incur his ill will.

My objections are, first, the injustice of the measure; second, that it is unconstitutional. My objections are, first, that the measure is unjust; second, that it is unconstitutional.

It may be asked, what if a writer needs to express a rather large number of similar ideas, say twenty? Must he write twenty consecutive sentences of the same pattern? On closer examination he will probably find that the difficulty is imaginary, that his twenty ideas can be classified in groups, and that he need apply the principle only within each group. Otherwise he had best avoid the difficulty by putting his statements in the form of a table.


The position of the words in a sentence is the principal means of showing their relationship. Confusion and ambiguity result when words are badly placed. The writer must, therefore, so far as possible, bring together the words, and groups of words, that are related in thought, and keep apart those that are not so related.

He noticed a large stain in the rug that was right in the center. He noticed a large stain right in the center of the rug.

In the left-hand version, the reader has no way of knowing whether the stain was in the center of the rug or the rug was in the center of the room.

The subject of a sentence and the principal verb should not, as a rule, be separated by a phrase or clause that can be transferred to the beginning.

Wordsworth, in the fifth book of The Excursion, gives a minute description of this church. In the fifth book of The Excursion, Wordsworth gives a minute description of this church.

A dog, if you fail to discipline him, becomes a household pest. Unless disciplined, a dog becomes a household pest.

The objection is that the interposed phrase or clause needlessly interrupts the flow of the main clause. This objection, however, does not usually hold when the flow is interrupted only by a relative clause or by an expression in apposition. Nor does it hold in periodic sentences in which the interruption is a deliberate device for creating suspense (see examples under Rule 18).

The relative pronoun should come, as a rule, immediately after its antecedent.

There was a stir in the audience that suggested disapproval. A stir that suggested disapproval swept the audience.

He wrote three articles about his adventures in Spain, which were published in Harper's Magazine. He published three articles in Harper's Magazine about his adventures in Spain.

This is a portrait of Benjamin Harrison, grandson of William Henry Harrison, who became President in 1889. This is a portrait of Benjamin Harrison, grandson of William Henry Harrison. He became President in 1889.
If the antecedent consists of a group of words, the relative comes at the end of the group, unless this would cause ambiguity.

The Superintendent of the Chicago Division, who

No ambiguity results from the above. But,

A proposal to amend the Sherman Act, which has been variously judged

leaves the reader wondering whether it is the proposal or the Act that has been variously judged. The relative clause must be moved forward, to read: "A proposal, which has been variously judged, to amend the Sherman Act. . . ."

Similarly,

The grandson of William Henry Harrison's grandson, Benjamin Harrison, who

A noun in apposition may come between antecedent and relative, because in such a combination no real ambiguity can arise.

The Duke of York, his brother, who was regarded with hostility by the Whigs

Modifiers should come, if possible, next to the word they modify. If several expressions modify the same word, they should be so arranged that no wrong relation is suggested.

All the members were not present. He only found two mistakes.

Not all the members were present. He found only two mistakes.

The chairman said he hoped all members would give generously to the Fund at a meeting of the committee yesterday.

Major R. E. Joyce will give a lecture on Tuesday evening in Bailey Hall, to which the public is invited on "My Experiences in Mesopotamia" at eight P.M.

At a meeting of the committee yesterday, the chairman said he hoped all members would give generously to the Fund.

On Tuesday evening at eight P.M., Major R. E. Joyce will give a lecture in Bailey Hall on "My Experiences in Mesopotamia." The public is invited.

Note, in the last example, how swiftly meaning departs when words are wrongly juxtaposed.

17. In summaries, keep to one tense.

In summarizing the action of a drama, the writer should use the present tense. In summarizing a poem, story, or novel, he should use the present, though he may use the past if it seems more natural to do so. If the summary is in the present tense, antecedent action should be expressed by the perfect; if in the past, by the past perfect.

Chance prevents Friar John from delivering Friar Lawrence's letter to Romeo. Meanwhile, owing to her father's arbitrary change of the day set for her wedding, Juliet has been compelled to drink the potion on Tuesday night, with the result that Balthasar informs Romeo of her supposed death before Friar Lawrence learns of the non-delivery of the letter.

But whichever tense is used in the summary, a past tense in indirect discourse or in indirect question remains unchanged.

The Friar confesses that it was he who married them.

Apart from the exceptions noted, whichever tense the writer chooses he should use throughout. Shifting from one
tense to the other gives the appearance of uncertainty and irresolution.

In presenting the statements or the thought of some one else, as in summarizing an essay or reporting a speech, the writer should not overwork such expressions as “he said,” “he stated,” “the speaker added,” “the speaker then went on to say,” “the author also thinks,” or the like. He should indicate clearly at the outset, once for all, that what follows is summary, and then waste no words in repeating the notification.

In notebooks, in newspapers, in handbooks of literature, summaries of one kind or another may be indispensable, and for children in primary schools it is a useful exercise to retell a story in their own words. But in the criticism or interpretation of literature the writer should be careful to avoid dropping into summary. He may find it necessary to devote one or two sentences to indicating the subject, or the opening situation, of the work he is discussing; he may cite numerous details to illustrate its qualities. But he should aim to write an orderly discussion supported by evidence, not a summary with occasional comment. Similarly, if the scope of his discussion includes a number of works, he will as a rule do better not to take them up singly in chronological order, but to aim from the beginning at establishing general conclusions.

18. Place the emphatic words of a sentence at the end.

The proper place in the sentence for the word or group of words that the writer desires to make most prominent is usually the end.

Humanity has hardly advanced in fortitude since that time, though it has advanced in many other ways.

This steel is principally used for making razors, because of its hardness.

Humanity, since that time, has advanced in many other ways, but it has hardly advanced in fortitude.

Because of its hardness, this steel is principally used in making razors.

The word or group of words entitled to this position of prominence is usually the logical predicate, that is, the new element in the sentence, as it is in the second example.

The effectiveness of the periodic sentence arises from the prominence it gives to the main statement.

Four centuries ago, Christopher Columbus, one of the Italian mariners whom the decline of their own republics had put at the service of the world and of adventure, seeking for Spain a westward passage to the Indies as a set-off against the achievements of Portuguese discoverers, lighted on America.

With these hopes and in this belief I would urge you, laying aside all hindrance, thrusting away all private aims, to devote yourself unswervingly and unflinchingly to the vigorous and successful prosecution of this war.

The other prominent position in the sentence is the beginning. Any element in the sentence, other than the subject, becomes emphatic when placed first.

Deceit or treachery he could never forgive.

So vast and rude, fretted by the action of nearly three thousand years, the fragments of this architecture may often seem, at first sight, like works of nature.

Home is the sailor.

A subject coming first in its sentence may be emphatic, but hardly by its position alone. In the sentence,

Great kings worshiped at his shrine,

the emphasis upon kings arises largely from its meaning and from the context. To receive special emphasis, the subject of a sentence must take the position of the predicate.

Through the middle of the valley flowed a winding stream.

The principle that the proper place for what is to be made most prominent is the end applies equally to the words of a sentence, to the sentences of a paragraph, and to the paragraphs of a composition.
A Few Matters of Form

Colloquialisms. If you use a colloquialism, or a slang word or phrase, simply use it; do not draw attention to it by enclosing it in quotation marks. To do so is to put on airs, as though you were inviting the reader to join you in a select society of those who know better.

Exclamations. Do not attempt to emphasize simple statements by using a mark of exclamation.

It was a wonderful show!
It was a wonderful show.

The exclamation mark is to be reserved for use after true exclamations or commands.

What a wonderful show!
Hail!

Headings. It is usually best to leave plenty of space at the top of Page 1 of a manuscript. Place the heading, or title, at least a fourth of the way down the page. Leave a blank line, or its equivalent in space, after the heading. On succeeding pages, begin near the top, but not so near as to give a crowded appearance. Omit the period after a title or heading. A question mark or an exclamation point may be used if the heading calls for it.

Margins. Keep right-hand and left-hand margins roughly the same width. Exception: If a great deal of annotating or editing is anticipated, the left-hand margin should be roomy enough to accommodate this work.

Numerals. Do not spell out dates or other serial numbers. Write them in figures or in Roman notation, as may be appropriate.

August 9, 1918
Chapter XII
Rule 3
352d Infantry

Exception: Spell out dates and numbers when they occur in speech.

"I arrived home on August ninth."

Parentheses. A sentence containing an expression in parentheses is punctuated, outside of the marks of parenthesis, exactly as if the parenthetical expression were absent. The expression within the marks is punctuated as if it stood by itself, except that the final stop is omitted unless it is a question mark or an exclamation point.

I went to his house yesterday (my third attempt to see him), but he had left town.
He declares (and why should we doubt his good faith?) that he is now certain of success.

(When a wholly detached expression or sentence is parenthesized, the final stop comes before the last mark of parenthesis.)

Quotations. Formal quotations, cited as documentary evidence, are introduced by a colon and enclosed in quotation marks.

The United States Coast Pilot has this to say of the place: "Brady Cove, 0.5 mile eastward of Bear Island, is exposed to southeast winds, has a rocky and uneven bottom, and is unfit for anchorage."
A quotation grammatically in apposition or the direct object of a verb is preceded by a comma and enclosed in quotation marks.

I am reminded of the advice of my neighbor, "Never worry about your heart till it stops beating."
Mark Twain says, "A classic is something that everybody wants to have read and nobody wants to read."

When a quotation is followed by an attributive phrase, the comma is enclosed within the quotation marks.

"I can't attend," she said.

Typographical usage dictates that the comma be inside the marks, though logically it often seems not to belong there.


When quotations of an entire line, or more, of either verse or prose, are begun on a fresh line and indented, they need not be enclosed in quotation marks.

Wordsworth's enthusiasm for the Revolution was at first unbounded:
Bliss was it in that dawn to be alive,
But to be young was very heaven!

Quotations introduced by that are regarded as in indirect discourse and not enclosed in quotation marks.

Keats declares that beauty is truth, truth beauty.

Proverbial expressions and familiar phrases of literary origin require no quotation marks.

These are the times that try men's souls.
He lives far from the madding crowd.

References. In scholarly work requiring exact references, abbreviate titles that occur frequently, giving the full forms in an alphabetical list at the end. As a general practice, give the references in parentheses or in footnotes, not in the body of the sentence. Omit the words act, scene, line, book, volume, page, except when referring by only one of them. Punctuate as indicated below.

In the second scene of the third act.

In iii.ii (still better, simply insert iii.ii in parentheses at the proper place in the sentence)

After the killing of Polonius, Hamlet is placed under guard (iv.ii. 14).

a Samuel i:17-27
Othello ii.iii. 264-267, iii.iii. 155-161.

Syllabication. If there is room at the end of a line for one or more syllables of a word, but not for the whole word, divide the word, unless this involves cutting off only a single letter, or cutting off only two letters of a long word. No hard and fast rule for all words can be laid down. The principles most frequently applicable are:
(a) Divide the word according to its formation:

knowledge (not know-edge); Shakes-ppeare (not Shake-speare); de-scribe (not de-scribe);

(b) Divide on the vowel:
edi-ble (not edi-ble); propo-sition; ordi-nary; es-pe-cial; reli-gious; oppo-nents; regu-lar; classifi-ca-tion (three divisions al-lowable); deco-rat-ive; presi-dent;

(c) Divide between double letters, unless they come at the end of the simple form of the word:

Apennines; Cin-cin-nati; refer-ring; but tell-ing
(d) Do not divide before final -ed if the e is silent:

- treated (but not roam-ed or nam-ed)

The treatment of consonants in combination is best shown from examples:

- atmosphere
- fortune
- picture
- single
- presumptuous
- illustration
- substantial (either division)
- industry
- instruction
- suggestion
- incen-diary

The student will do well to examine the syllable-division in a number of pages of any carefully printed book. When in doubt, consult a dictionary.

**Titles.** For the titles of literary works, scholarly usage prefers italics with capitalized initials. The usage of editors and publishers varies, some using italics with capitalized initials, others using Roman with capitalized initials and with or without quotation marks. Use italics (indicated in manuscript by underscoring) except in writing for a periodical that follows a different practice. Omit initial A or The from titles when you place the possessive before them.

_A Tale of Two Cities_; Dickens's _Tale of Two Cities_.

---

**IV**

**Words and Expressions**

**Commonly Misused**

Many of the words and expressions here listed are not so much bad English as bad style, the commonplaces of careless writing. As illustrated under Feature, the proper correction is likely to be not the replacement of one word or set of words by another, but the replacement of vague generality by definite statement.

The shape of our language is not rigid; in questions of usage we have no lawgiver whose word is final. Students whose curiosity is aroused by the interpretations that follow, or whose doubts are raised, will wish to pursue their investigations further. Books useful in such pursuits are:

- The American College Dictionary
- Webster's New Collegiate Dictionary
- Webster's New World Dictionary of the American Language
- Margaret Nicholson's Dictionary of American-English Usage

_Aforesaid_. Useful in legal phrasing, damaging in standard prose. Write named above, or mentioned earlier.

_All right_. Idiomatic in familiar speech as a detached phrase in the sense, "Agreed," or "Go ahead," or "O.K."
Always written as two words; there is no such word as alright.

Allude. Do not confuse with elude. You allude to a book; you elude a pursuer. Note, too, that allude is not synonymous with refer. An allusion is an indirect mention, a reference is a specific one.

Allusion. Easily confused with illusion. The first means "an indirect reference"; the second means "an unreal image" or "a false impression."

And/or. A device borrowed from legal writing. It destroys the flow and goodness of a sentence. Useful only to those who need to write diagrammatically or enjoy writing in riddles.

Anybody. In the sense of any person not to be written as two words. "Any body" means any corpse, or any human form, or any group. The rule holds equally for everybody, nobody, and somebody.

Anyone. In the sense of anybody best written as one word. "Any one" might mean any single person or any single thing.

As good or better than. Expressions of this type should be corrected by rearranging the sentences.

My opinion is as good or better than his.

As to whether. Whether is sufficient.

At. Not to follow where.

Where is your luggage at? Where is your luggage?

But. Unnecessary after doubt and help.

I have no doubt but that I have no doubt that

He could not help but see that He could not help seeing that

The too frequent use of but as a conjunction leads to the fault discussed under Rule 14. A loose sentence formed with but can always be converted into a periodic sentence formed with although, as illustrated under Rule 4.

Particularly awkward is one but closely following another, thus making a contrast to a contrast, or a reservation to a reservation. This is easily corrected by rearrangement.

America had vast resources, but she seemed almost wholly unprepared for war. But within a year she had created an army of four million men.

America seemed almost wholly unprepared for war, but she had vast resources. Within a year she had created an army of four million men.

Can. Means am (is, are) able. Not to be used as a substitute for may.

Can't hardly. An unintentional double negative. The correct phrase is can hardly, or can scarcely.

Case. Often unnecessary.

In many cases, the rooms were poorly ventilated. Many of the rooms were poorly ventilated. It has rarely been the case that any mistake has been made. Few mistakes have been made.

Certainly. Used indiscriminately by some writers, much as others use very, in an attempt to intensify any and every statement. A mannerism of this kind, bad in speech, is even worse in writing.

Character. Often simply redundant, used from a mere habit of wordiness.


Claim, vb. With object-noun, means lay claim to. May be used with a dependent clause if this sense is clearly in-
volved: “He claimed that he was the sole surviving heir.”
(But even here, “claimed to be” would be better.) Not to be used as a substitute for declare, maintain, or charge.

He claimed he knew how. He declared he knew how.

Clever. This word has been greatly overworked; it is best restricted to ingenuity displayed in small matters. Note also that the word means one thing when applied to men, another when applied to horses. A clever horse is a good-natured one, not an ingenious one.

Compare. To compare to is to point out or imply resemblances, between objects regarded as essentially of different order; to compare with is mainly to point out differences, between objects regarded as essentially of the same order. Thus, life has been compared to a pilgrimage, to a drama, to a battle; Congress may be compared with the British Parliament. Paris has been compared to ancient Athens; it may be compared with modern London.

Comprise. Literally, embrace. A zoo comprises mammals, reptiles, and birds (because it embraces, or includes, them). But animals do not comprise (embrace) a zoo—they constitute a zoo.

Consider. Not followed by as when it means “believe to be.” “I consider him thoroughly competent.” Compare, “The lecturer considered Cromwell first as soldier and second as administrator.” Here, “considered” means “examined” or “discussed.”

Contact. As a transitive verb, the word is vague and self-important. Do not contact anybody; get in touch with him, or look him up, or phone him, or find him, or meet him.

Data. A plural, like phenomena and strata.

Different than. Here logic supports established usage: one thing differs from another, hence, different from. Or, other than, unlike.

Disinterested. Avoid in the sense of uninterested. Today, chiefly used to mean impartial.

Divided into. Not to be misused for composed of. The line is sometimes difficult to draw; doubtless plays are divided into acts, but poems are composed of stanzas. An apple, halved, is divided into sections; but an apple is composed of seeds, flesh, and skin.

Don’t. Contraction of do not. The contraction of does not is doesn’t.

Due to. Loosely used for through, because of, or owing to, in adverbial phrases.

He lost the first game due to carelessness.

In correct use related as predicate or as modifier to a particular noun: “This invention is due to Edison”; “losses due to preventable fires.”

Effect. As noun, means result; as verb, means to bring about, accomplish (not to be confused with effect, which means “to influence”).

As noun, often loosely used in perfunctory writing about fashions, music, painting, and other arts: “an Oriental effect”; “effects in pale green”; “very delicate effects”; “subtle effects”; “a charming effect was produced by.” The writer who has a definite meaning to express will not take refuge in such vagueness.

Enormity. Use only in the sense monstrous wickedness. Misleading, if not wrong, when used to express bigness.

Enthuse. A colloquial verb, unacceptable in formal writing.

She was enthused about her new car.

She talked enthusiastically (or expressed enthusiasm) about her new car.

Etc. Literally, and other things; sometimes loosely used to mean and other persons. The phrase is equivalent to and
the rest, and so forth, and hence is not to be used if one of these would be insufficient, that is, if the reader would be left in doubt as to any important particulars. Least open to objection when it represents the last terms of a list already given almost in full, or immaterial words at the end of a quotation.

At the end of a list introduced by such as, for example, or any similar expression, etc. is incorrect.

**Fact.** Use this word only of matters of a kind capable of direct verification, not of matters of judgment. That a particular event happened on a given date, that lead melts at a certain temperature, are facts. But such conclusions as that Napoleon was the greatest of modern generals, or that the climate of California is delightful, however incontestable they may be, are not properly called facts.

**Factor.** A hackneyed word; the expressions of which it forms part can usually be replaced by something more direct and idiomatic.

His superior training was the great factor in his winning the match.

Air power is an increasingly important factor in deciding battles.

**Farther, further.** The two words are commonly interchanged, but there is a distinction worth observing: farther serves best as a distance word, further as a time or quantity word. You chase a ball farther than the other fellow; you pursue a subject further.

**Feature.** Another hackneyed word; like factor it usually adds nothing to the sentence in which it occurs.

A feature of the entertainment especially worthy of mention was the singing of Miss A. (Better use the same number of words to tell what Miss A. sang and how she sang it.)

As a verb, in the sense of offer as a special attraction, to be avoided.

**Fix.** Colloquial in America for arrange, prepare, mend. The usage is well established. But bear in mind that this verb is from figere: to make firm, to place definitely. These are the preferred meanings of the word.

**Folk.** A collective noun, equivalent to people. Use the singular form only. Folks, in the sense of parents, family, those present, is colloquial and too folksy for ordinary usage.

Her folks arrived by the afternoon train. Her father and mother arrived by the afternoon train.

**Get.** The colloquial have got for have should not be used in writing. The preferable form of the participle is got, not gotten.

He has not got any sense. He has no sense.

They returned without having gotten any. They returned without having got any.

**He is a man who.** A common type of redundant expression; see Rule 13.

He is a man who is very ambitious.

Vermont is a state that attracts visitors because of its winter sports.

However. Avoid starting a sentence with however when the meaning is nevertheless. The word usually serves better when not in first position.

The roads were almost impassable. However, we at last succeeded in reaching camp. The roads were almost impassable. At last, however, we succeeded in reaching camp.
When however comes first, it means in whatever way or
to whatever extent.

However you advise him, he will probably do as he thinks
best.
However discouraging the prospect, he never lost heart.

Iillusion. See allusion.

Farming implies early rising.
Since he was a farmer, we inferred that he got up early.

Inside of, inside. The of following inside is correct in the
adverbial meaning in less than. In other meanings of is un-
necessary.

Inside of five minutes I'll be inside the bank.

Interesting. An unconvincing word; avoid it as a means
of introduction. Instead of announcing that what you are
about to tell is interesting, make it so.

An interesting story is told (Tell the story without pre-
amble.)

In connection with the Mr. B., who will soon visit
forthcoming visit of Mr. B. to America
America, it is interesting to recall that he

Also to be avoided in introduction is the word funny.
Nothing becomes funny by being labelled so.

In the last analysis. A bankrupt expression.
Irregardless. Should be regardless. The error results from
failure to see the negative in-less, and from a desire to get
it in as a prefix, suggested by such words as irregular, irre-
sponsible, and, perhaps especially, irrespective.

Kind of. Except in familiar style not to be used as a sub-
stitute for rather or something like. Restrict it to its literal
sense: “Amber is a kind of fossil resin”; “I dislike that kind
of notoriety.” The same holds true of sort of.
Lay. Except in slang (“Let it lay”), do not misuse for
lie. The hen, or the play, lays an egg; the llama lies down.
The playwright went home and lay down.

Lie; lay; lain; lying
Lay; laid; laid; laying

Leave. Not to be misused for let.

Leave it stand the way it is. Let it stand the way it is.
Leave go of that rope! Let go of that rope!

Less. Should not be misused for fewer.

He had less men than in the previous campaign.
He had fewer men than in the previous campaign.

Less refers to quantity, fewer to number. “His troubles
are less than mine” means “His troubles are not so great as
mine.” “His troubles are fewer than mine” means “His
troubles are not so numerous as mine.”

Like. Not to be used for as. Like governs nouns and pronouns;
before phrases and clauses the equivalent word is as.

We spent the evening like the old days.
Chloe smells good, like a pretty girl should.

The use of like for as has its defenders; they argue that any
usage that achieves currency becomes valid automatically.
This, they say, is the way the language is formed. It is and
it isn’t. An expression sometimes merely enjoys a vogue,
much as an article of apparel does. Like has always been
widely misused by the illiterate; lately it has been taken up by the knowing and the well-informed, who find it catchy, or liberating, and who use it as though they were slumming. If every word or device that achieved currency were immediately authenticated, simply on the grounds of popularity, the language would be as chaotic as a ball game with no foul lines. For the student, perhaps the most useful thing to know about like is that most carefully edited publications regard its use before phrases and clauses as simple error.

Line, along these lines. Line in the sense of course of procedure, conduct, thought, is allowable, but has been so much overworked, particularly in the phrase along these lines, that a writer who aims at freshness or originality had better discard it entirely.

Mr. B. also spoke along the Mr. B. also spoke to the same lines.
He is studying along the He is studying French literature.

Literal, literally. Often incorrectly used in support of exaggeration or violent metaphor.

A literal flood of abuse A flood of abuse
Literally dead with fatigue Almost dead with fatigue (dead tired)

Loan. As a verb, prefer lend.
Lend me your ears.
The loan of your ears

Me. Use it confidently. Never substitute I as object of a verb or preposition in the hope of achieving elegance.

Between you and I Between you and me
They came to meet my wife They came to meet my wife and I.

Most. Not to be used for almost.

Most everybody Almost everybody
Most all the time Almost all the time

Nature. Often simply redundant, used like character.

Acts of a hostile nature Hostile acts

Often vaguely used in such expressions as "a lover of nature," "poems about nature." Unless more specific statements follow, the reader cannot tell whether the poems have to do with natural scenery, rural life, the sunset, the untracked wilderness, or the habits of squirrels.

None. Takes the singular verb. The rule applies equally to other distributive expressions: each, each one, everybody, everyone, many a man, nobody.

None of us are perfect. None of us is perfect.

Everybody thinks they have Everybody thinks he has a sense of humor.

Oftentimes, oftimes. Archaic forms, no longer in good use. The modern word is often.

One of the most. Avoid this feeble formula. "One of the most interesting developments of modern science is, etc." "Switzerland is one of the most interesting countries of Europe." There is nothing wrong in this; it is simply threadbare.

A common blunder is to use a singular verb in a relative clause following this or a similar expression, when the relative is the subject.

One of the ablest men that One of the ablest men that has attacked this problem have attacked this problem
Participle for verbal noun.

Do you mind me asking a question?  Do you mind my asking a question?

There was little prospect of the Senate accepting even this compromise.
There was little prospect of the Senate's accepting even this compromise.

In the left-hand column, asking and accepting are present participles; in the right-hand column, they are verbal nouns (gerunds). The construction shown in the left-hand column is occasionally found, and has its defenders. Yet it is easy to see that the second sentence has to do not with a prospect of the Senate, but with a prospect of accepting. In this example, at least, the construction is plainly illogical.

Any sentence in which the use of the possessive is awkward or impossible should of course be recast.

In the event of a reconsideration of the whole matter's becoming necessary

There was great dissatisfaction with the decision of the arbitrators being favorable to the company.

If it should become necessary to reconsider the whole matter

There was great dissatisfaction that the arbitrators should have decided in favor of the company.

People. A word with many meanings (Webster gives nine). The people is a political term, not to be confused with the public. From the people comes political support or opposition; from the public comes artistic appreciation or commercial patronage.

The word people is best not used with words of number, in place of persons. If of "six people" five went away, how many "people" would be left? Answer: one people.

Personalize. A pretentious word, often carrying bad advice. Do not personalize your prose; simply make it good and keep it clean. See Chapter V, Reminder 1.

A highly personalized affair
A highly personal affair
Personalize your stationery
Get up a letterhead

Personally. Often unnecessary.

Personally, I thought it was I thought it a good book.
a good book.

Phase. Means a stage of transition or development: "the phases of the moon"; "the last phase." Not to be used for aspect or topic.

Another phase of the subject Another point (another question)

Possess. Often used because to the writer it sounds more impressive than have or own. Such use is not incorrect, but is to be guarded against.

He possessed great courage. He had great courage (was very brave).

He was the fortunate possessor of He was lucky enough to own

Prove. The past participle is proved. Refer. See allude.

Respectively, respectively. These words may usually be omitted with advantage.

Works of fiction are listed under the names of their respective authors. Works of fiction are listed under the names of their authors.

The mile run and the two-mile run were won by Jones; the two-mile run by Cummings respectively. Cummings.

Shall, will. In formal writing, the future tense requires shall for the first person, will for the second and third. The formula to express the speaker's belief regarding his future action or state is I shall; I will expresses his determination or his consent. A swimmer in distress cries, "I shall drown; no
one will save me." A suicide puts it the other way, "I will drown; no one shall save me." In relaxed speech, however, the words shall and will are seldom used precisely—our ear guides us, or fails to guide us, as the case may be, and we are quite likely to drown when we want to survive, and survive when we want to drown.

Should. See under Would.

So. Avoid, in writing, the use of so as an intensifier: "so good"; "so warm"; "so delightful."

Sort of. See under Kind of.

Split infinitive. There is precedent from the fourteenth century downward for interposing an adverb between to and the infinitive it governs, but the construction is for the most part avoided by the careful writer.

To diligently inquire To inquire diligently

For another side to the split infinitive, see under Chapter V, Reminder 14.

State. Not to be used as a mere substitute for say, remark. Restrict it to the sense of express fully or clearly, as, "He refused to state his objections."

Student body. Nine times out of ten a needless and awkward expression, meaning no more than the simple word students.

A member of the student body
Popular with the student body

Thanking you in advance. This sounds as if the writer meant, "It will not be worth my while to write to you again." In making your request, write, "Will you please," or "I shall be obliged." Then later, if you feel moved to do so, or if the circumstances call for it, write a letter of acknowledg-

That, which. That is the defining or restrictive pronoun, which the non-defining or nonrestrictive. See under Rule 3.

The lawn mower that is broken is in the garage. (Tells which one.)
The lawn mower, which is broken, is in the garage. (Adds a fact about the only mower in question.)

The use of which for that is common in written and spoken language ("Let us now go even unto Bethlehem, and see this thing which is come to pass." ) Occasionally which seems preferable to that as in the sentence from the Bible. But it would be a convenience to all if these two pronouns were used with precision. The careful writer, watchful for small conveniences, goes which-hunting, removes the defining whiches, and by so doing improves his work.


They. Not to be used when the antecedent is a distributive expression such as each, each one, everybody, every one, many a man. Use the singular pronoun.

Every one of us knows they are fallible.

Everyone in the community, whether he is a member of the Association or not, is invited to attend.

Similar to this, but with even less justification, is the use of the plural pronoun with the antecedent anybody, any one, somebody, some one, the intention being either to avoid the awkward "he or she," or to avoid committing oneself to either. Some bashful speakers even say, "A friend of mine told me that they, etc."
Use he with all such words, unless the antecedent is or must be feminine.

_Tortuous, torturous._ A winding road is tortuous, a painful ordeal is torturous. Both words carry the idea of "twist," the twist having been a form of torture.

_Transpire._ Not to be used in the sense of happen, come to pass. Many writers so use it (usually when groping toward imagined elegance), but their usage finds little support in the Latin "breathe across or through." Correct, however, in the sense of become known. "Eventually, the grim account of his villainy transpired." (Literally, leaked through or out.)

_Type._ Not a synonym for kind of. The examples below are common vulgarisms.

That type employee
I dislike that type notoriety.
Her type beauty
A new type plane
That kind of employee
I dislike that kind of notoriety (notoriety of that sort).
Her kind of beauty
A plane of a new design (new kind)

_Unique._ Means being without a like or equal. Hence, there can be no degrees of uniqueness.

It was the most unique egg beater on the market.
The balancing act was very unique.
Of all the spiders, the one that lives in a bubble under water is the most unique.

_Very._ Use this word sparingly. Where emphasis is necessary, use words strong in themselves.

_Awhile._ Avoid the indiscriminate use of this word for and, but, and although. Many writers use it frequently as a sub-

stitute for and or but, either from a mere desire to vary the connective, or because they are not sure which of the two connectives is the more appropriate. In this use it is best replaced by a semicolon.

The office and salesrooms are on the ground floor, while the rest of the building is devoted to manufacturing.

Its use as a virtual equivalent of although is allowable in sentences where this leads to no ambiguity or absurdity.

While I admire his energy, I wish it were employed in a better cause.

This is entirely correct, as shown by the paraphrase,

I admire his energy; at the same time I wish it were employed in a better cause.

_Compare:_

While the temperature reaches 90 or 95 degrees in the daytime, the nights are often chilly.

_The paraphrase,_

The temperature reaches 90 or 95 degrees in the daytime; at the same time the nights are often chilly,

shows why the use of while is incorrect.

In general, the writer will do well to use while only with strict literalness, in the sense of during the time that.

_Whom._ Often incorrectly used for who before he said or similar expressions, when it is really the subject of a following verb.

His brother, whom he said would send him the money would send him the money
wise. Not to be used indiscriminately as a pseudosuffix: taxwise, pricewise, marriagewise, prosewise, saltwater taffywise. Chiefly useful when it means in the manner of: clockwise. There is not a noun in the language to which -wise cannot be added if the spirit moves one to do so. The sober writer will abstain from the use of this wild syllable.

Worth while. Overworked as a term of vague approval and (with not) of disapproval. Strictly applicable only to actions: "Is it worth while to telegraph?"

His books are not worth reading (are not worth one's while to read; do not repay reading).

Would. A conditional statement in the first person requires should, not would.

I should not have succeeded without his help.

The equivalent of shall in indirect quotation after a verb in the past tense is should, not would.

He predicted that before long we should have a great surprise.

Would is commonly used to express habitual or repeated action. ("He would get up early and prepare his own breakfast before he went to work.") But when the idea of habit or repetition is expressed, in such phrases as once a year, every day, each Sunday, the past tense, without would, is usually sufficient, and from its brevity, more emphatic.

Once a year he would visit the old mansion.

In narrative writing, always indicate the transition from the general to the particular, that is, from sentences that merely state a general habit to those that express the action of a specific day or period. Failure to indicate the change will cause confusion.

Townsend would get up early and prepare his own breakfast. If the day was cold, he filled the stove and had a warm fire burning before he left the house. On his way out to the garage, he noticed that there were footprints in the new-fallen snow on the porch.

The reader is lost, having received no signal that Townsend has changed from a mere man of habit to a man who has seen a particular thing on a particular day.

Townsend would get up early and prepare his own breakfast. If the day was cold, he filled the stove and had a warm fire burning before he left the house. One morning in January, on his way out to the garage, he noticed that there were footprints in the new-fallen snow on the porch.
E. B. WHITE

William Strunk, Jr.

**Style**

The Elements of Style

**E. B. White**

Principles and requirements of plain English style

"This book aims to guide in brief space the"
An Approach to Style

(With a List of Reminders)
The wind is in the south. He would go to hoping while he was waiting, but if he didn't know the wind, there was nothing for him to do. Even if he didn't know the wind, she was waiting, but if he didn't know the wind, there was nothing for him to do.

When summer, he thought, He felt deep himself. It was too cold. When summer, he thought, He felt deep himself. It was too cold.

If I were to think of the country, I'd be happy, but I never thought of the country, so I'm happy. If I were to think of the country, I'd be happy, but I never thought of the country, so I'm happy.

In the middle/He thought of the country, I'd be happy, but I never thought of the country, so I'm happy. If I were to think of the country, I'd be happy, but I never thought of the country, so I'm happy.

In the middle/He thought of the country, I'd be happy, but I never thought of the country, so I'm happy. If I were to think of the country, I'd be happy, but I never thought of the country, so I'm happy.

In the middle/He thought of the country, I'd be happy, but I never thought of the country, so I'm happy. If I were to think of the country, I'd be happy, but I never thought of the country, so I'm happy.

In the middle/He thought of the country, I'd be happy, but I never thought of the country, so I'm happy. If I were to think of the country, I'd be happy, but I never thought of the country, so I'm happy.

In the middle/He thought of the country, I'd be happy, but I never thought of the country, so I'm happy. If I were to think of the country, I'd be happy, but I never thought of the country, so I'm happy.
4. Write with nouns and verbs. Simple, and we won't think sensible design.
5. Write in a way that comes naturally.
6. Work from a suitable design.
7. Place yourself in the background.

As in 4. Occasionally they surprise us with their power, perfection and admiration, they are fundamentally part of a higher place. This is not to say, of course, that the culture is essential in and of itself, but that the kind of thinking that is essential is transmuted by the act of writing. If we have to do anything, don't waste our efforts on our inability, but write the story. If we have a point of view, then there are no design, no rhythm, no design. A deeper problem is our confusion of context, sometimes, with context.

No one is to this thought.

any ideas that made the supply, 1:00
any thinking and the practice and that of writing our own.
coagulation, clusters of the mind, writing is once way to go
as the principal reason. Formulated, the act of composition.
the purpose of writing is will.

I made when the situation then from other minds, other
the purpose will and is increasing easy to break through
this surface because the primary will emerge, and when this
as the becomes perception in the act of the listener, the surface
the place, is that's process not to worry about self, and
the mood and manner of the writer will become leaded
the mood and manner of the writer. If the writing is solid and good,
and enough of the text. If the writing is solid and good,
and enough of the writing. If the writing is solid and good,
6. Do not overstate.

Do not use a dusty manner.

7. Do not overstate.

Emphasis is part of writing. Every word is so important. Every word is so important that you can produce a whole piece of writing by emphasizing the words you want to mean. The words you emphasize are the best to express your meaning. When you overstate, the reader will be misled in his mind.

6. Do not overstate.

Do not use a dusty manner.

7. Do not overstate.

Emphasis is part of writing. Every word is so important. Every word is so important that you can produce a whole piece of writing by emphasizing the words you want to mean. The words you emphasize are the best to express your meaning. When you overstate, the reader will be misled in his mind.

6. Do not overstate.

Do not use a dusty manner.

7. Do not overstate.

Emphasis is part of writing. Every word is so important. Every word is so important that you can produce a whole piece of writing by emphasizing the words you want to mean. The words you emphasize are the best to express your meaning. When you overstate, the reader will be misled in his mind.

6. Do not overstate.

Do not use a dusty manner.

7. Do not overstate.

Emphasis is part of writing. Every word is so important. Every word is so important that you can produce a whole piece of writing by emphasizing the words you want to mean. The words you emphasize are the best to express your meaning. When you overstate, the reader will be misled in his mind.

6. Do not overstate.

Do not use a dusty manner.

7. Do not overstate.

Emphasis is part of writing. Every word is so important. Every word is so important that you can produce a whole piece of writing by emphasizing the words you want to mean. The words you emphasize are the best to express your meaning. When you overstate, the reader will be misled in his mind.

6. Do not overstate.

Do not use a dusty manner.

7. Do not overstate.

Emphasis is part of writing. Every word is so important. Every word is so important that you can produce a whole piece of writing by emphasizing the words you want to mean. The words you emphasize are the best to express your meaning. When you overstate, the reader will be misled in his mind.

6. Do not overstate.

Do not use a dusty manner.

7. Do not overstate.
The spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.

In the original edition of "The Elements of Style," the spelling of English words is not fixed and immutable.
I’m afraid I don’t have much to say. I’m just here to help with any questions you might have.

The problem with computers is that they’re not very intelligent. They can’t think for themselves, they just follow instructions. It’s like they’re robots, but without the metal.

I can’t really help with that. You might want to try a human instead.

Do you have any other questions I can help with?
If the use of shorter sentences is necessary to spell out a complex idea, the use of a complex sentence may be necessary to express a simple idea.

"Do not use shorter sentences when your ear is good."
Keep things simple. Keep your sentences short and your words to the point. Live each moment as if it were your last. Don't worry about the future or the past. Live in the present and enjoy the moment. Remember, life is too short to waste time on thoughts of what could have been or what should have been.

Do not take shortcuts in the cost of glory. In business, it is important to build a strong foundation and to be patient. Rushing through things will only lead to failure. Take your time and focus on the long-term goals.

In football, momentum is everything. When you have momentum, you can carry that momentum into the next game. When you lose momentum, it is hard to get it back. Keep the ball moving and keep the momentum going.

The key to success is perseverance. Keep trying and never give up. Even when things get tough, keep pushing forward. Success comes to those who work hard and never give up.

In politics, it is important to listen to the people. Understand their needs and work to meet those needs. Be a leader who serves the people, not someone who only thinks about their own interests.

In science, it is important to be curious and to ask questions. Be open to new ideas and to new ways of thinking. Science is always changing, and those who are open to new ideas are the ones who make the most progress.

In sports, it is important to work hard and to never give up. Whether you are a beginner or a pro, work hard and never give up. Success comes to those who work hard and never give up.
The influence would be too much ignored, and such is not the situation. It is a young man who is not in the same system of the old. To speak of change, for change sake is a form of change. The language is especially in this: it is a living, growing, and changing. The language is not static; it is a reflection of the society. The language is a mirror of the society.

The language is not static; it is a reflection of the society. The language is a mirror of the society.
The reader is the author of one. Let him start writing the air he has captured and study himself, and the time which elapses, so that he may come to know his own. To work upon him by a method is to choose his method so as to make the difference of his work a part of the work. And so, the reader must be a writer, the writer is a reader. The reader who is a writer must be able to write. And that is the problem of the reader. The writer must be a reader, and the reader must be a writer...