

warmth. Good writing has an aliveness that keeps the reader reading from one paragraph to the next, and it's not a question of gimmicks to "personalize" the author. It's a question of using the English language in a way that will achieve the greatest strength and the least clutter.

Can such principles be taught? Maybe not. But most of them can be learned.

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Simplicity

Clutter is the disease of American writing. We are a society strangling in unnecessary words, circular constructions, pompous frills and meaningless jargon.

Who can understand the viscous language of everyday American commerce: the memo, the corporation report, the business letter, the notice from the bank explaining its latest "simplified" statement? What member of an insurance or medical plan can decipher the brochure explaining his costs and benefits? What father or mother can put together a child's toy from the instructions on the box? Our national tendency is to inflate and thereby sound important. The airline pilot who announces that he is presently anticipating experiencing considerable precipitation wouldn't think of saying it may rain. The sentence is too simple—there must be something wrong with it.

But the secret of good writing is to strip every sentence to its cleanest components. Every word that serves no function, every long word that could be a short word, every adverb that carries the same meaning that's already in the verb, every passive construction that leaves the reader unsure of who is doing what—these are the thousand and one adulterants that weaken the strength of a sentence. And they usually occur in proportion to education and rank.

During the 1960s the president of my university wrote a letter to mollify the alumni after a spell of campus unrest. "You are probably aware," he began, "that we have been experiencing very considerable potentially explosive expressions of dissatisfaction on issues only partially related." He meant the students had been hassling them about different things. I was far more upset by the president's English than by the students' potentially explosive expressions of dissatisfaction. I would have preferred the presidential approach taken by Franklin D. Roosevelt when he tried to convert into English his own government's memos, such as this blackout order of 1942:

Such preparations shall be made as will completely obscure all Federal buildings and non-Federal buildings occupied by the Federal government during an air raid for any period of time from visibility by reason of internal or external illumination.

"Tell them," Roosevelt said, "that in buildings where they have to keep the work going to put something across the windows."

Simplify, simplify. Thoreau said it, as we are so often reminded, and no American writer more consistently practiced what he preached. Open *Walden* to any page and you will find a man saying in a plain and orderly way what is on his mind:

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived.

How can the rest of us achieve such enviable freedom from clutter? The answer is to clear our heads of clutter. Clear

thinking becomes clear writing; one can't exist without the other. It's impossible for a muddy thinker to write good English. You may get away with it for a paragraph or two, but soon the reader will be lost, and there's no sin so grave, for the reader will not easily be lured back.

Who is this elusive creature, the reader? The reader is someone with an attention span of about 30 seconds—a person assailed by other forces competing for attention. At one time these forces weren't so numerous: newspapers, radio, spouse, home, children. Today they also include a "home entertainment center" (TV, VCR, tapes, CDs), pets, a fitness program, a yard and all the gadgets that have been bought to keep it spruce, and that most potent of competitors, sleep. The person snoozing in a chair with a magazine or a book is a person who was being given too much unnecessary trouble by the writer.

It won't do to say that the reader is too dumb or too lazy to keep pace with the train of thought. If the reader is lost, it's usually because the writer hasn't been careful enough. The carelessness can take any number of forms. Perhaps a sentence is so excessively cluttered that the reader, hacking through the verbiage, simply doesn't know what it means. Perhaps a sentence has been so shoddily constructed that the reader could read it in several ways. Perhaps the writer has switched pronouns in midsentence, or has switched tenses, so the reader loses track of who is talking or when the action took place. Perhaps Sentence B is not a logical sequel to Sentence A—the writer, in whose head the connection is clear, hasn't bothered to provide the missing link. Perhaps the writer has used an important word incorrectly by not taking the trouble to look it up. The writer may think "sanguine" and "sanguinary" mean the same thing, but the difference is a bloody big one. The reader can only infer (speaking of big differences) what the writer is trying to imply.

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is too dumb or too lazy to keep pace with the ~~writer's~~ train of thought. My sympathies are ~~entirely~~ with him. ~~He is not so dumb.~~ (If the reader is lost, it is generally because the writer ~~of the article~~ has not been careful enough to keep him on the ~~proper~~ path.

This carelessness can take any number of ~~different~~ forms. Perhaps a sentence is so excessively ~~long and~~ cluttered that the reader, hacking his way through ~~all~~ the verbiage, simply doesn't know what ~~it~~ the writer means. Perhaps a sentence has been so shoddily constructed that the reader could read it in any of ~~several~~ ~~two or three~~ different ways. ~~He thinks he knows what the writer is trying to say, but he's not sure.~~ Perhaps the writer has switched pronouns in mid-sentence, or ~~perhaps~~ he has switched tenses, so the reader loses track of who is talking ~~to whom~~, or ~~exactly~~ when the action took place. Perhaps ~~Sentence B~~ is not a logical sequel to ~~Sentence A~~ -- the writer, in whose head the connection is ~~perfectly~~ clear, has ~~bothered to provide~~ ~~not given enough thought to providing~~ the missing link. Perhaps the writer has used an important word incorrectly by not taking the trouble to look it up ~~and make sure~~. He may think that "sanguine" and "sanguinary" mean the same thing, but ~~I can assure you that~~ (the difference is a bloody big one ~~to the reader.~~ ~~The reader~~ He can only ~~try to infer~~ ~~what~~ (speaking of big differences) what the writer is trying to imply.

Faced with ~~these~~ ~~such a variety of~~ obstacles, the reader is at first a remarkably tenacious bird. He ~~tends to blame~~ himself. ~~He obviously missed something, he thinks,~~ and he goes back over the mystifying sentence, or over the whole paragraph,

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piecing it out like an ancient rune, making guesses and moving on. But he won't do this for long. ~~He will soon run out of~~ ~~patience.~~ (The writer is making him work too hard ~~harder~~ ~~than he should have to work~~ and the reader will look for ~~a writer~~ ^{one} who is better at his craft.

The writer must therefore constantly ask himself: What am I trying to say? ~~in this sentence?~~ (Surprisingly often, he doesn't know.) And then he must look at what he has ~~just~~ written and ask: Have I said it? Is it clear to someone ~~encountering~~ ~~who is coming upon~~ the subject for the first time? If it's not, ~~clear~~, it is because some fuzz has worked its way into the machinery. The clear writer is a person ~~who is~~ clear-headed enough to see this stuff for what it is: fuzz.

I don't mean ~~to suggest~~ that some people are born clear-headed and are therefore natural writers, whereas ~~other~~ ~~other people~~ are naturally fuzzy and will ~~therefore~~ never write well. Thinking clearly is ~~an entirely~~ conscious act that the writer must ~~force~~ ~~keep forcing~~ upon himself, just as if he were ~~embarking~~ ~~starting out~~ on any other ~~kind of~~ project that ~~calls for~~ ~~requires~~ logic: adding up a laundry list or doing an algebra problem ~~or playing chess.~~ Good writing doesn't ~~just~~ come naturally, though most people obviously think ~~it's as easy as walking.~~ ^{it does.} The professional

Two pages of the final manuscript of this chapter from the First Edition of *On Writing Well*. Although they look like a first draft, they had already been rewritten and retyped—like almost every other page—four or five times. With each rewrite I try to make what I have written tighter, stronger and more precise, eliminating every element that is not doing useful work. Then I go over it once more, reading it aloud, and am always amazed at how much clutter can still be cut. (In a later edition of this book I eliminated the sexist pronoun "he" to denote "the writer" and the reader.)

Faced with such obstacles, readers are at first tenacious. They blame themselves—they obviously missed something, and they go back over the mystifying sentence, or over the whole paragraph, piecing it out like an ancient rune, making guesses and moving on. But they won't do this for long. The writer is making them work too hard, and they will look for one who is better at the craft.

Writers must therefore constantly ask: What am I trying to say? Surprisingly often they don't know. Then they must look at what they have written and ask: Have I said it? Is it clear to someone encountering the subject for the first time? If it's not, some fuzz has worked its way into the machinery. The clear writer is someone clearheaded enough to see this stuff for what it is: fuzz.

I don't mean that some people are born clearheaded and are therefore natural writers, whereas others are naturally fuzzy and will never write well. Thinking clearly is a conscious act that writers must force upon themselves, as if they were working on any other project that requires logic: adding up a laundry list or doing an algebra problem. Good writing doesn't come naturally, though most people obviously think it does. Professional writers are constantly being bearded by strangers who say they'd like to "try a little writing sometime"—meaning when they retire from their real profession, which is difficult, like insurance or real estate. Or they say, "I could write a book about that." I doubt it.

Writing is hard work. A clear sentence is no accident. Very few sentences come out right the first time, or even the third time. Remember this in moments of despair. If you find that writing is hard, it's because it *is* hard. It's one of the hardest things people do.

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Clutter

Fighting clutter is like fighting weeds—the writer is always slightly behind. New varieties sprout overnight, and by noon they are part of American speech. Consider what President Nixon's aide John Dean accomplished in just one day of testimony on TV during the Watergate hearings. The next day everyone in America was saying "at this point in time" instead of "now."

Consider all the prepositions that are draped onto verbs that don't need any help. We no longer head committees. We head them up. We don't face problems anymore. We face up to them when we can free up a few minutes. A small detail, you may say—not worth bothering about. It *is* worth bothering about. Writing improves in direct ratio to the number of things we can keep out of it that shouldn't be there. "Up" in "free up" shouldn't be there. To write clean English you must examine every word you put on paper. You'll find a surprising number that don't serve any purpose.

Take the adjective "personal," as in "a personal friend of mine," "his personal feeling" or "her personal physician." It's typical of hundreds of words that can be eliminated. The personal friend has come into the language to distinguish him or her from the business friend, thereby debasing both language