

How I Write

by Bertrand Russell

I cannot pretend to know how writing ought to be done, or what a wise critic would advise me to do with a view to improving my own writing. The most that I can do is to relate some things about my own attempts.

Until I was twenty-one, I wished to write more or less in the style of John Stuart Mill. I liked the structure of his sentences and his manner of developing a subject. I had, however, already a different ideal, derived, I suppose, from mathematics. I wished to say everything in the smallest number of words in which it could be said clearly. Perhaps, I thought, one should imitate Baedeker rather than any more literary model. I would spend hours trying to find the shortest way of saying something without ambiguity, and to this aim I was willing to sacrifice all attempts at aesthetic excellence.

At the age of twenty-one, however, I came under a new influence, that of my future brother-in-law, Logan Pearsall Smith. He was at that time exclusively interested in style as opposed to matter. His gods were Flaubert and Walter Pater, and I was quite ready to believe that the way to learn how to write was to copy their technique. He gave me various simple rules, of which I remember only two: "Put a comma every four words," and "never use 'and' except at the beginning of a sentence." His most emphatic advice was that one must always re-write. I conscientiously tried this, but found that my first draft was almost always better than my second. This discovery has saved me an immense amount of time. I do not, of course, apply it to the substance, but only to the form. When I discover an error of an important kind I re-write the whole. What I do not find is that I can improve a sentence when I am satisfied with what it means.

Very gradually I have discovered ways of writing with a minimum of worry and anxiety. When I was young each fresh piece of serious work used to seem to me for a time—perhaps a long time—to be beyond my powers. I would fret myself into a nervous state from fear that it was never going to come right. I would make one unsatisfying attempt after another, and in the end have to discard them all. At last I found that such fumbling attempts were a waste of time. It appeared that after first contemplating a book on some subject, and after giving serious preliminary attention to it, I needed a period of sub-conscious incubation which could not be hurried and was if anything impeded by deliberate thinking. Sometimes I would find, after a time, that I had made a mistake, and that I could not write the book I had had in mind. But often I was more fortunate. Having, by a time of very intense concentration, planted the problem in my sub-consciousness, it would germinate underground until,

suddenly, the solution emerged with blinding clarity, so that it only remained to write down what had appeared as if in a revelation.

The most curious example of this process, and the one which led me subsequently to rely upon it, occurred at the beginning of 1914. I had undertaken to give the Lowell Lectures at Boston, and had chosen as my subject "Our Knowledge of the External World." Throughout 1913 I thought about this topic. In term time in my rooms at Cambridge, in vacations in a quiet inn on the upper reaches of the Thames, I concentrated with such intensity that I sometimes forgot to breathe and emerged panting as from a trance. But all to no avail. To every theory that I could think of I could perceive fatal objections. At last, in despair, I went off to Rome for Christmas, hoping that a holiday would revive my flagging energy. I got back to Cambridge on the last day of 1913, and although my difficulties were still completely unresolved I arranged, because the remaining time was short, to dictate as best as I could to a stenographer. Next morning, as she came in at the door, I suddenly saw exactly what I had to say, and proceeded to dictate the whole book without a moment's hesitation.

I do not want to convey an exaggerated impression. The book was very imperfect, and I now think that it contains serious errors. But it was the best that I could have done at that time, and a more leisurely method (within the time at my disposal) would almost certainly have produced something worse. Whatever may be true of other people, this is the right method for me. Flaubert and Pater, I have found, are best forgotten so far as I am concerned.

Although what I now think about how to write is not so very different from what I thought at the age of eighteen, my development has not been by any means rectilinear. There was a time, in the first years of this century, when I had more florid and rhetorical ambitions. This was the time when I wrote *The Free Man's Worship*, a work of which I do not now think well. At that time I was steeped in Milton's prose, and his rolling periods reverberated through the caverns of my mind. I cannot say that I no longer admire them, but for me to imitate them involves a certain insincerity. In fact, all imitation is dangerous. Nothing could be better in style than the Prayer Book and the Authorized Version of the Bible, but they express a way of thinking and feeling which is different from that of our time. A style is not good unless it is an intimate and almost involuntary expression of the personality of the writer, and then only if the writer's personality is worth expressing. But although direct imitation is always to be deprecated, there is much to be gained by familiarity with good prose, especially in cultivating a sense for prose rhythm.

There are some simple maxims—not perhaps quite so simple as those which my brother-in-law Logan Pearsall Smith offered me—which I think might be commanded to writers of expository prose. First: never use a long word if a short word will do. Second: if you want to make a statement with a great many qualifications, put some of the qualifications in separate sentences. Third: do not let the beginning of your sentence lead the reader to an expectation which is

contradicted by the end. Take, say, such a sentence as the following, which might occur in a work on sociology: "Human beings are completely exempt from undesirable behaviour-patterns only when certain prerequisites, not satisfied except in a small percentage of actual cases, have, through some fortuitous concourse of favourable circumstances, whether congenital or environmental, chanced to combine in producing an individual in whom many factors deviate from the norm in a socially advantageous manner." Let us see if we can translate this sentence into English. I suggest the following: "All men are scoundrels, or at any rate almost all. The men who are not must have had unusual luck, both in their birth and in their upbringing." This is shorter and more intelligible, and says just the same thing. But I am afraid any professor who used the second sentence instead of the first would get the sack.

This suggests a word of advice to such of my hearers as may happen to be professors. I am allowed to use plain English because everybody knows that I could use mathematical logic if I chose. Take the statement: "Some people marry their deceased wives' sisters." I can express this in language which only becomes intelligible after years of study, and this gives me freedom. I suggest to young professors that their first work should be written in a jargon only to be understood by the erudite few. With that behind them, they can ever after say what they have to say in a language "understood of the people." In these days, when our very lives are at the mercy of the professors, I cannot but think that they would deserve our gratitude if they adopted my advice.

[In *Portraits from Memory*, 1956.]

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