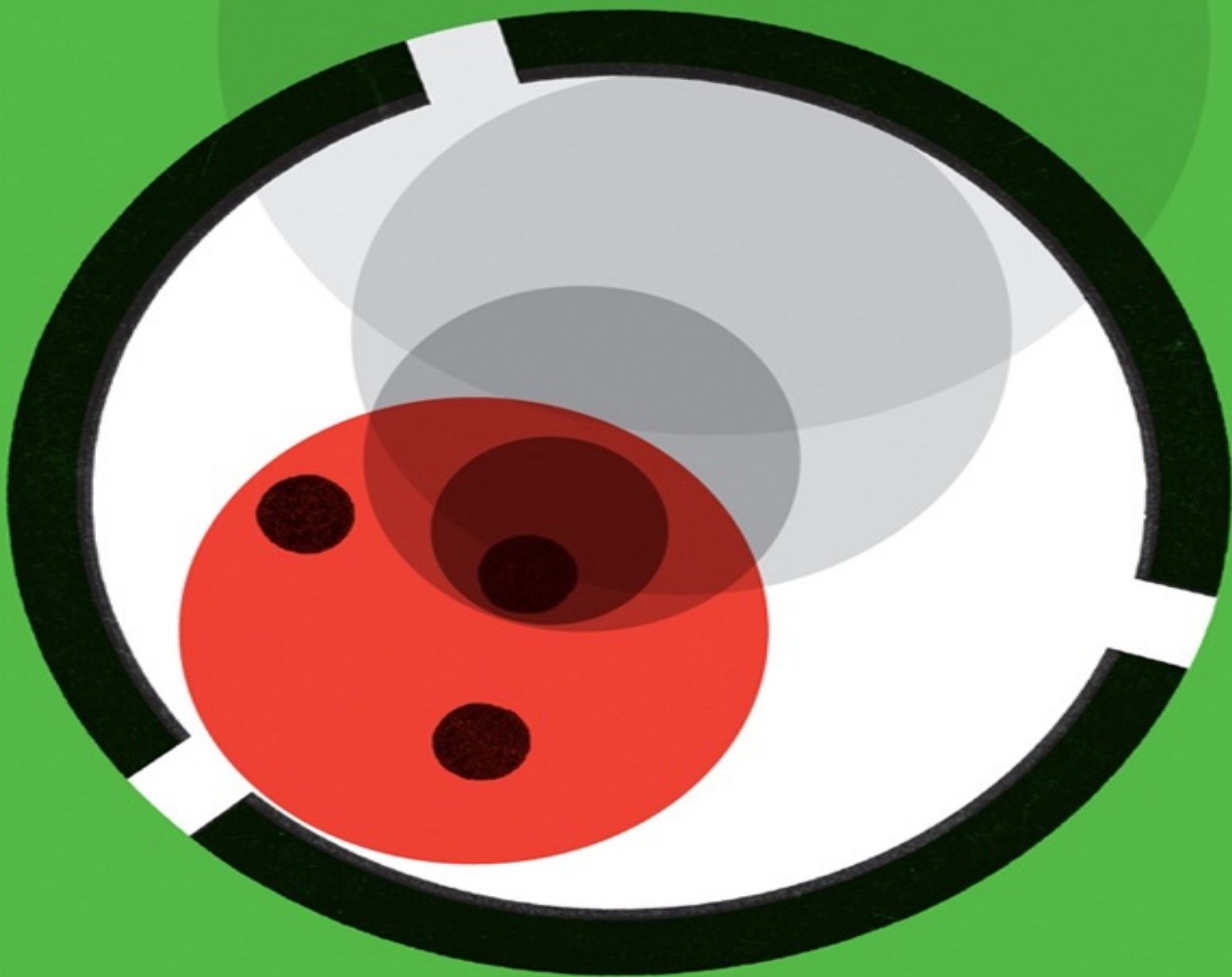




Books v. cigarettes

George Orwell





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books v. Cigarettes



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Books v. Cigarettes

A couple of years ago a friend of mine, a newspaper editor, was fire-watching with some factory workers. They fell to talking about his newspaper, which most of them read and approved of, but when he asked them what they thought of the literary section, the answer he got was: 'You don't suppose we read that stuff, do you? Why, half the time you're talking about books that cost twelve and sixpence! Chaps like us couldn't spend twelve and sixpence on a book.' These, he said, were men who thought nothing of spending several pounds on a day trip to Blackpool.

This idea that the buying, or even the reading, of books is an expensive hobby and beyond the reach of the average person is so widespread that it deserves some detailed examination. Exactly what reading costs, reckoned in terms of pence per hour, is difficult to estimate, but I have made a start by inventorying my own books and adding up their total price. After allowing for various other expenses I can make a fairly good guess at my expenditure over the last fifteen years.

The books that I have counted and priced are the ones I have here, in my flat. I have about an equal number stored in another place, so that I shall double the final figure in order to arrive at the complete amount. I have not counted oddments such as proof copies, defaced volumes, cheap paper-covered editions, pamphlets, or magazines, unless bound up into book form. Nor have I counted the kind of junky books – old school textbooks and so forth – that accumulate in the bottoms of cupboards. I have counted only those books which I have acquired voluntarily, or else would have acquired voluntarily, and which I intend to keep. In this category I find that I have 442 books, acquired in the following ways:

Bought (mostly second-hand)	251
Given to me or bought with book tokens	33
Review copies and complimentary copies	143
Borrowed and not returned	10
Temporarily on loan	5
	—
TOTAL	442

Now as to the method of pricing. Those books that I have bought I have listed at their full price, as

closely as I can determine it. I have also listed at their full price the books that have been given to me and those that I have temporarily borrowed, or borrowed and kept. This is because book-giving, book-borrowing and book-stealing more or less even out. I possess books that do not strictly speaking belong to me, but many other people also have books of mine: so that the books I have not paid for can be taken as balancing others which I have paid for but no longer possess. On the other hand I have listed the review and complimentary copies at half-price. That is about what I would have paid for them second-hand, and they are mostly books that I would only have bought second-hand, if at all. For the prices I have sometimes had to rely on guesswork, but my figures will not be far out. The costs were as follows:

	£	s.	d.
Bought	36	9	0
Gifts	10	10	0
Review copies, etc.	25	11	9
	£	s.	d.
Borrowed and not returned	4	16	9
On Loan	3	10	0
Shelves	2	0	0
	— — —		
TOTAL	82	17	6

Adding the other batch of books that I have elsewhere, it seems that I possess altogether nearly 900 books, at a cost of £165 15s. This is the accumulation of about fifteen years – actually more, since some of these books date from my childhood: but call it fifteen years. This works out at £11 1s. a year but there are other charges that must be added in order to estimate my full reading expenses. The biggest will be for newspapers and periodicals, and for this I think £8 a year would be a reasonable figure. Eight pounds a year covers the cost of two daily papers, one evening paper, two Sunday papers, one weekly review and one or two monthly magazines. This brings the figure up to £19. 1s., but to arrive at the grand total one has to make a guess. Obviously one often spends money on books without afterwards having anything to show for it. There are library subscriptions, and there are also the books, chiefly Penguins and other cheap editions, which one buys and then loses or throws away. However, on the basis of my other figures, it looks as though £6 a year would be quite enough to add for expenditure of this kind. So my total reading expenses over the past fifteen years have been in the neighbourhood of £25 a year.

Twenty-five pounds a year sounds quite a lot until you begin to measure it against other kinds of expenditure. It is nearly 9s. 9d. a week, and at present 9s. 9d. is the equivalent of about 83 cigarettes (Players): even before the war it would have bought you less than 200 cigarettes. With prices as they now are, I am spending far more on tobacco than I do on books. I smoke six ounces a week, at half a crown an ounce, making nearly £40 a year. Even before the war when the same tobacco cost 8d. an ounce, I was spending over £10 a year on it: and if I also averaged a pint of beer a day, at 6d., these two items together will have cost me close on £20 a year. This was probably not much above the national average. In 1938 the people of this country spent nearly £10 per head per annum on alcohol

and tobacco: however, 20 per cent of the population were children under fifteen and another 40 per cent were women, so that the average smoker and drinker must have been spending much more than £10. In 1944, the annual expenditure per head on these items was no less than £23. Allow for the women and children as before, and £40 is a reasonable individual figure. Forty pounds a year would just about pay for a packet of Woodbines every day and half a pint of mild six days a week – not a magnificent allowance. Of course, all prices are now inflated, including the price of books: still, it looks as though the cost of reading, even if you buy books instead of borrowing them and take in a fairly large number of periodicals, does not amount to more than the combined cost of smoking and drinking.

It is difficult to establish any relationship between the price of books and the value one gets out of them. ‘Books’ includes novels, poetry, textbooks, works of reference, sociological treatises and much else, and length and price do not correspond to one another, especially if one habitually buys books second-hand. You may spend ten shillings on a poem of 500 lines, and you may spend sixpence on a dictionary which you consult at odd moments over a period of twenty years. There are books that one reads over and over again, books that become part of the furniture of one’s mind and alter one’s whole attitude to life, books that one dips into but never reads through, books that one reads at a single sitting and forgets a week later: and the cost in terms of money, may be the same in each case. But if one regards reading simply as a recreation, like going to the pictures, then it is possible to make a rough estimate of what it costs. If you read nothing but novels and ‘light’ literature, and bought every book that you read, you would be spending – allowing eight shillings as the price of a book, and four hours as the time spent in reading it – two shillings an hour. This is about what it costs to sit in one of the more expensive seats in the cinema. If you concentrated on more serious books, and still bought everything that you read, your expenses would be about the same. The books would cost more but they would take longer to read. In either case you would still possess the books after you had read them, and they would be saleable at about a third of their purchase price. If you bought only second-hand books, your reading expenses would, of course, be much less: perhaps sixpence an hour would be a fair estimate. And on the other hand if you don’t buy books, but merely borrow them from the lending library, reading costs you round about a halfpenny an hour: if you borrow them from the public library, it costs you next door to nothing.

I have said enough to show that reading is one of the cheaper recreations: after listening to the radio probably *the* cheapest. Meanwhile, what is the actual amount that the British public spends on books? I cannot discover any figures, though no doubt they exist. But I do know that before the war this country was publishing annually about 15,000 books, which included reprints and school books. If as many as 10,000 copies of each book were sold – and even allowing for the school books, this is probably a high estimate – the average person was only buying, directly or indirectly, about three books a year. These three books taken together might cost £1, or probably less.

These figures are guesswork, and I should be interested if someone would correct them for me. But if my estimate is anywhere near right, it is not a proud record for a country which is nearly 100 per cent literate and where the ordinary man spends more on cigarettes than an Indian peasant has for his whole livelihood. And if our book consumption remains as low as it has been, at least let us admit that it is because reading is a less exciting pastime than going to the dogs, the pictures or the pub, and not

because books, whether bought or borrowed, are too expensive

Tribune, 8 February 1946; S.



Bookshop Memories

When I worked in a second-hand bookshop – so easily pictured, if you don't work in one, as a kind of paradise where charming old gentlemen browse eternally among calf-bound folios – the thing that chiefly struck me was the rarity of really bookish people. Our shop had an exceptionally interesting stock, yet I doubt whether ten per cent of our customers knew a good book from a bad one. First edition snobs were much commoner than lovers of literature, but oriental students haggling over cheap textbooks were commoner still, and vague-minded women looking for birthday presents for their nephews were commonest of all.

Many of the people who came to us were of the kind who would be a nuisance anywhere but have special opportunities in a bookshop. For example, the dear old lady who 'wants a book for an invalid' (a very common demand, that), and the other dear old lady who read such a nice book in 1897 and wonders whether you can find her a copy. Unfortunately she doesn't remember the title or the author's name or what the book was about, but she does remember that it had a red cover. But apart from these there are two well-known types of pest by whom every second-hand bookshop is haunted. One is the decayed person smelling of old breadcrusts who comes every day, sometimes several, times a day, and tries to sell you worthless books. The other is the person who orders large quantities of books for which he has not the smallest intention of paying. In our shop we sold nothing on credit, but we would put books aside, or order them if necessary, for people who arranged to fetch them away later. Scarcely half the people who ordered books from us ever came back. It used to puzzle me at first. What made them do it? They would come in and demand some rare and expensive book, would make us promise over and over again to keep it for them, and then would vanish never to return. But many of them, of course, were unmistakable paranoiacs. They used to talk in a grandiose manner about themselves and tell the most ingenious stories to explain how they had happened to come out of doors without any money – stories which, in many cases, I am sure they themselves believed. In a town like London there are always plenty of not quite certifiable lunatics walking the streets, and they tend to gravitate towards bookshops, because a bookshop is one of the few places where you can hang about for a long time without spending any money. In the end one gets to know these people almost at a glance. For all their big talk there is something moth-eaten and aimless about them. Very often, when we were dealing with an obvious paranoiac, we would put aside the books he asked for and then put

them back on the shelves the moment he had gone. None of them, I noticed, ever attempted to take books away without paying for them; merely to order them was enough – it gave them, I suppose, the illusion that they were spending real money.

Like most second-hand bookshops we had various sidelines. We sold second-hand typewriters, for instance, and also stamps – used stamps, I mean. Stamp-collectors are a strange, silent, fish-like breed, of all ages, but only of the male sex; women, apparently, fail to see the peculiar charm of gumming bits of coloured paper into albums. We also sold sixpenny horoscopes compiled by somebody who claimed to have foretold the Japanese earthquake. They were in sealed envelopes and never opened one of them myself, but the people who bought them often came back and told us how ‘true’ their horoscopes had been. (Doubtless any horoscope seems ‘true’ if it tells you that you are highly attractive to the opposite sex and your worst fault is generosity.) We did a good deal of business in children’s books, chiefly ‘remainders’. Modern books for children are rather horrible things, especially when you see them in the mass. Personally I would sooner give a child a copy of *Petronius Arbiter* than *Peter Pan*, but even *Barrie* seems manly and wholesome compared with some of his later imitators. At Christmas time we spent a feverish ten days struggling with Christmas cards and calendars, which are tiresome things to sell but good business while the season lasts. It used to interest me to see the brutal cynicism with which Christian sentiment is exploited. The touts from the Christmas card firms used to come round with their catalogues as early as June. A phrase from one of their invoices sticks in my memory. It was: ‘2 doz. Infant Jesus with rabbits’.

But our principle sideline was a lending library – the usual ‘twopenny no-deposit’ library of five or six hundred volumes, all fiction. How the book thieves must love those libraries! It is the easiest crime in the world to borrow a book at one shop for twopence, remove the label and sell it at another shop for a shilling. Nevertheless booksellers generally find that it pays them better to have a certain number of books stolen (we used to lose about a dozen a month) than to frighten customers away by demanding a deposit.

Our shop stood exactly on the frontier between Hampstead and Camden Town, and we were frequented by all types from baronets to bus-conductors. Probably our library subscribers were a fair cross-section of London’s reading public. It is therefore worth noting that of all the authors in our library the one who ‘went out’ the best was – Priestley? Hemingway? Walpole? Wodehouse? No, Ethel M. Dell, with *Warwick Deeping* a good second and *Jeffrey Farnol*, I should say, third. Dell’s novels, of course, are read solely by women, but by women of all kinds and ages and not, as one might expect, merely by wistful spinsters and the fat wives of tobacconists. It is not true that men don’t read novels, but it is true that there are whole branches of fiction that they avoid. Roughly speaking, what one might call the average novel – the ordinary, good-bad, *Galsworthy-and-water* stuff which is the norm of the English novel – seems to exist only for women. Men read either the novels it is possible to respect, or detective stories. But their consumption of detective stories is terrific. One of our subscribers to my knowledge read four or five detective stories every week for over a year, besides others which he got from another library. What chiefly surprised me was that he never read the same book twice. Apparently the whole of that frightful torrent of trash (the pages read every year would, I calculated, cover nearly three quarters of an acre) was stored for ever in his memory. He took no notice of titles or author’s names, but he could tell by merely glancing into a book whether he had

‘had it already’.

In a lending library you see people’s real tastes, not their pretended ones, and one thing that strikes you is how completely the ‘classical’ English novelists have dropped out of favour. It is simply useless to put Dickens, Thackeray, Jane Austen, Trollope, etc. into the ordinary lending library; nobody takes them out. At the mere sight of a nineteenth-century novel people say, ‘Oh, but that’s *old!*’ and shy away immediately. Yet it is always fairly easy to *sell* Dickens, just as it is always easy to sell Shakespeare. Dickens is one of those authors whom people are ‘always meaning to’ read, and, like the Bible, he is widely known at second hand. People know by hearsay that Bill Sikes was a burglar and that Mr Micawber had a bald head, just as they know by hearsay that Moses was found in a basket of bulrushes and saw the ‘back parts’ of the Lord. Another thing that is very noticeable is the growing unpopularity of American books. And another – the publishers get into a stew about this every two or three years – is the unpopularity of short stories. The kind of person who asks the librarian to choose a book for him nearly always starts by saying ‘I don’t want short stories’, or ‘I do not desire little stories’, as a German customer of ours used to put it. If you ask them why, they sometimes explain that it is too much fag to get used to a new set of characters with every story; they like to ‘get into’ a novel which demands no further thought after the first chapter. I believe, though, that the writers are more to blame here than the readers. Most modern short stories, English and American, are utterly lifeless and worthless, far more so than most novels. The short stories which *are* stories are popular enough, *vide* D. H. Lawrence, whose short stories are as popular as his novels.

Would I like to be a bookseller *de métier*? On the whole – in spite of my employer’s kindness to me, and some happy days I spent in the shop – no.

Given a good pitch and the right amount of capital, any educated person ought to be able to make a small secure living out of a bookshop. Unless one goes in for ‘rare’ books it is not a difficult trade to learn, and you start at a great advantage if you know anything about the insides of books. (Most booksellers don’t. You can get their measure by having a look at the trade papers where they advertise their wants. If you don’t see an ad. for Boswell’s *Decline and Fall* you are pretty sure to see one for *The Mill on the Floss* by T. S. Eliot.) Also it is a humane trade which is not capable of being vulgarized beyond a certain point. The combines can never squeeze the small independent bookseller out of existence as they have squeezed the grocer and the milkman. But the hours of work are very long – I was only a part-time employee, but my employer put in a seventy-hour week, apart from constant expeditions out of hours to buy books – and it is an unhealthy life. As a rule a bookshop is horribly cold in winter, because if it is too warm the windows get misted over, and a bookseller lives on his windows. And books give off more and nastier dust than any other class of objects yet invented, and the top of a book is the place where every bluebottle prefers to die.

But the real reason why I should not like to be in the book trade for life is that while I was in it I lost my love of books. A bookseller has to tell lies about books, and that gives him a distaste for them; still worse is the fact that he is constantly dusting them and hauling them to and fro. There was a time when I really did love books – loved the sight and smell and feel of them, I mean, at least if they were fifty or more years old. Nothing pleased me quite so much as to buy a job lot of them for a shilling at a country auction. There is a peculiar flavour about the battered unexpected books you pick up in that kind of collection: minor eighteenth-century poets, out-of-date gazeteers, odd volumes of forgotten

novels, bound numbers of ladies' magazines of the sixties. For casual reading – in your bath, for instance, or late at night when you are too tired to go to bed, or in the odd quarter of an hour before lunch – there is nothing to touch a back number of the *Girl's Own Paper*. But as soon as I went to work in the bookshop I stopped buying books. Seen in the mass, five or ten thousand at a time, books were boring and even slightly sickening. Nowadays I do buy one occasionally, but only if it is a book that I want to read and can't borrow, and I never buy junk. The sweet smell of decaying paper appeals to me no longer. It is too closely associated in my mind with paranoiac customers and dead bluebottles.

Fortnightly, November 193



Confessions of a Book Reviewer

In a cold but stuffy bed-sitting room littered with cigarette ends and half-empty cups of tea, a man in a moth-eaten dressing-gown sits at a rickety table, trying to find room for his typewriter among the piles of dusty papers that surround it. He cannot throw the papers away because the wastepaper basket is already overflowing, and besides, somewhere among the unanswered letters and unpaid bills it is possible that there is a cheque for two guineas which he is nearly certain he forgot to pay into the bank. There are also letters with addresses which ought to be entered in his address book. He has lost his address book, and the thought of looking for it, or indeed of looking for anything, afflicts him with acute suicidal impulses.

He is a man of thirty-five, but looks fifty. He is bald, has varicose veins and wears spectacles, or would wear them if his only pair were not chronically lost. If things are normal with him he will be suffering from malnutrition, but if he has recently had a lucky streak he will be suffering from a hangover. At present it is half past eleven in the morning, and according to his schedule he should have started work two hours ago; but even if he had made any serious effort to start he would have been frustrated by almost continuous ringing of the telephone bell, the yells of the baby, the rattle of an electric drill out in the street, and the heavy boots of his creditors clumping up and down the stairs. The most recent interruption was the arrival of the second post, which brought him two circulars and an income-tax demand printed in red.

Needless to say this person is a writer. He might be a poet, a novelist, or a writer of film scripts or radio features, for all literary people are very much alike, but let us say that he is a book reviewer. Half hidden among the pile of papers is a bulky parcel containing five volumes which his editor has sent with a note suggesting that they 'ought to go well together'. They arrived four days ago, but for forty-eight hours the reviewer was prevented by moral paralysis from opening the parcel. Yesterday at a resolute moment he ripped the string off it and found the five volumes to be *Palestine at the Cross Roads*, *Scientific Dairy Farming*, *A Short History of European Democracy* (this one is 680 pages and weighs four pounds), *Tribal Customs in Portuguese East Africa*, and a novel, *It's Nicer Lying Down*, probably included by mistake. His review – 800 words, say – has got to be 'in' by midday tomorrow.

Three of these books deal with subjects of which he is so ignorant that he will have to read at least fifty pages if he is to avoid making some howler which will betray him not merely to the author (who of course knows all about the habits of book reviewers), but even to the general reader. By four in the afternoon he will have taken the books out of their wrapping papers but will still be suffering from a nervous inability to open them. The prospects of having to read them, and even the smell of the paper affects him like the prospect of eating cold ground-rice pudding flavoured with castor oil. And yet curiously enough his copy will get to the office in time. Somehow it always does get there in time. At about nine p.m. his mind will grow relatively clear, and until the small hours he will sit in a room which grows colder and colder, while the cigarette smoke grows thicker and thicker, skipping expertly through one book after another and laying each down with a final comment, 'God, what tripe!' In the

morning, bleary-eyed, surly and unshaven, he will gaze for an hour or two at a blank sheet of paper until the menacing finger of the clock frightens him into action. Then suddenly he will snap into it. All the stale old phrases – ‘a book that no one should miss’, ‘something memorable on every page’, ‘of special value are the chapters dealing with, etc. etc.’ – will jump into their places like iron filings obeying the magnet, and the review will end up at exactly the right length and with just about three minutes to go. Meanwhile another wad of ill-assorted, unappetizing books will have arrived by post. So it goes on. And yet with what high hopes this downtrodden, nerve-racked creature started his career, only a few years ago.

Do I seem to exaggerate? I ask any regular reviewer – anyone who reviews, say, a minimum of a hundred books a year – whether he can deny in honesty that his habits and character are such as I have described. Every writer, in any case, is rather that kind of person, but the prolonged, indiscriminate reviewing of books is a quite exceptionally thankless, irritating and exhausting job. It not only involves praising trash – though it does involve that, as I will show in a moment – but constantly *inventing* reactions towards books about which one has no spontaneous feelings whatever. The reviewer, jaded though he may be, is professionally interested in books, and out of the thousands that appear annually, there are probably fifty or a hundred that he would enjoy writing about. If he is a top notcher in his profession he may get hold of ten or twenty of them: more probably he gets hold of two or three. The rest of his work however conscientious he may be in praising or damning, is in essence humbug. He is pouring his immortal spirit down the drain, half a pint at a time.

The great majority of reviews give an inadequate or misleading account of the book that is dealt with. Since the war publishers have been less able than before to twist the tails of literary editors and evoke a paean of praise for every book that they produce, but on the other hand the standard of reviewing has gone down owing to lack of space and other inconveniences. Seeing the results, people sometimes suggest that the solution lies in getting book reviewing out of the hands of hacks. Books of specialized subjects ought to be dealt with by experts, and on the other hand a good deal of reviewing especially of novels, might well be done by amateurs. Nearly every book is capable of arousing passionate feeling, if it is only a passionate dislike, in some or other reader, whose ideas about it would surely be worth more than those of a bored professional. But, unfortunately, as every editor knows, that kind of thing is very difficult to organize. In practice the editor always finds himself reverting to his team of hacks – his ‘regulars’, as he calls them.

None of this is remediable so long as it is taken for granted that every book deserves to be reviewed. It is almost impossible to mention books in bulk without grossly overpraising the great majority of them. Until one has some kind of professional relationship with books one does not discover how bad the majority of them are. In much more than nine cases out of ten the only objectively truthful criticism would be ‘This book is worthless’, while the truth about the reviewer’s own reaction would probably be ‘This book does not interest me in any way, and I would not write about it unless I were paid to’. But the public will not pay to read that kind of thing. Why should they? They want some kind of guide to the books they are asked to read, and they want some kind of evaluation. But as soon as values are mentioned, standards collapse. For if one says – and nearly every reviewer says this kind of thing at least once a week – that *King Lear* is a good play and *The Four Just Men* is a good thriller, what meaning is there in the word ‘good’?

The best practice, it has always seemed to me, would be simply to ignore the great majority of books and to give very long reviews – 1,000 words is a bare minimum – to the few that seem to matter. Short notes of a line or two on forthcoming books can be useful, but the usual middle-length review of about 600 words is bound to be worthless even if the reviewer genuinely wants to write it. Normally he doesn't want to write it, and the week-in, week-out production of snippets soon reduces him to the crushed figure in a dressing gown whom I described at the beginning of this article. However, everyone in this world has someone else whom he can look down on, and I must say, from experience of both trades, that the book reviewer is better off than the film critic, who cannot even do his work at home, but has to attend trade shows at eleven in the morning and, with one or two notable exceptions, is expected to sell his honour for a glass of inferior sherry.

Tribune, 3 May 1946; *New Republic*, 5 August 1946; S.



The Prevention of Literature

About a year ago I attended a meeting of the PEN Club, the occasion being the tercentenary of Milton's *Areo-pagitica* – a pamphlet, it may be remembered, in defence of freedom of the press. Milton's famous phrase about the sin of 'killing' a book was printed on the leaflets, advertising the meeting, which had been circulated beforehand.

There were four speakers on the platform. One of them delivered a speech which did deal with the freedom of the press, but only in relation to India; another said, hesitantly, and in very general terms, that liberty was a good thing; a third delivered an attack on the laws relating to obscenity in literature. The fourth devoted most of his speech to a defence of the Russian purges. Of the speeches from the body of the hall, some reverted to the question of obscenity and the laws that deal with it, others were simply eulogies of Soviet Russia. Moral liberty – the liberty to discuss sex questions frankly in print seemed to be generally approved, but political liberty was not mentioned. Out of this concourse of several hundred people, perhaps half of whom were directly connected with the writing trade, there was not a single one who could point out that freedom of the press, if it means anything at all, means the freedom to criticize and oppose. Significantly, no speaker quoted from the pamphlet which was ostensibly being commemorated. Nor was there any mention of the various books that have been 'killed' in this country and the United States during the war. In its net effect the meeting was a demonstration in favour of censorship.*

There was nothing particularly surprising in this. In our age, the idea of intellectual liberty is under attack from two directions. On the one side are its theoretical enemies, the apologists of totalitarianism, and on the other its immediate, practical enemies, monopoly and bureaucracy. Any writer or journalist who wants to retain his integrity finds himself thwarted by the general drift of society rather than by active persecution. The sort of things that are working against him are the concentration of the press in the hands of a few rich men, the grip of monopoly on radio and the film, the unwillingness of the public to spend money on books, making it necessary for nearly every writer to earn part of his living by hack work, the encroachment of official bodies like the M.O.I.[†] and the British Council, which help the writer to keep alive but also waste his time and dictate his opinions, and the continuous war atmosphere of the past ten years, whose distorting effects no one has been able to escape. Everything in our age conspires to turn the writer, and every other kind of artist as well, in

a minor official, working on themes handed to him from above and never telling what seems to him the whole of the truth. But in struggling against his fate he gets no help from his own side: that is, there is no large body of opinion which will assure him that he is in the right. In the past, at any rate throughout the Protestant centuries, the idea of rebellion and the idea of intellectual integrity were mixed up. A heretic – political, moral, religious, or aesthetic – was one who refused to outrage his own conscience. His outlook was summed up in the words of the Revivalist hymn:

Dare to be a Daniel,
Dare to stand alone;
Dare to have a purpose firm,
Dare to make it known.

To bring this hymn up to date one would have to add a ‘Don’t’ at the beginning of each line. For it is the peculiarity of our age that the rebels against the existing order, at any rate the most numerous and characteristic of them, are also rebelling against the idea of individual integrity. ‘Daring to stand alone’ is ideologically criminal as well as practically dangerous. The independence of the writer and the artist is eaten away by vague economic forces, and at the same time it is undermined by those who should be its defenders. It is with the second process that I am concerned here.

Freedom of thought and of the press are usually attacked by arguments which are not worth bothering about. Anyone who has experience of lecturing and debating knows them off backwards. Here I am not trying to deal with the familiar claim that freedom is an illusion, or with the claim that there is more freedom in totalitarian countries than in democratic ones, but with the much more tenable and dangerous proposition that freedom is undesirable and that intellectual honesty is a form of antisocial selfishness. Although other aspects of the question are usually in the foreground the controversy over freedom of speech and of the press is at the bottom a controversy over the desirability, or otherwise, of telling lies. What is really at issue is the right to report contemporary events truthfully, or as truthfully as is consistent with the ignorance, bias and self-deception from which every observer necessarily suffers. In saying this I may seem to be saying that straightforward ‘reportage’ is the only branch of literature that matters: but I will try to show later that at every literary level, and probably in every one of the arts, the same issue arises in more or less subtilized forms. Meanwhile, it is necessary to strip away the irrelevancies in which this controversy is usually wrapped up.

The enemies of intellectual liberty always try to present their case as a plea for discipline versus individualism. The issue truth-versus-untruth is as far as possible kept in the background. Although the point of emphasis may vary, the writer who refuses to sell his opinions is always branded as a mere egoist. He is accused, that is, either of wanting to shut himself up in an ivory tower, or of making an exhibitionist display of his own personality, or of resisting the inevitable current of history in an attempt to cling to unjustified privileges. The Catholic and the Communist are alike in assuming that an opponent cannot be both honest and intelligent. Each of them tacitly claims that ‘the truth’ has already been revealed, and that the heretic, if he is not simply a fool, is secretly aware of ‘the truth’ and merely resists it out of selfish motives. In Communist literature the attack on intellectual liberty is usually masked by oratory about ‘petty-bourgeois individualism’, ‘the illusions of nineteenth-century liberalism’, etc., and backed up by words of abuse such as ‘romantic’ and ‘sentimental’, which, since they do not have any agreed meaning, are difficult to answer. In this way the controversy

is manoeuvred away from its real issue. One can accept, and most enlightened people would accept, the Communist thesis that pure freedom will only exist in a classless society, and that one is more nearly free when one is working to bring such a society about. But slipped in with this is the quite unfounded claim that the Communist Party is itself aiming at the establishment of the classless society, and that in the U.S.S.R. this aim is actually on the way to being realized. If the first claim is allowed to entail the second, there is almost no assault on common sense and common decency that cannot be justified. But meanwhile, the real point has been dodged. Freedom of the intellect means the freedom to report what one has seen, heard, and felt, and not to be obliged to fabricate imaginary facts and feelings. The familiar tirades against 'escapism', 'individualism', 'romanticism' and so forth, are merely a forensic device, the aim of which is to make the perversion of history seem respectable.

Fifteen years ago, when one defended the freedom of the intellect, one had to defend it against Conservatives, against Catholics, and to some extent – for they were not of great importance in England – against Fascists. Today one has to defend it against Communists and 'fellow-travellers'. One ought not to exaggerate the direct influence of the small English Communist Party, but there can be no question about the poisonous effect of the Russian *mythos* on English intellectual life. Because of it, known facts are suppressed and distorted to such an extent as to make it doubtful whether a true history of our times can ever be written. Let me give just one instance out of the hundreds that could be cited. When Germany collapsed, it was found that very large numbers of Soviet Russians – mostly no doubt, from non-political motives – had changed sides and were fighting for the Germans. Also, a small but not negligible proportion of the Russian prisoners and Displaced Persons refused to go back to the U.S.S.R., and some of them, at least, were repatriated against their will. These facts, known to many journalists on the spot, went almost unmentioned in the British press, while at the same time russophile publicists in England continued to justify the purges and deportations of 1936–8 by claiming that the U.S.S.R., 'had no quislings'. The fog of lies and misinformation that surrounds such subjects as the Ukraine famine, the Spanish Civil War, Russian policy in Poland, and so forth, is not due entirely to conscious dishonesty, but any writer or journalist who is fully sympathetic to the U.S.S.R. – sympathetic, that is, in the way the Russians themselves would want him to be – does have to acquiesce in deliberate falsification on important issues. I have before me what must be a very rare pamphlet, written by Maxim Litvinov in 1918 and outlining the recent events in the Russian Revolution. It makes no mention of Stalin, but gives high praise to Trotsky, and also to Zinoviev, Kamenev and others. What could be the attitude of even the most intellectually scrupulous Communist towards such a pamphlet? At best, the obscurantist attitude of saying that it is an undesirable document and better suppressed. And if for some reason it were decided to issue a garbled version of the pamphlet, denigrating Trotsky and inserting references to Stalin, no Communist who remained faithful to his Party could protest. Forgeries almost as gross as this have been committed in recent years. But the significant thing is not that they happen, but that even when they are known about they provoke no reaction from the left-wing intelligentsia as a whole. The argument that to tell the truth would be 'inopportune' or would 'play into the hands of' somebody or other is felt to be unanswerable, and few people are bothered by the prospect of the lies which they condone getting out of the newspapers and into the history books.

The organized lying practised by totalitarian states is not, as is sometimes claimed, a temporary

expedient of the same nature as military deception. It is something integral to totalitarianism, something that would still continue even if concentration camps and secret police forces had ceased to be necessary. Among intelligent Communists there is an underground legend to the effect that although the Russian Government is obliged now to deal in lying propaganda, frame-up trials, and so forth, it is secretly recording the true facts and will publish them at some future time. We can, I believe, be quite certain that this is not the case, because the mentality implied by such an action is that of a liberal historian who believes that the past cannot be altered and that a correct knowledge of history is valuable as a matter of course. From the totalitarian point of view history is something to be created rather than learned. A totalitarian state is in effect a theocracy, and its ruling caste, in order to keep its position, has to be thought of as infallible. But since, in practice, no one is infallible, it is frequently necessary to rearrange past events in order to show that this or that mistake was not made, or that this or that imaginary triumph actually happened. Then, again, every major change in policy demands a corresponding change of doctrine and a reevaluation of prominent historical figures. This kind of thing happens everywhere, but is clearly likelier to lead to outright falsification in societies where only one opinion is permissible at any given moment. Totalitarianism demands, in fact, the continuous alteration of the past, and in the long run probably demands a disbelief in the very existence of objective truth. The friends of totalitarianism in this country tend to argue that since absolute truth is not attainable, a big lie is no worse than a little lie. It is pointed out that all historical records are biased and inaccurate, or, on the other hand, that modern physics has proved that what seems to us the real world is an illusion, so that to believe in the evidence of one's senses is simply vulgar philistinism. A totalitarian society which succeeded in perpetuating itself would probably set us a schizophrenic system of thought, in which the laws of common sense held good in everyday life and in certain exact sciences, but could be disregarded by the politician, the historian, and the sociologist. Already there are countless people who would think it scandalous to falsify a scientific text-book, but would see nothing wrong in falsifying an historical fact. It is at the point where literature and politics cross that totalitarianism exerts its greatest pressure on the intellectual. The exact sciences are not, at this date, menaced to anything like the same extent. This partly accounts for the fact that in all countries it is easier for the scientists than for the writers to line up behind their respective governments.

To keep the matter in perspective, let me repeat what I said at the beginning of this essay; that in England the immediate enemies of truthfulness, and hence of freedom of thought, are the press lords, the film magnates, and the bureaucrats, but that on a long view the weakening of the desire for liberty among the intellectuals themselves is the most serious symptom of all. It may seem that all this time we have been talking about the effects of censorship, not on literature as a whole, but merely on one department of political journalism. Granted that Soviet Russia constitutes a sort of forbidden area in the British press, granted that issues like Poland, the Spanish Civil War, the Russo-German Pact, and so forth, are debarred from serious discussion, and that if you possess information that conflicts with the prevailing orthodoxy you are expected to distort it or to keep quiet about it – granted all this, why should literature in the wider sense be affected? Is every writer a politician, and is every book necessarily a work of straightforward 'reportage'? Even under the tightest dictatorship, cannot the individual writer remain free inside his own mind and distil or disguise his unorthodox ideas in such

way that the authorities will be too stupid to recognize them? And in any case, if the writer himself is in agreement with the prevailing orthodoxy, why should it have a cramping effect on him? Is not literature, or any of the arts, likeliest to flourish in societies in which there are no major conflicts of opinion and no sharp distinction between the artist and his audience? Does one have to assume that every writer is a rebel, or even that a writer as such is an exceptional person?

Whenever one attempts to defend intellectual liberty against the claims of totalitarianism, one meets with these arguments in one form or another. They are based on a complete misunderstanding of what literature is, and how – one should perhaps rather say why – it comes into being. They assume that a writer is either a mere entertainer or else a venal hack who can switch from one line of propaganda to another as easily as an organ-grinder changing tunes. But after all, how is it that books ever come to be written? Above a quite low level, literature is an attempt to influence the viewpoint of one's contemporaries by recording experience. And so far as freedom of expression is concerned, there is not much difference between a mere journalist and the most 'unpolitical' imaginative writer. The journalist is unfree, and is conscious of unfreedom, when he is forced to write lies or suppress what seems to him important news: the imaginative writer is unfree when he has to falsify his subjective feelings, which from his point of view are facts. He may distort and caricature reality in order to make his meaning clearer, but he cannot misrepresent the scenery of his own mind: he cannot say with any conviction that he likes what he dislikes, or believes what he disbelieves. If he is forced to do so, the only result is that his creative faculties dry up. Nor can he solve the problem by keeping away from controversial topics. There is no such thing as genuinely non-political literature, and least of all in an age like our own, when fears, hatreds, and loyalties of a directly political kind are near to the surface of everyone's consciousness. Even a single taboo can have an all-round crippling effect upon the mind, because there is always the danger that any thought which is freely followed up may lead to the forbidden thought. It follows that the atmosphere of totalitarianism is deadly to any kind of prose writer, though a poet, at any rate a lyric poet, might possibly find it breathable. And in any totalitarian society that survives for more than a couple of generations, it is probable that prose literature, of the kind that has existed during the past four hundred years, must actually come to an end.

Literature has sometimes flourished under despotic régimes, but, as has often been pointed out, the despotisms of the past were not totalitarian. Their repressive apparatus was always inefficient, their ruling classes were usually either corrupt or apathetic or half-liberal in outlook, and the prevailing religious doctrines usually worked against perfectionism and the notion of human infallibility. Even so it is broadly true that prose literature has reached its highest levels in periods of democracy and free speculation. What is new in totalitarianism is that its doctrines are not only unchallengeable but also unstable. They have to be accepted on pain of damnation, but on the other hand they are always liable to be altered at a moment's notice. Consider, for example, the various attitudes, completely incompatible with one another, which an English Communist or 'fellow-traveller' has had to adopt towards the war between Britain and Germany. For years before September 1939 he was expected to be in a continuous stew about 'the horrors of Nazism' and to twist everything he wrote into a denunciation of Hitler: after September 1939, for twenty months, he had to believe that Germany was more sinned against than sinning, and the word 'Nazi', at least so far as print went, had to drop right

out of his vocabulary. Immediately after hearing the 8 o'clock news bulletin on the morning of 22 June 1941, he had to start believing once again that Nazism was the most hideous evil the world had ever seen. Now, it is easy for a politician to make such changes: for a writer the case is somewhat different. If he is to switch his allegiance at exactly the right moment, he must either tell lies about his subjective feelings, or else suppress them altogether. In either case he has destroyed his dynamo. Not only will ideas refuse to come to him but the very words he uses will seem to stiffen under his touch. Political writing in our time consists almost entirely of prefabricated phrases bolted together like the pieces of a child's Meccano set. It is the unavoidable result of self-censorship. To write in plain, vigorous language one has to think fearlessly, and if one thinks fearlessly one cannot be politically orthodox. It might be otherwise in an 'age of faith', when the prevailing orthodoxy has been long established and is not taken too seriously. In that case it would be possible, or might be possible, for large areas of one's mind to remain unaffected by what one officially believed. Even so, it is worth noticing that prose literature almost disappeared during the only age of faith that Europe has ever enjoyed. Throughout the whole of the Middle Ages there was almost no imaginative prose literature and very little in the way of historical writing: and the intellectual leaders of society expressed their most serious thoughts in a dead language which barely altered during a thousand years.

Totalitarianism, however, does not so much promise an age of faith as an age of schizophrenia. A society becomes totalitarian when its structure becomes flagrantly artificial: that is, when its ruling class has lost its function but succeeds in clinging to power by force or fraud. Such a society, no matter how long it persists, can never afford to become either tolerant or intellectually stable. It can never permit either the truthful recording of facts, or the emotional sincerity, that literary creation demands. But to be corrupted by totalitarianism one does not have to live in a totalitarian country. The mere prevalence of certain ideas can spread a kind of poison that makes one subject after another impossible for literary purposes. Wherever there is an enforced orthodoxy – or even two orthodoxies as often happens – good writing stops. This was well illustrated by the Spanish Civil War. To many English intellectuals the war was a deeply moving experience, but not an experience about which they could write sincerely. There were only two things that you were allowed to say, and both of them were palpable lies: as a result, the war produced acres of print but almost nothing worth reading.

It is not certain whether the effects of totalitarianism upon verse need be so deadly as its effects on prose. There is a whole series of converging reasons why it is somewhat easier for a poet than for a prose writer to feel at home in an authoritarian society. To begin with, bureaucrats and other 'practical' men usually despise the poet too deeply to be much interested in what he is saying. Secondly, what the poet is saying – that is, what his poem 'means' if translated into prose – is relatively unimportant even to himself. The thought contained in a poem is always simple, and is no more the primary purpose of the poem than the anecdote is the primary purpose of a picture. A poem is an arrangement of sounds and associations, as a painting is an arrangement of brush-marks. For short snatches, indeed, as in the refrain of a song, poetry can even dispense with meaning altogether. It is therefore fairly easy for a poet to keep away from dangerous subjects and avoid uttering heresies: and even when he does utter them, they may escape notice. But above all, good verse, unlike good prose, is not necessarily an individual product. Certain kinds of poems, such as ballads, or, on the other hand, very artificial verse forms, can be composed co-operatively by groups of people. Whether

the ancient English and Scottish ballads were originally produced by individuals, or by the people at large, is disputed, but at any rate they are non-individual in the sense that they constantly change in passing from mouth to mouth. Even in print no two versions of a ballad are ever quite the same. Many primitive peoples compose verse communally. Someone begins to improvise, probably accompanying himself on a musical instrument, somebody else chips in with a line or a rhyme when the first singer breaks down, and so the process continues until there exists a whole song or ballad which has no identifiable author.

In prose, this kind of intimate collaboration is quite impossible. Serious prose, in any case, has to be composed in solitude, whereas the excitement of being part of a group is actually an aid to certain kinds of versification. Verse – and perhaps good verse of its kind, though it would not be the highest kind – might survive under even the most inquisitorial régime. Even in a society where liberty and individuality had been extinguished, there would still be need either for patriotic songs and heroic ballads celebrating victories, or for elaborate exercises in flattery: and these are the kinds of poem that can be written to order, or composed communally, without necessarily lacking artistic value. Prose is a different matter, since the prose writer cannot narrow the range of his thoughts without killing his inventiveness. But the history of totalitarian societies, or of groups of people who have adopted the totalitarian outlook, suggests that loss of liberty is inimical to all forms of literature. German literature almost disappeared during the Hitler régime, and the case was not much better in Italy. Russian literature, so far as one can judge by translations, has deteriorated markedly since the early days of the Revolution, though some of the verse appears to be better than the prose. Few if any Russian novels that it is possible to take seriously have been translated for about fifteen years. In western Europe and America large sections of the literary intelligentsia have either passed through the Communist Party or been warmly sympathetic to it, but this whole leftward movement has produced extraordinarily few books worth reading. Orthodox Catholicism, again, seems to have a crushing effect upon certain literary forms, especially the novel. During a period of three hundred years, how many people have been at once good novelists and good Catholics? The fact is that certain themes cannot be celebrated in words, and tyranny is one of them. No one ever wrote a good book in praise of the Inquisition. Poetry might survive, in a totalitarian age, and certain arts or half-arts, such as architecture, might even find tyranny beneficial, but the prose writer would have no choice between silence and death. Prose literature as we know it is the product of rationalism, of the Protestant centuries, of the autonomous individual. And the destruction of intellectual liberty cripples the journalist, the sociological writer, the historian, the novelist, the critic and the poet, in that order. In the future it is possible that a new kind of literature, not involving individual feeling or truthful observation, may arise, but no such thing is at present imaginable. It seems much likelier that if the liberal culture that we have lived in since the Renaissance actually comes to an end, the literary art will perish with it.

Of course, print will continue to be used, and it is interesting to speculate what kinds of reading matter would survive in a rigidly totalitarian society. News-papers will presumably continue until television technique reaches a higher level, but apart from newspapers it is doubtful even now whether the great mass of people in the industrialized countries feel the need for any kind of literature. They are unwilling, at any rate, to spend anywhere near as much on reading matter as they spend on several

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