

Drama, Writing and Speech Assignment 4

- Read Charles Lamb’s “That We Should Get Up with the Lark” and “Convalescent” and complete the study guide material.
- Read George Orwell’s “Pleasure Spots” and “Bookshop Memories” (below).
- Make sure that every week you study the rhetorical devices posted on the assignment page.
- Continue working on your classification and division essay.

Long-Term Assignments

- Your classification and division essay will be due on **the second Friday in November**.
- Remember to plan for **Friday night, the third week in November**, as we watch a production of the play. If you can, please bring desserts or savory foods (if you wish) and name them to indicate themes or any other aspects of the play. There will be pizza, and I will make a dessert. You will be assigned a character from the play to act out in a game of charades. There will be two teams of players. In order to do well, you will have to know the play *very well*.

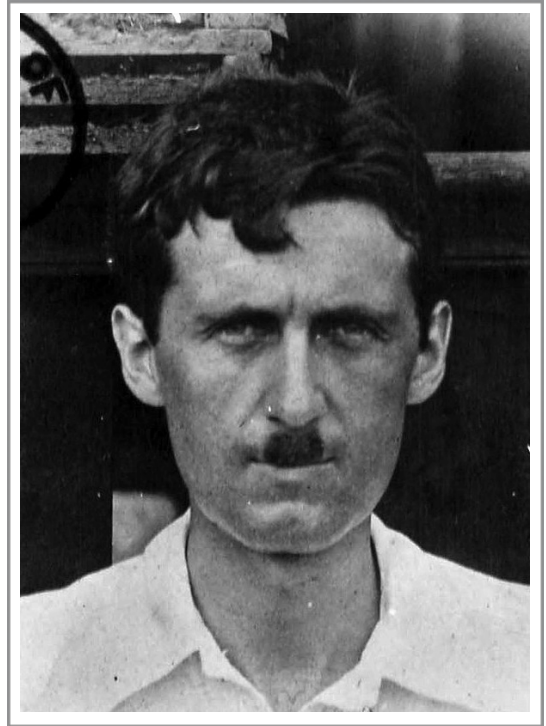
Here are the two teams. If you cannot make it that evening, please let me know in an email and I will rearrange the lists.

Thornton Wilder Team (TW)

Emma
Andrew
Grace
Lucas
Anna Rose
Gabriel
Claire

Our Town Team (OT)

Gianluca
Bridget
Michael
Isabel
Jacob
Faith
Elise
Francesca



Bookshop Memories

George Orwell Bookshop Memories (November 1936)

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 bread-crusts 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

* **folios** The largest of books, measuring about 15 inches in height, formed by folding a single printer's sheet once. An *octavo* (8vo.) is a page size measuring from 5 to 6 inches in height, composed of a single printer's sheet folded into eight leaves. A *duodecimo* (12mo.) is the smallest of page sizes formed by folding a single printer's sheet into twelve leaves.

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 I 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 *Petrenius 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 principal 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 authors' 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

* **shilling** A shilling is worth twelve pence.

† **Galsworthy** John Galsworthy (1867-1933) was an English playwright and novelist.

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

* The account of Moses seeing the back parts of the Lord in the cleft of a rock is found in Exodus 33:23. Moses could not see the Lord face to face: the Lord said to Moses, 'For there shall no man see me and live.'

† *de métier* as an occupation or profession

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 vulgarised 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 gazetteers, 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

‡ The English biographer James **Boswell** (1740–1795) did not write *The History of the Decline and Fall of the Roman Empire*; the work was rather penned by the historian-writer, Edward Gibbon (1737–1794). The early 20th-century poet **T.S. Eliot** is easily confused with the Victorian novelist George Eliot, pen name of Mary Anne Evans (1819–1880), author of *The Mill on the Floss* (1860).

§ A **bluebottle** is a kind of fly.

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 paranoid customers and dead bluebottles.

Pleasure Spots

By George Orwell

Some months ago I cut out of a shiny magazine some paragraphs written by a female journalist and describing the pleasure resort of the future. She had recently been spending some time at Honolulu, where the rigours of war do not seem to have been very noticeable. However, "a transport pilot . . . told me that with all the inventiveness packed into this war, it was a pity someone hadn't found out how a tired and life-hungry man could relax, rest, play poker, drink, and make love, all at once, and round the clock, and come out of it feeling good and fresh and ready for the job again." This reminded her of an entrepreneur she had met recently who was planning a "pleasure spot which he thinks will catch on tomorrow as dog racing and dance halls did yesterday." The entrepreneur's dream is described in some detail:

His blueprints pictured a space covering several acres, under a series of sliding roofs—for the British weather is unreliable—and with a central space spread over with an immense dance floor made of translucent plastic which can be illuminated from beneath. Around it are grouped other functional spaces, at different levels. Balcony bars and restaurants commanding high views of the city roofs, and ground-level replicas. A battery of skittle alleys. Two blue lagoons: one, periodically agitated by waves, for strong swimmers, and another, a smooth and summery pool, for playtime bathers. Sunlight lamps over the pools to simulate high summer on days when the roofs don't slide back to disclose a hot sun in a cloudless sky. Rows of bunks on which people wearing sunglasses and slips can lie and start a tan or deepen an existing one under a sunray lamp.

Music seeping through hundreds of grills connected with a central distributing stage, where dance or symphonic orchestras play or the radio programme can be caught, amplified, and disseminated. Outside, two

1,000-car parks. One, free. The other, an open-air cinema drive-in, cars queueing to move through turnstiles, and the film thrown on a giant screen facing a row of assembled cars. Uniformed male attendants check the cars, provide free aid and water, sell petrol and oil. Girls in white satin slacks take orders for buffet dishes and drinks, and bring them on trays.

Whenever one hears such phrases as “pleasure spot,” “pleasure resort,” “pleasure city,” it is difficult not to remember the often-quoted opening of Coleridge’s “Kubla Khan.”

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round:
And there were gardens bright with sinuous rills
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But it will be seen that Coleridge has got it all wrong. He strikes a false note straight off with that talk about “sacred” rivers and “measureless” caverns. In the hands of the above-mentioned entrepreneur, Kubla Khan’s project would have become something quite different. The caverns, air-conditioned, discreetly lighted and with their original rocky interior buried under layers of tastefully-coloured plastics, would be turned into a series of tea-grottoes in the Moorish, Caucasian or Hawaiian styles. Alph, the sacred river, would be dammed up to make an artificially-warmed bathing pool, while the sunless sea would be illuminated from below with pink electric lights, and one would cruise over it in real Venetian gondolas each equipped with its own radio set. The forests and “spots of greenery” referred to by Coleridge would be cleaned up to make way for glass-covered tennis courts, a bandstand, a roller-skating rink and perhaps a nine

hole golf course. In short, there would be everything that a “life hungry” man could desire.

I have no doubt that, all over the world, hundreds of pleasure resorts similar to the one described above are now being planned, and perhaps are even being built. It is unlikely that they will be finished—world events will see to that—but they represent faithfully enough the modern civilized man’s idea of pleasure. Something of the kind is already partially attained in the more magnificent dance halls, movie palaces, hotels, restaurants and luxury liners. On a pleasure cruise or in a Lyons Corner House one already gets something more than a glimpse of this future paradise. Analysed, its main characteristics are these:

1. One is never alone.
2. One never does anything for oneself.
3. One is never within sight of wild vegetation or natural objects of any kind.
4. Light and temperature are always artificially regulated.
5. One is never out of the sound of music.

The music—and if possible it should be the same music for everybody—is the most important ingredient. Its function is to prevent thought and conversation, and to shut out any natural sound, such as the song of birds or the whistling of the wind, that might otherwise intrude. The radio is already consciously used for this purpose by innumerable people. In very many English homes the radio is literally never turned off, though it is manipulated from time to time so as to make sure that only light music will come out of it. I know people who will keep the radio playing all through a meal and at the same time continue talking just loudly enough for the voices and the music to cancel out. This is done with a definite purpose. The music prevents the conversation from becoming serious or even coherent, while the chatter of voices stops one from listening attentively to the music and thus prevents the onset of that dreaded thing, thought. For

The lights must never go out.
The music must always play,
Lest we should see where we are;
Lost in a haunted wood,
Children afraid of the dark

Who have never been happy or good.

It is difficult not to feel that the unconscious aim in the most typical modern pleasure resorts is a return to the womb. For there, too, one was never alone, one never saw daylight, the temperature was always regulated, one did not have to worry about work or food, and one's thoughts, if any, were drowned by a continuous rhythmic throbbing.

When one looks at Coleridge's very different conception of a "pleasure dome," one sees that it revolves partly round gardens and partly round caverns, rivers, forests and mountains with "deep romantic chasms" — in short, round what is called Nature. But the whole notion of admiring Nature, and feeling a sort of religious awe in the presence of glaciers, deserts or waterfalls, is bound up with the sense of man's littleness and weakness against the power of the universe. The moon is beautiful partly because we cannot reach it; the sea is impressive because one can never be sure of crossing it safely. Even the pleasure one takes in a flower — and this is true even of a botanist who knows all there is to be known about the flower is dependent partly on the sense of mystery. But meanwhile man's power over Nature is steadily increasing. With the aid of the atomic bomb we could literally move mountains: we could even, so it is said, alter the climate of the earth by melting the polar ice-caps and irrigating the Sahara. Isn't there, therefore, something sentimental and obscurantist in preferring bird-song to swing music and in wanting to leave a few patches of wildness here and there instead of covering the whole surface of the earth with a network of Autobahnen* flooded by artificial sunlight?

The question only arises because in exploring the physical universe man has made no attempt to explore himself. Much of what goes by the name of pleasure is simply an effort to destroy consciousness. If one started by asking, what is man? what are his needs? how can he best express himself? one would discover that merely having the power to avoid work and live one's life from birth to death in electric light and to the tune of tinned music is not a reason for doing so. Man needs warmth, society, leisure, comfort and security: he also needs solitude, creative work and the

* **Autobahn** a road in Germany with double traffic lanes in each direction separated by a parkway

sense of wonder. If he recognized this he could use the products of science and industrialism eclectically, applying always the same test: does this make me more human or less human? He would then learn that the highest happiness does not lie in relaxing, resting, playing poker, drinking and making love simultaneously. And the instinctive horror which all sensitive people feel at the progressive mechanization of life would be seen not to be a mere sentimental archaism, but to be fully justified. For man only stays human by preserving large patches of simplicity in his life, while the tendency of many modern inventions—in particular the film, the radio and the aeroplane—is to weaken his consciousness, dull his curiosity, and, in general, drive him nearer to the animals.