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From “Guard of Honour” to “On Guard”: Two Dog Stories by the Brothers Waugh

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In his autobiography, *The Early Years of Alec Waugh* (1962), Evelyn Waugh’s elder brother describes the origins of a short story on a Mediterranean cruise in 1926. Alec noticed

a cartoon in *Le Sourire* of a Frenchman asking another why he kept a dog. ‘To recognize my wife’s lovers,’ he replied. I devised a short story in which a colonel would discover that his wife had had an affair during his absence, because of the warmth with which his dog greeted a newly joined officer.... I would call it *Guard of Honour*. (222)¹

The story was published in *Harper’s Bazaar* in February 1927, though the editors changed the title to “Code of Honor: How an Astute English Colonel Played a Winning Hand In the Good Old Army Game.”² In one of his “more pleasant surprises,” Alec discovered the publication on a train in California: “I had no idea the story had been accepted, and it was the first short story that I had sold in America. I saw it as a happy omen. I settled to my long wineless train journey with a lighter heart” (*Early Years* 252-53). Alec indicates that “Guard of Honour” satisfied part of “a commission from Hutchinson’s group of magazines to write ... six short stories” (*Early Years* 221), so it probably also appeared in *Hutchinson’s* (probably not in *Adventure-Story*, *Mystery-Story*, or *Woman*). Apparently Alec’s agent, A. D. Peters, had submitted the story to *Harper’s Bazaar* in the USA, or had asked an American agent to do so, as he often did later for Evelyn. Alec’s journey was “wineless” because Prohibition was still in effect. He included “Guard of Honour” in a collection of short fiction, *The Last Chukka: Stories of East and West* (1928), but it does not seem to have been otherwise republished.

“Guard of Honour” did, however, generate at least one literary descendant. In December 1934, *Harper’s Bazaar* in London published a story entitled “On Guard” by Alec’s brother Evelyn Waugh. “On Guard” has been republished at least fifteen times (Davis, *Bibliography* 68-69), and it is familiar to most readers of Evelyn’s short fiction. The plot centers on an English suitor who has bought a farm in Kenya. He buys a poodle, orders it to repel all rivals, and

¹ *Le Sourire* (*The Smile*) was a French humor magazine, often risqué in content.

² Alec’s original title is superior: “Guard of Honour” refers ironically to the dog, who fails to defend the wife’s fidelity, and to the colonel, who belatedly protects his own reputation. “Code of Honor” refers only to the colonel.

presents the dog to his intended. In an inversion of Alec's story, the dog preserves the woman's chastity instead of revealing her infidelity. Evelyn tended to denigrate Alec's writing, and critics tend to focus on Evelyn's career. Alec clearly influenced Evelyn in "On Guard" and other works, however, and trying to appreciate this influence is one way of placing Evelyn Waugh in context and understanding his achievement.

"Code of Honor" in *Harper's Bazaar* differs little from "Guard of Honour" in *The Last Chukka*. There are about three dozen minor changes. The magazine's subtitle and illustrations disappear. The colonel's "motor" in the magazine (58) changes into a "Buick" in the book (164). A few phrases and sentences, perhaps cut from the magazine, are restored in the book. In the magazine, the setting could be almost anywhere, but in the book it is clearly a warm island in the Mediterranean, perhaps Malta or Cyprus. The version of the story in *The Last Chukka* is more likely to reflect Alec's preferences, and I have taken "Guard of Honour" as my text. More information may be available in the [Alec Waugh Collection](#) at Boston University, which holds manuscripts of his short stories from the 1920s, or at the [Harry Ransom Center](#) at the University of Texas, which holds some of Alec's manuscripts and correspondence.

In Alec's "Guard of Honour," Colonel Bordenave has been away from his regiment for six months due to "ill-health" and "a diplomatic mission" (*Last Chukka* 164). In the colonel's absence, the regiment has received a new officer, Captain Edward Carmichael, who has had an affair with the colonel's wife, Muriel Bordenave (bored knave?). When they finally meet, the colonel invites Carmichael to his house for a drink, and the afternoon becomes "a long battle for his safety" (173), as Carmichael and Muriel try to conceal their relationship. Carmichael thinks they have succeeded, but the next morning the colonel offers him the position of aide-de-camp to a duke on an extended tour of the East. Carmichael accepts, anxious to escape from the embarrassing situation. One year later, he reads about the colonel's "divorce proceedings ... against a young officer" (177), Bobby Feathers, who replaced Carmichael as Muriel's lover. Back with the regiment after thirty months, Carmichael realizes that the colonel knew of his affair and sent him on tour "so that a good officer should not be lost to him in the disaster" (178). Carmichael asks the colonel how he knew. His fox terrier had been too friendly: "No dog of mine would behave like that to strangers" (178).³

³ In his essay on Alec and Evelyn, Robert J. Kloss finds that Alec's fiction often includes a "passive victim" (195) and an "oedipal choice" (196); his characters lack "emotional commitment" (197). Though Kloss is not considering "Guard of Honour," Carmichael is a passive victim who has apparently been seduced by the wife of his colonel, a much older man and a father figure. Though he swoons over Muriel, Carmichael also judges her to be "untrustworthy, disloyal, and deceitful" ("Guard" 173). Three-quarters of Kloss's essay is devoted to Evelyn, mostly early experience, *A Handful of Dust*, *Brideshead Revisited*, and *Gilbert Pinfold*. He identifies similar themes in the fiction of both brothers, though he describes

“Guard of Honour” generates some suspense, and the ending comes as a surprise, but Alec’s story never really rises above the level of the cartoon that inspired it, and it is not nearly as funny. The denouement seems rushed, and Alec’s dialogue is flat: “‘The drawing-room?’ he repeated” (169). Indeed, Alec tends to repeat himself, as in describing Carmichael’s reaction to Muriel: “Through a mist he saw her in the doorway.... Through a mist he saw her coming to him with outstretched hand. Through a mist he heard her voice.... Through a mist he heard himself offering the repartee that they had rehearsed so often that every accent was a faultlessly off-hand gallantry” (169-70). “Guard of Honour” sometimes seems implausible: the lovers have spent six months rehearsing repartee? Alec tells rather than shows, so his satire is obvious. One sentence is outstandingly inept:

Its unreal bromidic sentences were punctuated by the “Mrs. Bordenaves” and “Captain Carmichaels” to which in their attempt to be convinced of a relationship that was purely formal they resorted in a spirit very similar to that in which over and over again during that first breathless discovery of one another they had repeated the newly permitted Christian names which had seemed symbols of their unique existence for each other. (171)

Alec Waugh had been publishing fiction for ten years, and it seems extraordinary that he should have left such a sentence in a finished story, astonishing that any editor should have passed it. The sentence is the same in the magazine and the book. Perhaps it is intended to convey the confusion of the characters.

Evelyn Waugh’s prose is, by contrast, as smooth as glass, though he dismissed “On Guard” as “dull” (Davis, *Catalogue* 110). Evelyn may not have seen “Code of Honor,” but he probably read the English reprint. Three elements of Alec’s story reappear in Evelyn’s: the woman whose faithfulness is in question, the dog that plays a crucial role, and the man who is absent. The woman is Millicent Blade, noted for a nose that makes two in five Englishmen fall in love with her. The absent man is Hector, her fiancé, who departs for a farm in Kenya. The dog is a poodle named Hector, purchased by Hector (the fiancé) and presented to Millicent. Before he goes, Hector/fiancé tells Hector/poodle to prevent Millicent from marrying anyone else. Hector learns various tricks and annoys the suitors until he comes up against the imperturbable Major Sir Alexander Dreadnought, Bart., M.P. Otherwise beaten, Hector realizes that “*The nose must go*” (166), and he bites Millicent’s most attractive feature. Her nose changes from a “mere dab of putty” (156) to a “fine aristocratic beak” (166), so she no longer attracts English men. Hector (the fiancé) is unable to make farming pay, and the ending suggests that he never sees Millicent again. Even if he did, he would no longer be interested in her.

Alec’s conflicts as oedipal, Evelyn’s as “preoedipal” (224). The application of these terms is not always convincing.

Evelyn's "On Guard" is superior to Alec's "Guard of Honour" in every way. Evelyn's dialogue is funnier, and it more effectively conveys character. Asked if she will write to Hector, Millicent replies "doubtfully, 'sometimes ... at least I'll try. Writing is not my best thing, you know'" (157). Evelyn never passes judgment on his characters, so his satire is more subtle. The reader has to work harder to interpret the story, and the exercise is more enjoyable. Told that only three crops grow in Kenya and that he is bound to strike the right one within three years, Hector fears that "it may be eighty-one years before it comes right." The seller assures him that it will take only "three or nine or at the most twenty-seven" (158). Hector may never hit upon the right crop, but Evelyn never says so, and we are left to infer the truth from a few incidental remarks. At one point "there is black worm in [Hector's] tobacco crop" (161), then "blight in the seisal" and "locusts in the coffee" (163), and by the end Millicent has collected "a casket full of depressing agricultural intelligence" (166). Evelyn's denouement is more gradual and more satisfying: Sir Alexander and Hector (the poodle) confront each other, Hector settles upon his "desperate resolve" (165), and, in a final paragraph, Millicent becomes a spinster. In Alec's story, the ending is supposed to be a surprise, but things work out for the colonel and Carmichael. In Evelyn's story, the ending is also a surprise, but it is more unsettling: the intentions of all the human characters are frustrated.

Evelyn's story also differs from Alec's in narrative, setting, and characters. In narrative, Alec relies on three line breaks, punctuated with section signs, to indicate changes in time or setting. Evelyn employs the same device, but he inserts seven Roman numerals to create more frequent and more definite breaks. Evelyn used Roman numerals in most of his short fiction; in "On Guard," they mark distinct episodes in the development of the story, often with a shift in setting. Section I takes place in Millicent's milieu, Section II in a gentlemen's club and at "one of the mammoth stores of London" (159), Section III at a train station and aboard a ship, and so on. In this way, Evelyn introduces various settings, whereas Alec stays mainly with the army base and the colonel's house. Another adjustment is evident in the characters. Alec focuses on the colonel and Carmichael; Mrs. Bordenave is a secondary character, and the fox terrier is incidental. Evelyn makes the dog Hector into his protagonist; the second most important character is Millicent, and the suitors—Hector, Mike Boswell, and Sir Alexander—are relatively minor. In a loss of human dignity, Hector the fiancé yields his name to the poodle that takes his place in the mind of Millicent. The development of the canine character makes "On Guard" more interesting than "Guard of Honour"; the dog, the more central female character, and the greater variety of settings also seem intended to make the story more appealing to the women who read magazines like *Harper's Bazaar*.

The point of this essay is not to show that Evelyn was a better writer than Alec; even Alec conceded his brother's preeminence. The point is instead to show that Evelyn benefited from his brother's experience as a writer. Though reluctant to admit it, Evelyn learned from Alec and even adopted some of his ideas. The first story in *The Last Chukka* is, for instance,

entitled “If This Were about a Dog.” The main character is in turn abused by his schoolmate, his business partner, and his wife. Alec’s point is that we often treat dogs better than our fellow human beings, but Evelyn seems to have taken his brother’s title to heart and to have applied it in “On Guard.” “If This Were about a Dog” also seems to foreshadow Evelyn’s story “Too Much Tolerance” (1932), about “a jaunty, tragic little figure, cheated out of his patrimony by his partner, battered on by an obviously worthless son, deserted by his wife” (*Complete Stories* 69).

In “On Guard,” Evelyn includes a couple of veiled references to Alec. Sir Alexander Dreadnought is an echo of Alec Waugh. More pointedly, at the beginning, Evelyn explains why Englishmen are attracted to Millicent: her nose took “the thoughts of English manhood back to its schooldays, to the doughy-faced urchins on whom it had squandered its first affection, to memories of changing room and chapel and battered straw boaters” (156). At school, Evelyn admitted, he had been “susceptible to the prettiness of some fifteen-year-olds” (*Little* 135), but Alec had yielded to temptation and had been expelled from Sherborne. He wrote *The Loom of Youth* (1917) to expose the school’s hypocrisy; Evelyn parodied his brother’s novel in “Conversion: A Tragedy of Youth in Three Burlesques” (1921). In “On Guard,” Evelyn mimics the “Through the mist” passage in “Guard of Honour.” Hector (the fiancé) kisses Millicent’s nose: “his senses reeled and in momentary delirium he saw the fading light of the November afternoon, the raw mist spreading over the playing fields; overheated youth in the scrum; frigid youth at the touchline, shuffling on the duckboards, chafing their fingers and, when their mouths were emptied of biscuit crumbs, cheering their house team to further exertion” (156-57). Again, Evelyn is funny, whereas Alec seems to have striven for Lawrenceian intensity. Evelyn pays mock tribute to Alec, who inspired “On Guard,” and Alec would have understood the joke. Such personal references abound in Evelyn’s work; they add both depth and pleasure to the experience of reading. Evelyn also acknowledges homoerotic attraction; he explores the subject at much greater length in *Brideshead Revisited* (1945), a novel that remains popular with gay men. In this respect, “On Guard” is progressive: homoeroticism offsets the politically incorrect focus on Millicent’s appearance and flightiness. Then again, the silly men are satirized along with the ditzy woman.

Thus Alec’s “Guard of Honour” led to Evelyn’s “On Guard.” Evelyn’s grandson Alexander Waugh suggests additional influences, however: the various dogs in Evelyn’s life at the time. His friend Mary Lygon had a “fierce one-eyed Pekingese called Grainger” (Alexander Waugh Email). In *A Handful of Dust* (1934), Grainger appears as Djinn, “a very unrepaying dog who never looked about him and had to be dragged along by his harness” (36-37). *A Handful of Dust* had been published by the time Evelyn started to write “On Guard,” and he was not one to repeat himself, so he needed a different kind of dog.⁴ His father, Arthur Waugh, usually kept a

⁴ Evelyn eventually returned to Pekingese in fiction. Ivor Claire has one named Freda in *Officers and Gentlemen* (1955). Ludovic acquires a Pekingese puppy in *Unconditional Surrender* (1961)

black poodle. One, Gaspard, died in November 1933 (Alexander Waugh, *Fathers* 225-26), less than a year before “On Guard” was written. Arthur’s love of poodles probably determined Hector’s breed. Evelyn also knew Wincey, a dog that belonged to Teresa Jungman, whom he wanted to marry. She made Evelyn take Wincey for walks, and he had to witness the dog’s excretions, much to his annoyance (Alexander Waugh Email). These experiences, sanitized a bit, seem to lie behind Hector’s antics in Hyde Park: he “would get lost, fight other dogs and bite small children to keep himself constantly in [Millicent’s] attention” (“On Guard” 163). Hector is also capable of being “sick” (164), and after rolling in carrion, he fouls “every chair in the drawing room” of Sir Alexander’s house (165). In his writing, Evelyn usually drew on experience, but he also tended to parody whatever he read. In this case, the number of parallels suggests that Alec’s story inspired “On Guard,” and that Evelyn used experience to fill in the background.

As a boy, Evelyn “loved dogs” (*Little* 46), and at age sixteen he and Alec’s wife, Barbara Jacobs, bought a “charming little spaniel” (10 August 1920, *Diaries* 95). As he became a writer, however, his views changed. In 1927, he complained about Gaspard’s barking (*Diaries* 289). In an article published in 1930, he barred “rotund smooth-haired terriers” from heaven and admitted only “long-haired dogs” (*Essays* 65), perhaps including Pekingese. In a 1937 interview, Evelyn said he hated dogs (Cambridge 11). “On Guard” stands out as Evelyn’s only story to focus on a dog or, indeed, an animal of any kind. In Evelyn’s oeuvre, animals are usually either ridiculous or dangerous. In *A Handful of Dust*, for instance, in addition to Djinn, we get Peppermint, the mule that drank the company’s rum ration; Thunderclap, the pony that contributes to John Andrew’s death; the skittish horse ridden by Miss Ripon; and the vampire bat that bites Dr. Messinger. In “On Guard,” Hector is dangerous but not ridiculous, and he shows great loyalty to Hector the fiancé. This characterization is remarkable given Evelyn’s distaste for animals, and again “On Guard” seems to lean on Alec’s story rather than Evelyn’s experience.

Once the story was written, Evelyn had to find a publisher. He sent “On Guard” to *Nash’s Pall Mall Magazine*, where he had published “The Man Who Liked Dickens,” perhaps his most famous story, a year earlier, in 1933. In 1934, Evelyn had written another story, “Mr. Crutwell’s Outing,” about a homicidal lunatic released from an asylum only to kill again. He sent that to *Harper’s Bazaar*, but the editor, Joyce Reynolds, found the story “depressing” and unsuitable for the Christmas issue. Evelyn would have told “anyone else to go to hell” (Davis, *Catalogue* 110), but *Harper’s Bazaar* had published five of his stories and the serial version of *A Handful of Dust* in five parts. He withdrew “On Guard” from *Pall Mall* and sent it to *Harper’s Bazaar* in London, where it appeared in December 1934; “Mr. Crutwell’s Outing” went to *Pall Mall* and appeared in May 1935. It had already been published as “Mr. Crutwell’s Little Outing”

and names it Fido, after “Fido” Hound, somewhat like Hector and Hector in “On Guard.” Mr. Crouchback has a golden retriever named Felix. All the dogs’ names begin with *F*.

in *Harper's Bazaar* in New York in March, but it became "Mr. Loveday's Little Outing" in the collection published in 1936.⁵ *Harper's Bazaar* published both of the dog stories by the brothers Waugh, but Alec's appeared in the American magazine, Evelyn's in the English.

In the early 1930s, Evelyn capitalized on his fame as the author of *Vile Bodies* (1930) and made the most of the market for short stories. By the end of 1934, however, his invention seems to have run dry. He never quite gave up on the form, but most of his short stories had already been written, and he devoted most of the rest of his career to novels. In 1934, he needed ideas, and he found inspiration in an old story of Alec's. Alec seems to have weighed on Evelyn's mind: he also wrote "Winner Takes All" (1936), loosely based on their parents' preference for their first son. Alec and Evelyn distanced themselves from each other, but Alec was the elder and the first published. Judging from "On Guard," a minor short story, he influenced Evelyn more than most readers realize. Michael Brennan has followed Alexander Waugh's examination of influence in the family, but more specialized studies might be illuminating.

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⁵ According to Alec, Evelyn wanted his publishers, Chapman & Hall, to ask his former tutor at Oxford, C. R. M. F. Cruttwell, if he feared being confused with the lunatic in the story. They did not write, however: "the joke had gone far enough" (*My Brother* 173).

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Waugh by Friends and Colleagues: Anthony Powell

For a program entitled *A Profile of Evelyn Waugh*, Canadian broadcaster [Nathan Cohen](#) interviewed a dozen people, either friends of Waugh or fellow writers. The program was broadcast on CBC Radio on Waugh's birthday, 28 October 1969, three years after his death. David J. Dooley, co-author of *Evelyn Waugh: A Reference Guide* (1984), recorded the program and transcribed it. A copy passed into the hands of one of Dooley's students, Jeffrey M. Heath, author of *The Picturesque Prison* (1982). That transcript is now in the [Jeffrey M. Heath Fonds](#), Series 3, Box 6, File 1, E. J. Pratt Library, Victoria University in the University of Toronto.

In each of the next several issues, *Waugh Studies* intends to publish the comments of one person interviewed for the program. The third is Waugh's fellow novelist [Anthony Powell](#):

When Evelyn Waugh read aloud to me the first ten thousand words of *Decline and Fall*, published in 1928, he'd written them straight out, with scarcely a correction. So far as I know, that was the way he worked until the end. He'd write out the whole book in longhand, at high pressure, sometimes completely segregating himself to do that. This method was the consequence of always being, so to speak, certain of what he was going to say. It was the result of a powerful, though immensely disciplined imagination. Everything, including the most eccentric characters and happenings, was seen against an absolutely solid background, which the reader had to accept. *Decline and Fall* is, in my opinion, Waugh's most enjoyable book, full of originality and wit, with *Ordeal*, published nearly thirty years later, running second, a work of totally different sort, sadder, but funny, while it's frightening. The more generally popular *Brideshead Revisited* portrays life from a far less sensitive angle than these two, a romance rather than a novel. Nor do I share the enthusiasm many feel for that satire on American funeral rites, *The Loved One*. In the latter, once you know the theme—if you prefer, the joke—the interest flags. On the other hand the war trilogy seem to me on the whole underrated. This is perhaps because they display the characteristic Evelyn Waugh shares with Dickens: when inspiration runs thin, he smashes on, and you emerge from passages of relatively undistinguished writing to splendid stuff again. But above everything, even though the deliberately constricted viewpoint he imposed on himself may at times have inhibited the gift, Evelyn Waugh possessed that essential in all the arts, a mastery of creative fantasy. (pp. 5-6)

Evelyn Waugh, Solomon Bandaranaike, and the Oxford Union Election of June 1923

Antony F. P. Vickery

In the first volume of his biography of Evelyn Waugh, Martin Stannard describes the failure of a venture of Waugh's into university politics. At Oxford Waugh was

secretly and ardently ambitious, never able to be entirely serious, yet unhappy in the role of buffoon. Why else should he have entered himself for the Union elections in June 1923? The results, however, reflected the hopeless nature of his aspirations. [Christopher] Hollis was elected President with three hundred and nine votes; Waugh came last with twenty-five. (Stannard 76)

Stannard's account is misleading about one important detail, however. Hollis and Waugh did indeed seek election as officers of the Oxford Union in June 1923, but while Hollis ran for the position of President, winning with 309 votes against 134 received by Christopher Scaife, his sole opponent, the 25 votes Waugh received were in support of his nomination against five other candidates for the position of Secretary.

In his Oxford reminiscences, [Solomon West Ridgeway Dias Bandaranaike](#) (1899–1959), Prime Minister of Ceylon (1956-1959), lists results of the election:

Mr. S. W. R. D. Bandaranaike (Christ Church)	171	
Mr. R. C. Matthews (New)	146	
Mr. G. Nicholson (Christ Church)	89	
Mr. R. H. Bernays (Worcester)	76	
Mr. H. V. Lloyd-Jones (Jesus)	35	
Mr. E. A. St. J. Waugh (Hertford)	25	(Bandaranaike 50)

Elections of officers of the Oxford Union in 1923 were conducted—as they still are today—according to the Single Transferable Vote: voters may indicate their first choice, second choice, etc. Voting started on Saturday, 9 June, and concluded on Monday, 11 June 1923. Having received the lowest number of votes, Waugh was eliminated as a candidate on the first count and 16 of his 25 votes transferred to other candidates. Lloyd-Jones was eliminated on the second count (17 votes transferred), Bernays on the third (36 votes transferred), and Nicholson on the fourth (40 votes transferred). The fifth and final count decided the election in favor of Bandaranaike (171 votes) over Matthews (146 votes). (Minute Book)

In his autobiography, *A Little Learning* (1964), Waugh recalled that “relatively few men” from the largest colleges joined the Union, and “college loyalty ... was powerful.” Thus in the early 1920s it was “rather easier for a candidate from St John’s or Worcester to become President than for one from Magdalen” (184). The results of the June 1923 election do not support this assertion, however. Candidates from small colleges (Hertford, Jesus, and Worcester) were gradually eliminated, leaving only candidates from large colleges (Christ Church and New College). Christ Church elected 12 percent of Union officers between 1919 and 1939, the second highest total after that of Balliol, another large college, with 33 percent (Harrison 106).

Writing in the 1930s, Bandaranaike pointed out that Bernays and Lloyd-Jones had become Presidents of the Union, and that Bernays and Nicholson had become Members of Parliament (50). [Robert Hamilton Bernays](#) (1902-1945) became President of the Union in Hilary Term 1925 and represented Bristol North in Parliament from 1931 to 1945. He served as a lieutenant in the Royal Engineers and died in a plane crash in the Adriatic. [Harry Vincent Lloyd-Jones](#) (1901-1986) served as President in Trinity Term 1925; he became a Queen’s Counsel in 1949 and was knighted in 1960.

Waugh knew Matthews and Nicholson better than he knew the other candidates. In 1925, Ronald de Couves Matthews (1903-1967) seemed “a sad figure now plunged in penury and unrequited love” (*Diaries* 214). A year later, Matthews was on the *Daily Express* “doing rather interesting work and earning quite a lot of money” (*Diaries* 262). In September 1926 he took Waugh home to Hampstead in a taxi and slept there, but Waugh’s “mother did not like him at all” (*Diaries* 265). Matthews continued to work as a journalist but also became an author (*Mon ami Graham Greene*, 1957) and translator.

[Godfrey Nicholson](#) (1901-1991) represented Morpeth in Parliament from 1931 to 1935 and Farnham from 1937 to 1966. Waugh met him in the Commandos in Scotland in November 1940. Nicholson seemed “most unsoldierly” (*Diaries* 487), but he was also “a good, dull fellow” and “very highminded.” He denounced the dandies as “scum” (*Letters* 145) and “had to be sacked” (*Diaries* 491). Nicholson became a baronet in 1958.

By the mid 1930s, Bandaranaike noted, Waugh had “achieved a considerable reputation as an author.” He describes their acquaintance:

I remember Evelyn Waugh as an undersized, red-faced, rather irresponsible youth. I would never have suspected that he had it in him to write the charming books he has produced. “Charming,” I suppose, would be a reasonably correct description. I had an amusing encounter with him once. When I was Junior Treasurer [Trinity 1924, Waugh’s last term], I found that Waugh’s subscription was in arrears. I wrote him a polite note, asking him to pay. He answered rudely that I must have made some mistake, as his friends were in the habit of paying his

subscription, and he supposed one of them must have done so that term too. He added that this was the first occasion a Junior Treasurer had written to him on this subject. I replied that I was not interested in the things that he apparently expected his friends to do, and that if the subscription were not paid immediately, I would have his name removed from the list of members. The subscription was paid. (50-51)

Waugh heard Bandaranaike speak at the Union in December 1921 and considered him “really good” (*Diaries* 151). In *A Little Learning*, Waugh recalls Bandaranaike:

Any male member of the university who cared to pay the small subscription could join the Union, and for this reason it was more cosmopolitan than other clubs and societies. There were very few, if any, Negro undergraduates, but Asiatics abounded, and these were usually referred to as ‘black men’ whether they were pale Egyptians or dusky Tamils. There was no rancour in the appellation; it was simply that these exotics seemed as absurd among the stones of Oxford as topeed tourists in the temples and mosques of the orient; there was no hint of deliberate personal contempt; still less of hostility. It struck us as whimsical to impute cannibalism to these earnest vegetarians. We may have caused offence. Certainly the only oriental whom I met, the Cingalese Bandaranaike, returned to Colombo fiercely anti-British. (This sentiment did not save him from assassination by his fellow countrymen when he lost the protection of the British Crown.) At the Union these emergent politicians made themselves at home and introduced a vehemence that was normally lacking in our debates. (184)

In Waugh’s first year, 1922, Indian students at Oxford numbered 149, the peak between the wars (Darwin 614).

Of his unhappy first year at Oxford, Bandaranaike recalls no offensive behavior, only loneliness and isolation:

the most humiliating disappointments were reserved for the social sphere. With positive rudeness and brutal frankness one might be able to deal more or less effectively; bounders and snobs can be suitably handled. But the tragedy of it was that the vast majority of my fellow undergraduates did not behave in the former manner and were certainly not the latter. The trouble was far more subtle and deepseated: in a variety of ways one was always being shown, politely but unmistakably, that one was simply not wanted. (9)

He declines, however, to attribute these slights to malign motives: “As for my fellow undergrads, I soon learned that their conduct sprang not so much from prejudice or snobbishness as from

shyness, reserve, and the fact that, coming up from great Public Schools, they had at the very start their own sets and cliques, which made them less inclined for the company of strangers” (Bandaranaike 10).

Bandaranaike overcame the miseries of his first year and determined to beat the undergraduates at their own game: “Before I am their equal I must first be their superior” (14). Ultimately he “gained entrance to the richest inner chambers of ’Varsity life” (Bandaranaike 41). He made a name for himself in debates at the Union: his Oxford recollections conclude with reviews of his performances from the *Morning Post*, *Oxford Magazine*, *Isis*, and *Cherwell* (61-73). They praise Bandaranaike's “zeal,” “animated, insistent delivery,” and “splendid dash,” and he undoubtedly contributed to the “vehemence” Waugh noted in Union debates involving Asians. Bandaranaike was elected Junior Treasurer, ran (unsuccessfully) for President, and cultivated a wide circle of friends including academics, politicians, and aristocrats. His closest friend was [Edward Marjoribanks](#) (1900-1932), who receives a brief, anonymous mention in *A Little Learning* as the President of the Union (Michaelmas 1922) who “committed suicide early” (185).

Bandaranaike does not admit to having developed anti-British sentiments at Oxford, but he does say that “Oxford, and particularly the Union, influenced profoundly my entire career and outlook” (30). On 25 September 1959, in his fourth year as prime minister of Ceylon, he was shot by a Buddhist monk in Colombo and died of his wounds the following day.

Bandaranaike's Oxford reminiscences originally appeared as a series of eighteen essays in *The Ceylon Causerie* between 1933 and 1935 while Bandaranaike was a Member of the State Council (Bandaranaike 3). The essays were republished in 1963 by the government of Ceylon in its posthumous collection of his speeches and writings. Waugh's autobiography was published the following year. A biographical study of Bandaranaike, *The Expedient Utopian* (2009), has been published by Cambridge; Waugh is mentioned three times.

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Evelyn Waugh's Oxford University Certificate, 17 May 1928

Jeffrey A. Manley

Among Evelyn Waugh's papers is an official certificate from Oxford University dated 17 May 1928 stating that he had "satisfied the Examiners in the Final Honours School of Modern History in Trinity Term 1924 and was placed in the Third Class." A degree was not awarded in 1924 because Waugh left Oxford without completing his ninth term in residence. Under today's regulations, a degree could be conferred after passing an examination whether or not the candidate completed nine terms in residence. Regulations allow discretion to University Proctors to waive up to three terms of the required nine subject to payment of certain fees, and even payment of fees may be waived. See Oxford University, Examination Regulations, General Regulations for Admission to Degrees Awarded on Passing the Second Public Examination, Part 2 Residence, Sections 2.4 and 2.7: <http://www.admin.ox.ac.uk/examregs/contents.shtml>

A provision to waive the residence requirement might have entitled Waugh to a degree in 1928. I consulted the *Oxford University Calendar*, an official annual publication of the University. The *OUC* lists matriculations, examination results, degrees conferred, and so on.

The *OUCs* for 1925 and preceding years show that Waugh was a scholar on the foundation of Hertford College and passed his B.A. examination "*in Historia Moderna*" in Trinity Term (Easter-June) 1924 in Class III. Class I, or a First, is of course the best degree, awarded to about ten percent of candidates in Waugh's time. The next forty percent received Seconds, the following forty percent Thirds, and the bottom ten percent Fourths. Degrees are also described as "good" and "bad," and Waugh's was a bad Third. In his "valedictory letter," Waugh's tutor, C. R. M. F. Cruttwell, wrote that the Third did Waugh nothing but "discredit: especially as it was not even a good one" (*Little Learning* 208).⁶

Waugh's result is repeated in *OUCs* for the next several years through 1929. He continues to be listed as a Member of the University in Hertford College but with no year after his name to indicate the date of a degree. He is also listed under Hertford College as a "commoner 1922 H †." A "commoner" is "a member of a college who pays for board and lodging, unlike those 'on the foundation' such as fellows and scholars" (Dougill 263). Waugh

⁶ See "Distribution of Class Results, All Finalists, 1900-1986" in Daniel I. Greenstein, "The Junior Members, 1900-1990: A Profile," *The History of Oxford University, Vol. VIII: The Twentieth Century*, ed. Brian Harrison (Oxford: Oxford UP, 1994), 63. In the sixty years following Waugh's examination in 1924, Firsts remained constant (10-15%), but Seconds increased to 75%, Thirds decreased to 10%, and Fourths were eliminated in 1967.

had matriculated in Hilary Term (January-Easter) 1922. The dagger (†) shows that he had been a scholar. Because Waugh qualified for only a Third, he lost his scholarship and became a commoner. His “father decided that a Third Class B.A. was not worth the time and expense of going up for a further term” (*Little Learning* 208), so Waugh did not return for Michaelmas Term (October-December) 1924. He never completed the residency required for his degree. In the *OUC* for 1930, his name appears neither as a commoner in Hertford College nor as a Member of the University. Perhaps by 1930 he was no longer eligible to complete his degree.

If Waugh had been awarded a Class III Modern History B.A. in 1928, it should have been recorded in the *OUC* for 1929, and the year 1928 should have been entered beside his name in the list of Members of the University. This is not the case. *OUCs* for 1928, 1929, 1930, and 1931 do not refer to any degree awarded to Waugh in 1928.

The 17 May 1928 certificate apparently is intended to confirm that Waugh passed his examinations in 1924, not that a degree had been conferred. According to Alexander Waugh, his grandfather may have obtained the certificate in 1928 “when he was looking for jobs at the BBC and elsewhere in order to look respectable enough to marry Miss Gardner.”

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Place & Space in Waugh's *A Handful of Dust*

Mary Kate Reilly

Evelyn Waugh's 1934 novel *A Handful of Dust* tells the bizarre story of English aristocrat Tony Last, a conservative bastion of old-world values who is destroyed by the horrors of the modern world. Tony, his wife Brenda, and their son John Andrew live a secluded life at Hetton Abbey, the Last family's hereditary country estate. When John Beaver, a social-climbing Londoner, comes to Hetton, the order and peace which characterized Tony's life slowly deteriorate. The world represented by Beaver invades Tony's utopia, bringing chrome-plated furnishings, malicious gossip, marital infidelity, and the tragic death of a child. The fates of Waugh's characters are inextricably tied to place; throughout the story, Waugh uses the contexts of Tony's experiences to portray the devolution of British society. The novel's three key locales—Hetton Abbey, London, and the hellish Amazonian jungle—both reflect and affect character development.

The architecture of Hetton Abbey reflects Tony's character. Like Tony, Hetton evokes a bygone age and is therefore hopelessly out of style, misunderstood by all who see it. The abbey

pays homage to an era of magic and hierarchical order: Hetton's visitors are greeted by "the line of its battlements against the sky; the central clock tower where quarterly chimes disturbed all but the heaviest sleepers; the ecclesiastical gloom of the great hall." Bedrooms feature friezes of Gothic text and are named for Mordred, Merlin, Lancelot, Guinevere, and other Arthurian figures. The overwhelming romanticism vividly demonstrates Tony's longing for England's mystical, chivalric past, a legacy that has been all but forgotten after the Great War. This transition from archaic to contemporary values is manifest in the disrepair Hetton has fallen into: "The ceiling of Morgan le Fay was not in perfect repair ... damp had penetrated into one corner, leaving a large patch where the gilt had tarnished and colour flaked away." Like Hetton, Tony is assaulted by modernity and picked apart by petty social climbers like Mrs. Beaver and her son, John. Tony recognizes that his home has fallen into disrepair but never completes the necessary restoration, displaying his denial of reality.

Hetton's defiant existence in the face of general disdain is a manifestation of Tony's perseverance even though his peers consider him outdated. The description of Hetton from the country-house guidebook at the novel's outset reads like an epitaph, encouraging sightseers to pass by and move on to better things. Tony's company is similarly foregone by British society—second-rate John Beaver is Tony's only visitor in weeks. Tony's reverence for tradition alienates his wife, Brenda, who abandons him just as day-trippers have forsaken Hetton. Tony is misunderstood not only because he represents the past but also because he seems irrevocably stuck there; while most of the characters display the freneticism of the modern world, Tony remains contentedly static. His days are unvaried manifestations of the values Hetton represents: dignity, hierarchy, and community.

Tony's consuming sameness is also realized in his own room, which he shows to John Beaver on the grand tour of Hetton. The space is a crowded museum of his life. Filled with photos, eggs, butterflies, fossils, and shelves upon shelves of books, "his bedroom is like an archaeological excavation, exposing shards and fossils from earlier stages of his life" (Garnett 107). This room not only reflects Tony's yearning for the past but also affects his progression as a character, demonstrating Yi-Fu Tuan's principle that "man-made space can refine human feeling and perception" and act on the people within it (102). Tony literally and willingly lives in the midst of his own past. His living space negates any chance of personal development or progress; it ensures that his past is constantly his present and, by extension, will always be his future. Tony's life is constantly turning back on itself; change is rendered impossible by the cyclical code enforced by his living space.

Hetton also acts on inhabitants by assuming a moralistic role as "the primary text for handing down a tradition, for presenting a view of reality" (Tuan 112). The abbey's Arthurian friezes and noble spaces not only visually reflect Tony's values but also actively promote a Gothic worldview. While this perspective is often lost on those who visit Hetton, it is nonetheless didactic, an attempt to draw a modern visitor back into Britain's golden age. Hetton

sets out to teach in the same way that Tuan's cathedrals educate those who enter: vivid depictions of medieval heroes and heroines and phrases from their tales of gallantry and romance are akin to "pictures in the stained-glass windows ... expounding the lessons of the Bible to illiterate worshipers" (114). Unfortunately, Brenda and John Beaver remain impervious. The "illiterate worshipers" of modernity never learn the lessons the past has to offer.

Hetton's doctrinal principles are channeled through Tony, reinforcing his worldview and insulating him from modern life. Tuan asserts that during the Gothic period, Christian churches, and the act of building them, formed the foundation of local communities: "raising an edifice was an act of worship in which the feelings and senses of a people were deeply engaged" (106). While Tony does not consider himself particularly religious—church attendance is purely habitual and he rejects religion even at the death of his son—his constant building and rebuilding of Hetton represent Godly acts. The act of building can emotionally and morally alter people. John Beaver, his mother, Brenda, and all the more modern characters have not engaged in the same act; they enter and exit but do not participate or preserve. Because the communal nature of building is foreign to his selfish contemporaries, Tony is left alone to worship.

Hetton's confining nature and religious didacticism exert a physical hold on Tony, much like the force described in Franco Moretti's *Graphs, Maps, and Trees*. Moretti argues that the "rings" around Mary Mitford's *Our Village* (5 vols., 1824-32) visually demonstrate its "gravitational pull over her perambulating narrator" (57). Hetton is Tony's self-constructed idyll. The abbey constantly reinforces his "mad feudalism" and facilitates stasis. Tony has no need to move beyond the confines of his own world. Extraneous desires do, however, entice Brenda, who is repulsed by the stagnancy that her husband and his home perpetuate. What starts as innocent day trips to London for adjustments at the chiropractor soon escalate into full-scale adultery, indicating the utter incompatibility between Hetton and the surrounding modern world. To contemporary society, "the house is no longer a text encoding the rules of behavior and even a whole world view that can be transmitted down the generations" (Tuan 116). By refusing to adapt to the changing times, Hetton and Tony condemn themselves to obscurity and abandonment.

London acts as an emotional leech, depleting its inhabitants of emotion and humanity while cultivating vanity. Waugh's other novels depict London as a "phantasmagoria of parties, nightclubs and nightmare experiences" (Breeze 133). Everything about the city is ephemeral, especially the social climbers who populate it. These anemic characters flit from place to place without the fundamental grounding provided by Hetton. Transient characters require transient living spaces, a role fulfilled by the flat, the standard for city living. Mrs. Beaver and John Beaver live in an apartment "crowded with the unsaleable furniture of two larger houses, without pretension to any period, least of all to the present." Waugh's description of the Beavers' living space implies not so much physical as moral and psychological emptiness. The boundaries and values established by Hetton's Gothic style are replaced by disorder and meaninglessness.

The vacuity of the modern apartment is manifest in city characters' vapid personalities. John Beaver is a pathetic shell of a man, content to be cheap, jobless, and widely disliked while polishing and perfecting the latest jokes. Like his living space, Beaver is one-dimensional and utterly average. He and Brenda play insipid games—"Beaver said 'I've thought of something,' and Brenda asked him questions to find what it was"—and engage in an emotionless affair as Brenda desperately flees from all that Hetton represents. Mrs. Beaver oversees the subdivision of buildings and homes into garish apartments, thereby advancing the social and moral decay caused by the structures. Her preoccupation with fashionable furnishings and chrome appliances demonstrates the ultimate degree of superficiality and misplaced priorities. The most laughable and telling depiction of the listlessness of city life comes as Brenda and her sister take Marjorie's dog Djinn for a walk in the park: "when loosed he stood perfectly still, gazing moodily at the asphalt ... later he got lost and was found a few yards away, sitting under a chair and staring at a shred of waste paper." In the city, even innocent animals are apathetic, a fact that offers little hope for their owners

The compact nature of the London flat demonstrates how confined city-dwellers are. While Hetton restricts Tony and his family to a limited yet wholesome worldview, a flat prohibits the growth of family, the entertaining of friends, and the autonomy of the individual. Hetton is certainly static, but the abbey is also freeing: by standing for something greater, she invites visitors to personal epiphany and transformation. As flats are not passed from generation to generation, they accrue no code of values or message. They deconstruct community and break down social relationships; in Oswald Spengler's words, they become "sort of nomad ... traditionless, utterly matter-of-fact, regionless" (Breeze 134). Amorphous individuals shape themselves to the fickle expectations of society while living in structures that are just as easily altered, torn down, built up, bought, and sold.

Brenda's escape from Hetton to one of Mrs. Beaver's flats illustrates the seductive, inescapable nature of itinerancy and amorality. By converting houses into apartments, Mrs. Beaver invites the kind of transitory residency that facilitates adulterous relationships. A flat's blank anonymity is perfectly "designed to facilitate the casual affair ... [and] gnaw away at the solid domestic foundation of Hetton" (Garnett 111). Shielded from censure or personal remorse by her very own bunker, Brenda unashamedly takes up with Beaver, and the city of apartment-dwellers collectively keeps her secret. Waugh purposefully draws parallels between Brenda and Beaver's disgraceful relationship and the structure that enables it by juxtaposing their first kiss in the back of a taxi with destructive imagery. Before Brenda invites him to move closer, Beaver "sat at a distance ... and commented on an old house that was being demolished to make way for a block of flats." By eliminating buildings that served as family homes and promoted continuity of traditions and values, architects of chaos like Mrs. Beaver allow for disjointed construction that eats away at the ethical underpinnings of society.

While Brenda's flat and her deceitful relationship initially meet the needs unfulfilled by Hetton and Tony, their inherent emptiness cannot hold her or offer satisfaction. Brenda is able to escape Hetton in the first place because, as modernity marches on, "the village's centripetal force is reduced to nothing, and the bulk of the book moves away, thirty miles, sixty, more, to play dumb parlour games in the mansions of the elite" (Moretti 59). Moretti implies that as the influence of the village weakens, the attraction of the city grows stronger. However, unlike Hetton, Brenda's London apartment does not exert any gravitational force, an understandable shortcoming: for one entity to attract another, it needs to possess mass, or internal substance. Misguided as Brenda is in pursuit of satisfaction, she seeks affection and companionship, wholly honorable objectives. What she finds, however, is emptiness in her own shelter and in everyone she meets. London substitutes for the village and the flat replaces Hetton Abbey; Hetton's influence is dismantled without an alternative foundation. The flat's destructive power lies not in the siren song of decadence and immorality, but in the empty promise of fulfillment and the realization that nothing remains to fill the void of departed lovers. This false hope has a dehumanizing effect most acutely demonstrated by Brenda when Jock Grant-Menzies informs her of her son's death but her immediate concern is John Beaver. Instead of weeping for her only child, she cries out in relief and thanks God that her lover is safe. The flat prioritizes the individual and thus negates Brenda's motherly responsibility. Only cheap surrogates replace her child and husband: pitiable John Beaver and the shiny trappings of her sterile flat.

Tony Last makes his final stand for tradition and morality in the most unlikely setting: the Amazonian jungle. After burying his son and being abandoned by his wife, Tony sets off in search of a mythical lost city, building on the "quest for Camelot" that Hetton embodies. His unadulterated zeal is reflected by the openness and possibility of the jungle, described by Tuan as a "primeval forest" with "exuberant energy" (111). Reserved and stodgy, Tony is far from an energetic extrovert. However, the mysterious Amazon can be understood as a kind of dark Eden for Tony to pursue, a chance to start anew far from his beloved but tainted England. Despite its exotic, natural state, the Amazonian jungle reveals more about London than London does about itself. The association that Waugh establishes is underscored by seamless cuts back and forth between the jungle and London as the book draws to a close. The line between the two settings becomes indistinct, inviting comparison between modern Britain and the primitive Amazon. Waugh overtly draws this parallel when describing sounds that surround the adventurers' camp: "The nights seemed interminable to Tony; twelve hours of darkness, noisier than a city square with the squealing and croaking and trumpeting of the bush denizens." The jungle's dynamism seems to mirror that of the teeming city, but Londoners increasingly stagnate, and explorers fail to find their goals. For Tony and his companions, what seems to be progress towards a city of hope is actually descent into madness, just as England's march towards the modern constitutes decay and destruction.

This disconnect between perception and reality renders English society “as mapless as that of the Amazon: in both worlds the present defines itself by constituting a past which is merely an arbitrary assemblage of signs” (Myers 41). Despite its removal from all things British, the Amazon offers no more salvation to Tony than does his own backyard; the jungle is Hetton—every space that supported family, tradition, and morality. While uncharted land may have once offered the chance for new life, “the collapse of imperialist ideology [has] made distant places and foreign cultures little more than an arena for the further breaking of taboos” (Myers 24). The past has been rendered truly impenetrable and cannot be used as a reference for moving into the future, much like Tony and Dr. Messenger’s map: “From now onwards the map is valueless to us.” England has become just as unyielding as the mighty Amazon; Hetton is nothing but a myth, replaced by chaos and decay.

The wildness that Tony sought ultimately destroys the expedition and Tony himself. When Tony seeks help after being abandoned by the native guides, Dr. Messenger is consumed by the river, leaving Tony totally alone with no way to protect himself from the dangers of the jungle. Tony is taken in by the eccentric Mr. Todd who promises to let him go after he reads aloud the works of Charles Dickens. This pointless task demonstrates that Tony’s is the fate of modern Britain: pursuing unattainable fulfillment and descending ever further into darkness, absolute futility. The supposedly freeing jungle actually imprisons Tony because “nature is too diffuse, its stimuli too powerful and conflicting, to be directly accessible to the human mind and sensibility” (Tuan 112). When he set out to explore the Amazon, Tony believed he was choosing between worthlessness and substance, but his disconnect with the world is all-encompassing: there is no choice to be made.

Though they variously reflect the characters in *A Handful of Dust*, the settings of Hetton Abbey, London, and the Amazonian jungle are all interwoven: they represent stages in Tony’s understanding of British society and the devolution of characters around him. With its great halls and Arthurian artwork, Hetton represents a golden age of chivalric British tradition; it also imposes its outdated worldview on Tony Last, condemning him to a detached existence predicated on the past’s “reconstruction as a myth ... [functioning] as false consciousness” (Myers 40). Hetton’s nebulous nature ultimately spurs both Tony and Brenda on to totally divergent settings—London and the Amazon—where they both discover despair and meaninglessness. In these movements and interactions, the power of structure and setting is revealed; place and space are sometimes better able to project character than the characters themselves, teaching, enabling, and destroying them, or explaining them when words fall short.

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Editor's Note: An earlier version of this essay won the Ninth Annual Evelyn Waugh Undergraduate Essay Contest. Mary Kate Reilly double majored in English and History at the University of Delaware, served as a Peer Tutor in the Writing Center, and graduated from the Honors Program in 2014. She is pursuing a Master's in Education as a Fellow in the Alliance for Catholic Education at St. Joseph's University in Philadelphia. Mary Kate is also teaching English Literature and Creative Writing at John W. Hallahan High School and American Government at Roman Catholic High School.

REVIEWS

British and Catholic

Topodynamics of Arrival: Essays on Self and Pilgrimage, ed. Gert Hofmann and Snježana Zoric. Spatial Practices 14. New York: Rodopi, 2012. 244 pp. \$73.00.

Reviewed by Patrick Query, U.S. Military Academy

If the term *topodynamics* connotes an uninviting abstruseness, the opening lines of this interesting collection are bracingly frank (if unhelpfully gendered):

Where is the place of man? Or *what* is man's place? From the moment he has arrived in the world of the living, man is looking for his proper place in life, for a feeling of home and rootedness. However, with each passing day he approaches death, awaiting final departure from his ultimate place of arrival and finally deserting a place which may be filled with the harvest of life's never ending search for meaning and significance [...]

After the introduction by the volume editors, the style descends from the sermonic to the scholarly, but rarely to the abstruse. The collection is the result of a research seminar at the 2008 Annual Conference of the American Comparative Literature Association, and most essays retain the generous accessibility of oral presentations (first-person, plenty of road-mapping). Unfortunately, they also retain conference papers' relaxed standards of proofreading, which I am beginning to tire of noting in new scholarly books. I note it here, though, because of a specific

nagging concern, no doubt shared by many Wavians, about the future of books. The [New York Times](#) featured Francine Prose and Zoë Heller discussing whether in the information age we really need negative book reviews. “The publishing industry, we hear, is in trouble,” writes Prose. “So why would a sensible writer tell people not to buy a book?” She goes on to provide several reasons, and Heller substantially concurs. I am not, despite this digression, actually writing a negative book review, but Prose and Heller’s reflections reminded me of an important point: one of the printed book’s ostensibly strongest claims to an elevated place in reading is its high standard of presentation—precision and correctness in the book bespeaking professionalism and careful oversight in its making. If printed books are to retain relevance, let alone special status, they had better be excellent at what they are supposed to do best. Sacrificing correctness for speed or affordability seems a poor way to compete with the best of the digital.

Topodynamics of Arrival is too interesting to dwell only on this shortcoming, however. Its range is remarkable. The sub-heading of the *Spatial Practices* series is “An Interdisciplinary Series in Cultural History, Geography and Literature,” and interdisciplinarity is evident and alive throughout the collection. So, too, is internationality. The contributors and editors work in countries from Canada to Romania, Ireland to Croatia.

John Outhwaite’s essay, “The Literature of Pilgrimage and the Search for Community: Cees Nooteboom’s Roads to Santiago [*sic*] and the Imagining of National and Pan-European Identities,” about a Dutchman in Spain, provides an intriguing new perspective on the idea of Europe. Gert Hofmann’s “Colonus Heterotopos. [*sic*] Theatre as Tragic Inversion of Ritual Order” is likewise fascinating (and reprises something of the soaring prose style of the Introduction), and David Buchanan’s “Reading the Other. [*sic*] Bakhtin and the Topography of Arrival in Literature” lucidly traces the function of the “chronotope” from *Gilgamesh* to Chekhov.

The collection thus provides a rich new context in which to situate Evelyn Waugh. Martin Potter’s chapter “Catholic Approaches to Jerusalem: Fragmentation and Continuity of Identities—[*sic*] Evelyn Waugh’s *Helena* and Muriel Spark’s *The Mandelbaum Gate*” contains quite a lot of summary of primary works (also typical of the conference paper), though perhaps not too much. Given the range of works and periods covered in the collection, any single reader is unlikely to be versed in all. Potter is particularly good on the theme of sacramentalism that pervades *Helena* and much of Waugh’s work, as well as Spark’s: “Arrival in Jerusalem, therefore, from a Catholic perspective, as expounded by Evelyn Waugh and Muriel Spark, is not a rejection of worldly identities in favor of the spiritual, but an arrival at a sense of the inclusion of the physical and spiritual worlds in each other” (137). “The Catholic pilgrimage,” writes Potter, “is not one in which the physical world is left behind as the spirit soars to a completely unrelated level, but rather one in which the material world reveals the spiritual world, when perceived with spiritual eyes, and the spiritual world shines through it” (128). Potter’s claim that Waugh’s and Spark’s heroines contain a good deal of their authors is indisputably true, but he

tends to overstate the correspondence or to take it for granted too often. This becomes problematic when he speaks of the way that “Helena exemplifies the ease with being abroad and outside British society which British Catholic novelists and their protagonists often show,” citing also Guy Crouchback, “who has grown up in Italy and is fluent in Italian” (118). The idea that Catholicism made British writers citizens of the world is in one sense quite accurate, although certainly education and empire served a similar function. Can Waugh, for all his travelling, be said to have possessed an “ease with being abroad and outside British society”? Even abroad, and even with his Catholic (and catholic) outlook, was he ever really outside the British society of his own mind? It may be a question to entertain as the new Oxford editions of Waugh’s travel books and novels about foreign places begin to appear.

Partly in the Picture

Cairo in the War, 1939-1945, by Artemis Cooper.

London: John Murray, 2013. 386 pp. £10.99; \$16.95 paperback.

Reviewed by Jeffrey A. Manley

First published to critical acclaim in 1989, *Cairo in the War* has been republished after years of relegation to the secondhand book market at inflated prices. A new publisher has made it available again in an attractive, affordable paperback.

Cairo in the War covers social and cultural as well as political and military activity. Cairo was the control center of Allied action in the Eastern Mediterranean and Middle East and a setting in literary classics such as Evelyn Waugh’s *Sword of Honour*, Olivia Manning’s *Levant Trilogy*, and Lawrence Durrell’s *Alexandria Quartet*. These authors and others appear in the book, Waugh only briefly. Manning and Durrell spent substantial time in Egypt during the war, while Waugh passed through with the Commandos on the way to and from Crete.

Other Commandos prominently mentioned include Randolph Churchill and David Stirling. Randolph took up with Momo Marriott (a noted socialite) as well as several other women and spent his spare time criticizing Army brass for alleged incompetence. Stirling advanced his career by remaining in Egypt to form a new unit, the SAS (Special Air Service), which dropped highly trained groups along desert routes to harass the enemy by destroying supply dumps and weapons. After striking, they disappeared into the desert until rescued by the Long Range Desert Group, another specialized unit (*Diaries of Waugh* 525). Christopher Sykes served with the Special Operations Executive (SOE) in Cairo, where his father-in-law, popularly known as Russell Pasha, was civilian head of Egyptian police.

Cairo in the War mentions Waugh’s mission to Crete but adds nothing to existing accounts. Also noted is his confession to a priest arrested as an enemy agent, but no additional

details are offered. In *Officers and Gentlemen*, Guy Crouchback considers reporting a priest but does not. (Compare *Letters* 151 and *O&G*, Penguin, 122-24.) Sadly missing is any attempt to discuss Waugh's experiences in Cairo in relation to characters described by the author.

The dinner party of Julia Stitch in *O&G* (Book 2, Ch. 1) offers an excellent opportunity. The party includes Julia's husband Algernon, posted to the British Embassy to look after the King of Egypt. He arrives with the "Commander-in-Chief." Also present are "two local millionaires ... sisters" (at least one from Greece), "a young Maharaja in the uniform of the Red Cross, a roving English cabinet minister, and an urbane pasha." The C-in-C was "despondent as he had good reason to be. Everything was out of control and everything was going wrong." He recites the poem "Heraclitus" by William Johnson Cory, and the cabinet minister claims to be able to say it in Greek, no doubt the version by Callimachus translated by Cory (*O&G*, Penguin, 129-31). Waugh parodied the same poem in *The Loved One*.

The Stitches appear in other novels and are of course based on Diana Cooper and her husband Duff, Artemis Cooper's grandparents. According to *Cairo in the War*, the Coopers briefly passed through in early 1942 on the way home from Singapore, after Waugh had left. If there was a party as in *O&G*, it may have been organized by Momo Marriott or one of her set. The C-in-C for whom everything was going wrong was General Sir Archibald Wavell, soon replaced by General Claude Auchinleck. In *O&G*, Guy returns to camp in the C-in-C's car and is mistakenly upbraided by Major Hound. If Waugh had been given a lift by Wavell, he would have recorded it in diaries or letters. *Cairo in the War* mentions no such incident. Even if the party has no basis in fact, at least three guests are easily identified, and Wavell was known to recite poetry. Several wealthy Greek women are described in the book as well as Embassy personnel who may have inspired some guests. Similar scenes in novels by Manning and Durrell are explored, and more might have been made of Waugh's party.

Waugh comes up again later when he and Randolph Churchill form part of the mission to Tito's Partisans in Yugoslavia. Operations in Greece and the Balkans were still run from Egypt. *Cairo in the War* describes the split in British intelligence: the Cairo head of SOE favored aid to the Chetniks (royalists), but Fitzroy Maclean supported the Communist Partisans. The Partisans, backed by the Prime Minister, prevailed. Waugh was the token Roman Catholic, supposed to connect with clerics in Croatian territory controlled by anti-religious Partisans. Artemis Cooper dismisses his efforts as "half-hearted to say the least," but she does not mention later lobbying of the British Government on behalf of Croatian Catholics.

Cairo in the War is at its best describing gossip among local socialites, in-fighting among rival writers, and bitchiness of British and other stranded expatriates. The book attempts to explain Egyptian politics and interference by the British Embassy and the King of Egypt. Unfortunately, this subject cannot be easily absorbed by general readers. Passages on the North African campaign and Winston Churchill's struggle to find the right leader are sharply drafted,

but they have been told many times. Waugh's appearance is a cameo, but *Cairo in the War* explains the complex milieu he briefly experienced and recreated for Guy Crouchback. Sadly missing is Barbara Skelton, Cairo cipher clerk and later wife of Cyril Connolly, among others. Perhaps she is the unnamed "pretty, mischievous-looking young Englishwoman" who disappears upstairs with King Farouk during a dinner party. Skelton was still alive in 1989 when the first edition of this book appeared.

A Case of "Penelopization"

Patrick Leigh Fermor: An Adventure, by Artemis Cooper

New York: New York Review Books, 2013. 480 pp. \$30.

London: John Murray, 2012. 464 pp. £25.

The Broken Road: From the Iron Gates to Mount Athos, by Patrick Leigh Fermor

New York: New York Review Books Classics, 2014. 384 pp. \$30.

London: John Murray, 2013. 384 pp. £25.

Reviewed by Jeffrey A. Manley

With *The Broken Road*, one of the most protracted and most publicized cases of writer's block in recent memory comes to an end. The reputation of [Patrick Leigh Fermor](#) (1915-2011) rests largely on a trilogy about his walk from Hook of Holland to Constantinople from 1933 to 1935. Unfortunately, the author's death underlined this project. Readers have been waiting since volume two, *Between the Woods and the Water* (1986), ending with "TO BE CONCLUDED."

The editors offer explanations for the delay. His friend, poet George Seferis, accused Leigh Fermor of "Penelopization." He composed during the day and picked the text apart at night, forestalling its completion, just as Penelope put off her suitors by picking apart each day's weaving while awaiting Ulysses.

As explained in Artemis Cooper's biography, Leigh Fermor was more than a writer, easily distracted from his final volume. When he was not writing or editing, he was living, loving, and party going. Most of his living was abroad, with occasional sojourns in England. In his last forty-odd years, he lived in a villa with his companion and later wife, Joan Rayner, in Southern Greece. He and Joan understood that they were free to have affairs, and they both did, he perhaps more than she. Wherever he was, Leigh Fermor sought the company of others. He started parties with whatever resources were at hand. He broke into songs or poems in several languages, once finishing a Horatian ode in Latin begun by a German General he and his comrades had kidnapped in Crete. Leigh Fermor sometimes went too far: he mimicked a stutterer as a guest of Somerset Maugham, a notorious stutterer, and was told to leave the premises. (Waugh once did something similar: see *Letters* 371-72.)

Evelyn Waugh seems not to have admired Leigh Fermor. He did, however, write a favorable review of one of Leigh Fermor's early books, *A Time to Keep Silence* (1953):

Patrick Leigh Fermor [is] a young writer with a genuine gift for writing.... He writes with genuine relish, enjoying himself among the words he uses. There is nothing but pleasure in seeing the young wallowing in a rich vocabulary. As a writer of sensual experience Mr. Leigh Fermor is very good indeed. He has more than the trick, the art, of communicating sound and sight and smell and feel in a way that recalls Mr. Sacheverell Sitwell's *Southern Baroque*. ("Luxurious Editions and Austere Lives," *Time and Tide*, 20 June 1953, 824.)⁷

Waugh boosted books of young writers who showed promise, though Leigh Fermor was only twelve years younger. While Waugh usually boosted Roman Catholics, he may have been influenced by friends of Leigh Fermor's.

Leigh Fermor collected middle-aged female admirers, including close friends of Waugh, Diana Cooper and Ann Fleming. Leigh Fermor appears frequently in the correspondence of Waugh and Diana (edited by his biographer, Artemis Cooper, Diana's granddaughter). Diana told Waugh that she greatly admired Leigh Fermor, so most of Waugh's comments are friendly jokes, not critical. Leigh Fermor was "The Next Best Thing" (abbreviated "N. B. Thing" or "Next Best") after an Edwardian novel made into a play and two films, *Paddy the Next Best Thing*. At a party Diana did not attend, Waugh found "Next Best Thing very affable" (*Mr Wu & Mrs Stitch* 215).

Ann Fleming refers to "Paddy" in several letters to Waugh and seems to assume that they knew each other. In 1956 she declined an invitation from Waugh to visit him and Leigh Fermor at the Easton Court Hotel in Chagford, Devon. Both were there to write in peace. When owner Carolyn Postlethwaite-Cobb died, Leigh Fermor told Deborah Devonshire that Waugh and his wife had been among the few mourners at the funeral. Waugh's published papers mention no such meeting. Fleming witnessed Leigh Fermor's gaffe during the Maugham visit and reported to Waugh (*Letters of Ann Fleming* 185, 188). Waugh's published letters to Fleming do not mention Leigh Fermor. As far as Waugh was concerned, Leigh Fermor was a friend of friends. Cooper's biography does not suggest otherwise.

Leigh Fermor wrote *Mani* (1958), a travel book about Greece; Waugh's reaction is not mentioned in Cooper's biography. *Mani* was widely praised and would have been discussed

⁷ This review was written a few months after Leigh Fermor had reviewed Waugh's *The Holy Places*. Though impressed, Leigh Fermor criticized Waugh for failing to explain how the Fourth Crusade had influenced Orthodox Christians. See "Pilgrim's Progress," *Sunday Times*, 21 December 1952, 5. In a letter to Diana Cooper, Waugh judged Leigh Fermor's review "very pretentious" (*Mr Wu & Mrs Stitch* 156).

with mutual friends: Cyril Connolly, Patrick Kinross, Maurice Bowra, and Nancy Mitford. Leigh Fermor's books resemble Waugh's early travel books, both amusing and informative. His other book on Greece, *Roumeli*, was published in April 1966, when Waugh died. He did not live long enough to read Leigh Fermor's books about his walk to Constantinople. Like Waugh, Leigh Fermor drew on travel in a travel book, *The Traveller's Tree* (1950), and a novel, *The Violins of Saint-Jacques* (1953), his only fiction.

In *The Broken Road*, Leigh Fermor travels to Bulgaria, a remnant of the Turkish Empire. He had taken advantage of introductions to country houses in Austria-Hungary, but there were not many in Bulgaria. He sought contacts with students and English expatriates as he moved from town to town. Leigh Fermor managed to find interest even in unpromising Plovdiv, Bulgaria's second city. The editors prepare fans of earlier volumes for a letdown, but this volume shows Leigh Fermor's adaptability and persistence.

Parts of *The Broken Road* were written before the other volumes. Leigh Fermor started with a commission from *Holiday* magazine for a story about the lower Danube and prepared the draft from memory in 1963. The draft far exceeded the needs of the magazine, so he put it aside, about fifty miles short of Constantinople, and saw that he had to tell the story from the beginning. To write the first two volumes, he recovered the only surviving diary.⁸ Other diaries had been lost or stolen along the route. Leigh Fermor remembered enough to provide a narrative and drew on imagination to fill blanks in his diaries and memory. That effort of imagination is missing in *The Broken Road*.

While portions of *The Broken Road* dealing with Constantinople and Mount Athos are not up to Leigh Fermor's usual standards, sections on Bulgaria and Bucharest are not far below the first two volumes. Unfortunately, the Bucharest chapter was truncated. When it was written, in the early 1960s, the Cold War was still raging, and Leigh Fermor wrote only about hosts who had emigrated or died. He left out Balasha Cantecuzène, Rumanian princess, sixteen years his senior, though he lived with her from 1935 to 1939. Other passages resemble descriptions of Budapest and Transylvania in volume 2, *Between the Woods and the Water*. Though a bit purple, the prose is as good as in earlier volumes—he sees storks migrating along mountain ridges, inadvertently hires a room in a Bucharest brothel, and hikes along railroad tracks at night as the Orient Express passes by.

After he finished *Woods and Water*, Leigh Fermor avoided writing *The Broken Road*. No request to write an introduction, review, article, or obituary seems to have been refused—

⁸ "The Green Diary" had been left in Bucharest when Leigh Fermor returned to England in 1939 to join the army. He retrieved it in 1965. It covered his journey from Bratislava to Constantinople. The diary inspired the narrative of two weeks in Constantinople and three weeks on Mount Athos.

anything that would excuse him from working on *Broken Road*. He could not face it. The finished product could have been published shortly after *Woods and Water*, at what his biographer describes as the peak of his fame. It is essentially the unfinished draft of the *Holiday* magazine article written in 1963 plus unedited extracts from the Green Diary. Leigh Fermor does not seem to have spent any meaningful time revising. Parts may be slightly lower in standard, but *The Broken Road* still provides what readers anxiously awaited for many years—journey’s end. It is unfortunate that they had to wait for so long. The vast majority would have happily accepted this publication years ago. Leigh Fermor need not have worried about quibblers.

Since publication of the two books under review, writing about Leigh Fermor has become a cottage industry. In November 2013, an American academic, Wes Davis, published *The Ariadne Objective: The Underground War that Rescued Crete from the Nazis* (New York: Crown, \$26.00; London: Bantam, £20; 329 pp). Davis includes a biographical sketch, more detailed than Cooper’s, of Leigh Fermor’s exploits in Crete, culminating in the kidnapping of the German General. Waugh’s diary is the source for Davis’s description of the chaotic evacuation of the British Army. Davis makes no comment on Waugh’s text, nor does he compare it with those of others, except for a brief endnote referring to the “different perspective” of historian Antony Beevor (299), something of an understatement. In June 2014, a companion in Leigh Fermor’s final years, Dolores Payás, published a memoir, *Drink Time!* (Bene Factum, £8.99). Leigh Fermor’s U.K. publisher, John Murray, announced a posthumous book, *Abducting a General*, to appear in October 2014 and to include the full article PLF wrote in 1966-67 for a multi-volume history of WWII. PLF produced 36,000 words, but only 5,000 could be published. The book also includes PLF’s field reports from Crete in the files of the National Archives (Cooper 338-39, 408-09). Two books retrace Leigh Fermor’s 1933-35 journey (*TLS*, “N.B.: Time for Another,” 15 August 2014, 32). The first, *Walking the Woods and the Water* by Nick Hunt (London: Nicholas Brealey, 336 pp., £10.99), is scheduled for U.S. publication in October.

Alluding to Waugh

Ask Alice, by D. J. Taylor. London: Chatto & Windus, 2009. New York: Pegasus, 2010.

At the Chime of a City Clock, by D. J. Taylor. London: Constable, 2010.

Secondhand Daylight, by D. J. Taylor. London: Constable, 2012.

The Windsor Faction, by D. J. Taylor. London: Chatto & Windus, 2013. New York: Pegasus, 2013.

Rev. by Jeffrey A. Manley

D. J. Taylor’s nonfiction *Bright Young People: The Rise and Fall of a Generation, 1918-1940* (2007) has been noted in *EWS*. In several novels written since, Taylor alludes to Waugh, though the point of these allusions often remains obscure.

Ask Alice, about the Bright Young People, clearly alludes to *Vile Bodies*. In a rags-to-riches story, an American orphan, Alice Keach, travels to London before the Great War and succeeds in the theatre. She marries a self-made City investor who dies and leaves her wealthy. In the 1920s she becomes a prominent hostess, a generation older than the BYP.

A fictional couple named Henderson strive to join the BYP. Patrick Henderson works in a City firm of chartered accountants. “Mr. Chatterbox” describes him as “part-time” in a gossip column in the *Graphic* (a real weekly), so Patrick is sacked for failing to work full time. In *VB* Mr. Chatterbox is the gossip columnist in the *Daily Excess* (a fictional newspaper), first Simon Balcairn, then Adam Fenwick-Symes, and finally Miles Malpractice.

Patrick finds employment in the gramophone shop of Mr. Schmiegelow, a shadowy figure. Patrick’s wife Constance works in the Mayfair dress shop of her prominent friend, Sophie Huntercombe, possibly an allusion to a family in Anthony Powell’s *A Dance to the Music of Time*. Constance and Patrick attend what parties they can, scrounging to assemble outfits. Constance borrows frocks from the shop without telling Sophie. At one of Alice’s parties, “Mr. Gossip” of the *Daily Sketch* and “The Dragoman” of the *Daily Express* notice Patrick and Constance, and they are accepted as BYP. The real columnists appear in Waugh’s diaries and letters. Mr. Gossip is Patrick Balfour, a friend from Oxford, and the Dragoman is Tom Driberg, a friend from Lancing.

At a party that Patrick avoids, Constance meets Simon Macpherson, “Mr. Gossip.” His name is similar to that of the gossip columnist in *VB*, Simon Balcairn; like Balcairn, Macpherson is the son of a Scottish lord. Constance embarks on an affair with Simon, and they attend parties, including one at the flat of Brian Howard and Eddie Gathorne-Hardy, where Constance notices the rough boys. Waugh knew Howard and Gathorne-Hardy from Oxford, and they contribute to the characters Johnnie Hoop and Miles Malpractice in *VB*. Gathorne-Hardy appeared as Miles Malpractice in *Decline and Fall*; the name had been Martin Gaythorn-Brodie in the first printing and had to be changed to avoid litigation. Howard also contributed to Anthony Blanche in *Brideshead Revisited* and Ambrose Silk in *Put Out More Flags* and *Work Suspended*. A minor character in *Ask Alice*, Sir Basil Ambrose, is perhaps named for Waugh’s Basil Seal and Ambrose Silk.

The parties have themes, such as historic heroes and the colors red or white. Taylor’s variations recall the often-quoted passage from *VB*: “Masked parties, Savage parties, Victorian parties, Greek parties...” (Penguin 123). At a party at Alice’s country home in Sussex, Constance breaks up with Simon, who has been unfaithful during a trip to Devon. He said he was writing a book; one wonders if he stayed in Chagford, where Waugh and other writers often went.

Alice's party finishes the Hendersons as BYP. Mr. Schmiegelow absconds, leaving Patrick unemployed, and Sophie Huntercombe closes her shop. Patrick and Constance consider moving to Scotland to manage his uncle's estate, near "Nina's castle." Nina Blount from *VB*? Nina's father lived at Doubting Hall in Buckinghamshire, not a castle in Scotland. She is attracted to Adam Fenwick-Symes and Ginger Littlejohn, but neither is likely to acquire a castle, so this allusion is elusive.

The Hendersons enable Taylor to bring the BYP into the novel. He refers to Bryan and Diana (Guinness), Elizabeth (Ponsonby), Brenda (Dean Paul), and Mrs. Meyrick of the "43," all well known to Waugh and described in *Bright Young People*. Alice's son mentions Arthur Ponsonby, father of Elizabeth, said by Taylor to have introduced Waugh to the BYP and to have been the model for Agatha Runcible of *VB*. Constance drinks, as Elizabeth did. Diaries and letters by Arthur Ponsonby and his wife provided material for Taylor's book on the BYP.

Ask Alice includes italicized quotes from gossip columns, as in *VB*. The riding master at Great Malvern is Captain Hance; Waugh took lessons from him, as does Constance. Mr. Prendergast is a theatrical character, not a clergyman/schoolmaster as in *D&F*. Harold Acton reads poetry. One chapter title invokes Waugh (and G. K. Chesterton): "Twitches on the Thread."

Taylor is obviously familiar with writers other than Waugh. He refers to Anthony Powell, who satirized the BYP in pre-war novels and early volumes of *Dance to the Music of Time*. Beverley Nichols appears in *Ask Alice*, and one chapter is written as if in his notebook. According to Taylor, Nichols wrote the first novel about the BYP, *Crazy Pavements* (1927). *Ask Alice* alludes to H. G. Wells, J. B. Priestley, Ethel M. Dell, and Warwick Deeping. Constance, an airhead, thinks Simon is serious because he has read several Priestley novels. She reads Priestley's *Angel Pavement* (1930), a "very silly book full of dull people."⁹ In *Ask Alice*, the *Sunday Times* assigns Nichols to cover Alice's trial; Nichols believes Priestley would be "too bluff," Hugh Walpole "too sonorous," and Somerset Maugham "distinguished but dull." Waugh would enjoy Taylor's digs at popular novelists.¹⁰

⁹ Waugh favorably reviewed *Angel Pavement* in the *Graphic*. He warned, however, that the novel might seem "subdued and chilling" in the "borderland of illiteracy where great sales are achieved" (*Essays* 92). Taylor suggests that Constance cannot appreciate good fiction.

¹⁰ In 1944, when working on *BR*, Waugh described Nichols as a "nervous wreck" in Chagford: "Not a man of strong understanding. A mercenary, hypochondriacal, flibbertigibbet, who doesn't take in one of six words addressed to him—but civil to the old ladies" (*Diaries* 566). To his wife, Waugh wrote that "Nichols is behaving very well. Leaving me to work when I want to.... He believes he is a great musician rather than a great writer" (*Letters* 184).

Taylor also sprinkles allusions throughout a mystery novel, *At the Chime of a City Clock*.¹¹ The narrator, James Ross, is based on Julian Maclaren-Ross. Waugh helped Maclaren-Ross, who inspired Anthony Powell's character X. Trapnel in *Dance to the Music of Time*. Toward the end of *City Clock*, set in 1931, a poster on a London bus advertises "Alec Waugh's story." A character asks "Who was Alec Waugh?" (220). A jab at Alec, who had published several books and may have had more readers than his brother Evelyn, by then established as novelist and journalist? Alec wrote *A Year to Remember: A Reminiscence of 1931* (1975). Perhaps Taylor's poster is a veiled acknowledgement.

In another mystery novel, *Secondhand Daylight*, Ross reappears in the late 1930s. A struggling poet, he mentions Cyril Connolly, T. S. Eliot, and J. B. Priestley as well as editors of various journals. Taylor gratuitously refers to "young Lord Sebastian, up from the varsity for the day, [who] strays into one of those night clubs his mother would have a fit about if only she knew" (51). Enigmatically, a character on a train reads Alec Waugh's *Hot Countries* (1930), the American title of *The Coloured Countries*. Ross infiltrates the British fascists and meets the Prince of Wales at one of their functions. This conclusion leads to Taylor's latest novel.

The Windsor Faction explores what might have happened if Mrs. Simpson had died shortly after marriage to Edward VIII and he had remained on the throne. Beverley Nichols reappears to link the King to sinister appeasers wanting peace with Germany. A magazine called *Duration* alludes to Waugh.

In November 1939 Waugh "opened negotiations with Chapman & Hall's, Osbert Sitwell and David Cecil with the idea of starting a monthly magazine under the title of *Duration*." A few days later, Waugh learned that his "idea for a magazine had already been anticipated by the rump of the left wing under Connolly" (*Diaries* 450-51). The magazine became *Horizon*, and Waugh contributed. Unfortunately, Taylor's *Duration* is only a version of *Horizon*, not the magazine that might have been edited by Waugh and chums. *Duration*'s editor is a critic with an Irish name, Desmond Rafferty, backed by a homosexual margarine millionaire, Peter Wildgoose. *Horizon* was edited by Connolly, backed by a homosexual margarine millionaire, Peter Watson.

Rafferty is "a short stoutish man in his late thirties with a large, half-bald head who had written an autobiography about how unhappy he had been at school and university, how his first wife had never loved him, and how difficult it was to find time to write anything" (39). That sounds like Connolly and *Enemies of Promise* (1938). *Duration*'s offices are in Bloomsbury, like *Horizon*'s. It employs attractive young girls, including three prominent characters. An eccentric contributor, Sylvester Del Mar, resembles Julian Maclaren-Ross, whose early works

¹¹ Taylor wrote parts of *City Clock* for *Ask Alice*, but they made it too long. He extracted them for a mystery novel.

appeared in *Horizon*, but Sylvester is even more highly strung and attempts suicide at a *Duration* party after Desmond exposes him as a former plate spinner in music halls.

Waugh does not contribute to *Duration*, but he lurks elsewhere. The parties in *VB* are updated for 1939: one host places “a framed photograph of Mussolini on the piano” (170). Beverley Nichols muses about helping the King to write a Christmas Speech supporting negotiated peace: he would “do a better job of it than anyone else in London the King might have asked. Evelyn Waugh would have been too stiff; Hugh Walpole too pompous” (191).

Taylor enjoys allusions, but it is not always clear why. They show the author’s knowledge of period, and they add to the reader’s pleasure, but they lack depth, whereas Waugh’s allusions are more profound.

NEWS

The Prices of Waviana

Peter Harrington in London recently offered for sale many interesting items by Evelyn Waugh. For more information and photographs of various editions, please visit [Peter Harrington](#).

<u>Title</u>	<u>Description</u>	<u>Price</u>
<i>Decline and Fall</i>	1 st edition, 1 st impression (2 copies)	£1500/£1800
<i>Vile Bodies</i>	1 st ed., 1 st imp. (4 copies)	£575/£750
<i>Vile Bodies</i>	1 st ed., 1 st imp. Inscribed to David & Tamara Talbot Rice	£7500
<i>Vile Bodies</i>	1 st ed., 1 st imp., with dust jacket	£17,500
<i>Labels</i>	1 st ed., 1 st imp. (3 copies)	£250/£1250
<i>Labels</i>	1 st ed., limited issue #84 of 110 copies signed by EW Includes 1 page of original manuscript	£2500
<i>Remote People</i>	1 st ed., 1 st imp.	£125
<i>They Were Still Dancing</i>	1 st ed., 1 st printing	£450
<i>Black Mischief</i>	1 st ed., 1 st imp. (2 copies)	£275/£1375
<i>Black Mischief</i>	1 st ed., signed by EW	£750
<i>Black Mischief</i>	1 st large-paper ed. #175, 227 & 228 of 250 copies signed by EW	£1250/£3750
<i>Black Mischief</i>	1 st ed., 1 st imp., inscribed to Robert Laycock	£7500
<i>A Handful of Dust</i>	1 st ed., 1 st imp. (3 copies)	£875/£1375

<i>A Handful of Dust</i>	1 st ed., 1 st imp., with dust jacket	£12,500
<i>A Handful of Dust</i>	1 st ed., 1 st imp., inscribed to Robert & Diana Abdy	£12,500
<i>Ninety-Two Days</i>	1 st US ed., 1 st print.	£1250
<i>Edmund Campion</i>	1 st ed., 1 st imp. (2 copies)	£1750 each
<i>Mr Loveday's Little Outing</i>	1 st ed., 1 st imp. (3 copies)	£250/£1750
<i>Waugh in Abyssinia</i>	1 st ed., 1 st imp. (3 copies)	£225/£3250
	1 copy inscribed to Tom, 1 to Jack	
<i>Scoop</i>	1 st ed., 1 st imp. (2 copies)	£975/£1375
<i>Scoop</i>	1 st ed., 1 st imp., inscribed to Robert Laycock	£10,000
<i>Robbery Under Law</i>	1 st ed., 1 st imp. (2 copies)	£125/£750
<i>Mexico: An Object Lesson</i>	1 st US ed., 1 st print. (2 copies)	£275 each
<i>Work Suspended</i>	1 st ed., 1 st imp. (2 copies)	£1000/£1250
<i>Work Suspended</i>	1 st ed., 1 st imp., inscribed to Fr D'Arcy	£7500
<i>Put Out More Flags</i>	1 st ed., 1 st imp. (2 copies)	£475/£750
<i>Put Out More Flags</i>	1 st ed., advanced proof copy	£4500
	Inscribed to P. C. Jones	
<i>Brideshead Revisited</i>	1 st ed., 1 st imp.	£1750
<i>Brideshead Revisited</i>	1 st US ed.	£4125
	Inscribed to Children of Mary, Waltham Cross	
<i>Brideshead Revisited</i>	1 st US ed., 1 st print.	£7500
	Inscribed to Henie Peters (wife of A. D.)	
<i>Brideshead Revisited</i>	1 st UK ed., uncorrected proof copy	£15,000
<i>Edmund Campion</i>	2 nd ed., inscribed	£975
<i>Scott-King's Modern Europe</i>	1 st ed., 1 st imp. (3 copies)	£65/£150
<i>Scott-King's Modern Europe</i>	1 st ed., 1 st imp., inscribed to R. S. Bernard	£975
<i>Scott-King's Modern Europe</i>	1 st ed., 1 st imp., inscribed to Angela Laycock	£2500
<i>When the Going was Good</i>	Advance proof copy	£450
<i>The Loved One</i>	1 st ed., 1 st imp., signed by EW	£575
<i>The Loved One</i>	1 st large-paper ed., #66 of 250 copies	£2500
	Signed by EW & illustrator Stuart Boyle	
	Inscribed "Mr. G. Edward Line's copy"	
<i>The Loved One</i>	1 st large-paper ed., #132 of 250 copies	£3500
	Signed by EW and illustrator Stuart Boyle	
	With <i>Horizon</i> ed. of <i>LO</i> inscribed to Angela Laycock	
<i>Sermons of Ronald Knox</i>	1 st ed., 1 st imp., #400 of 550 copies	£325
<i>Sermons of Ronald Knox</i>	1 st ed., 1 st imp., inscribed to Daphne Lister	£975
<i>Helena</i>	1 st ed., 1 st imp.	£175
<i>Helena</i>	1 st large-paper ed., inscribed to Angela Laycock	£8500
<i>Helena</i>	1 st large-paper ed., inscribed to Graham Greene	£25,000
<i>Men at Arms</i>	1 st ed., 1 st imp. Copy of Tamara Talbot Rice	£250

<i>Men at Arms</i>	1 st US ed., 1 st print., inscribed to J. L. Naimaster	£3500
<i>The Holy Places</i>	1 st ed., 1 st imp., #52 of 950 copies Inscribed to Angela Laycock Corrected for Robert Laycock (40 corrections)	£9500
<i>The Holy Places</i>	1 st US ed., 1 st print. 1 of 50 copies specially bound Signed by EW and illustrator Reynolds Stone	£2750
<i>The Holy Places</i>	1 of 12 copies specially printed 1 year after 1 st ed. Inscribed to Eric Strauss	£6500
<i>Love Among the Ruins</i>	1 st ed., 1 st imp.	£150
<i>Love Among the Ruins</i>	1 st ed., 1 st imp., #294 of 350 copies signed by EW	£625
<i>Love Among the Ruins</i>	Limited ed., #23 of 50 presentation copies Inscribed to Jack & Frances Donaldson	£2250
<i>Tactical Exercise</i>	1 st ed., 1 st print. (2 copies)	£175/£275
<i>Officers and Gentlemen</i>	1 st US ed., 1 st print., inscribed to Fr Vincent	£3250
<i>William</i> (by Lord Sudley)	1 st ed., 1 st imp., preface by EW Inscribed to Jack & Frances Donaldson	£1750
<i>Ordeal of Gilbert Pinfold</i>	1 st ed., 1 st imp.	£75
<i>Ordeal of Gilbert Pinfold</i>	1 st large-paper ed., 1 of 50 copies Inscribed to John & Momo Marriott	£3750
<i>Ordeal of Gilbert Pinfold</i>	1 st large-paper ed., 1 of 50 copies Inscribed to Jack & Bridget McEwen	£6750
<i>Ordeal of Gilbert Pinfold</i>	1 st large-paper ed., 1 of 50 copies Inscribed to Jack & Frances Donaldson	£7500
<i>Life of Ronald Knox</i>	1 st ed., 1 st imp., inscribed to Frederick Stopp	£1750
<i>Life of Ronald Knox</i>	1 st large-paper ed., 1 of 29 copies Inscribed to Graham Greene	£15,000
<i>A Tourist in Africa</i>	1 st ed., 1 st imp.	£65
<i>The End of the Battle</i>	1 st ed., 1 st print.	£35
War trilogy	1 st eds. (5 sets)	£675/£3025
<i>Basil Seal Rides Again</i>	1 st ed., 1 st imp., #519 of 750 signed copies	£375
<i>Basil Seal Rides Again</i>	1 st US ed., #28 & 95 of 1000 signed copies	£375 each
<i>Basil Seal Rides Again</i>	1 st ed., 1 st imp., inscribed to Bertie (Abdy)	£1250
<i>Basil Seal Rides Again</i>	1 st ed., 1 st imp. Inscribed to Jack & Frances Donaldson	£2500
<i>A Little Learning</i>	1 st ed., 1 st imp. Inscribed to Jack & Frances Donaldson	£1750
<i>Vile Bodies</i>	Uncorrected proof copy for collected ed. (1965)	£250
<i>Ordeal of Gilbert Pinfold</i>	1 st ed. thus collected, 1 st imp. (1973) Published with 3 other EW stories	£75

<i>PRB</i>	2 nd ed. (1982), 1 of 475 numbered copies	£85
<i>Brideshead Revisited</i>	Everyman's Library (1993), finely bound	£175

A few other items of interest, recently available through [AbeBooks](#):

<i>Decline and Fall</i>	1 st ed.	£8750
<i>Decline and Fall</i>	1 st ed., 1 st print.	\$12,000
<i>Vile Bodies</i>	1 st ed.	\$17,500
<i>A Handful of Dust</i>	1 st ed.	£11,500
<i>A Handful of Dust</i>	1 st ed., signed by EW	\$28,500
<i>Scoop</i>	1 st ed., signed by EW	£7500
<i>Officers and Gentlemen</i>	1 st ed., inscribed to John Betjeman	£9500
War trilogy	1 st eds., signed by EW	£8250
War trilogy	1 st eds., <i>Men at Arms</i> inscribed to J. F. Powers, other volumes signed by EW	\$15,000

On 18 June 2014, Bonhams of Knightsbridge auctioned an autograph letter by Waugh, estimated at £1000-£1500 but actually sold for £11,250. Dated 25 June 1929 on stationery of an Istanbul hotel, the letter was actually written at the Abingdon Arms near Oxford, and it is addressed to Eleanor Watts. Waugh turned down an invitation because he was busy writing *Vile Bodies*. For more information, please visit [Bonhams](#).

On 16 September 2014, Bonhams of Oxford auctioned the following:

		<u>Price</u>
<i>Rossetti</i>	1 st ed.	£437
<i>Scoop</i>	Chapman & Hall, 1 st ed.	£187
<i>Brideshead Revisited</i>	Chapman & Hall, 1 st ed.	£1125
<i>Basil Seal Rides Again</i>	Little, Brown, 1 st ed., signed by EW	£162

Easton Court for Sale

As the headline in the *Mail Online* announced on 16 September 2014, "[Historic hotel where author Evelyn Waugh wrote Brideshead Revisited for sale for £1.65 million.](#)" The hotel is the Easton Court in Chagford, Devon.

Waugh Rejoins the London Library

Last year the [London Library](#) posted the joining form of Evelyn Waugh, dated 18 January 1944. Like those of many others, Waugh's membership had been suspended in 1941, when he was on active service, but by 1944 he was back in England and ready to write *Brideshead Revisited*.

Waugh on the Nuremberg Trials

In the column "This Day in Lettres [sic]" for 14 April 2014, [The American Reader](#) quoted

Evelyn Waugh's letter to Randolph Churchill describing the Nuremberg trials in April 1946 (*Letters* 226).

Luis Buñuel's [The Loved One](#)

The Harry Ransom Center at the University of Texas at Austin holds a mimeographed copy of a screenplay for an unproduced adaptation of Evelyn Waugh's *The Loved One*. The co-authors are Spanish filmmaker [Luis Buñuel](#) (1900-1983) and "Philip A. Roll," a pseudonym for the blacklisted [Hugo Butler](#) (1914-1968). For more information, see "[Evelyn Waugh Meets Luis Buñuel.](#)" an entry in the blog *Boiling Sand* by Doug Bonner, posted on 6 August 2009. Buñuel never managed to make the movie eventually produced in Hollywood in 1965. See Robert Murray Davis, *Mischief in the Sun: The Making and Unmaking of The Loved One*, especially Chapter VII, "Gilding the Corpse: *The Loved One* on Film."

Two Films of Waugh's Work

In "[From Love to Decline: Giving Evelyn Waugh a Sixties Spin.](#)" posted on the web site *PopMatters* on 28 May 2014, Michael Barrett considers the film adaptations of *Decline and Fall* and *The Loved One*.

The Funniest Waugh?

[Publishers Weekly](#) asked their staff to pick the funniest books they had read and published results on 17 July 2014. Carl Pritzkat, Vice President of Business Development, chose *The Loved One* by Evelyn Waugh.

From Canonbury Square to [Love Among the Ruins](#)

Duncan McLaren has added thirteen illustrated essays to his web site: "[Canonbury Square 1929](#)"; "[The Crying of Lot 281](#)" (sale of a letter from June 1929); "[A Day at the Races](#)" (Belfast in August 1929); "[Vile Ginger](#)" (the manuscript of *Vile Bodies*); "[Renishaw Revealed](#)" (Renishaw Hall, home of the Sitwells); "[National Banana Day](#)" and "[Vintage Evelyn](#)" (both dealing with 1946); "[The Loved One](#)" (his wife Laura); "[Carry on, Ellwood, or Very Good, Atwater](#)" (the butler); "[The Gospel of Saint Evelyn](#)" (*Helena*); "[Men at Arms \(1\)](#)" (beginning of the trilogy); "[Good God, Graham!](#)" (Graham Greene); and "[Evelyn Among the Ruins.](#)"

Evelyn Waugh Newsletter and Studies Online

The entire catalog of *Evelyn Waugh Newsletter* (1967-1989), *Evelyn Waugh Newsletter and Studies* (1990-2011), and *Evelyn Waugh Studies* (2011-) is available through [Special Collections Online](#) at the University of Leicester. No password is required. The *Newsletter* and *Studies* will serve as a resource for editing the *Complete Works of Evelyn Waugh*; back numbers may interest fans of Waugh's work and attract newcomers. *EWS* has tried for several years to make the catalog available online, and the editors would like to thank Dr. Barbara Cooke, Research Associate for the *Complete Works*, who made it happen.

The Complete Works of Evelyn Waugh

In June 2014 the University of Leicester launched a web site dedicated to editing the [*Complete Works of Evelyn Waugh*](#). Links include “Get Involved,” “Events,” “Resources,” and “Press.”

Reading Waugh in Leicester

The Waugh Book Club in Leicester discussed *Vile Bodies* in May, *A Handful of Dust* in June, *Mr Loveday’s Little Outing and Other Sad Stories* in July, later stories in August, and *The Loved One* in September. For more information, please visit the blog at the [University of Leicester](#).

Evelyn Waugh’s Literary Reputation

In [“Literary hero to zero,”](#) published in the *Guardian* for 9 May 2014, D. J. Taylor claims that “The push given to *Brideshead Revisited* by John Mortimer’s 1981 TV adaptation boosted Evelyn Waugh’s sales for the rest of the decade.” (Though credited as a writer, Mortimer had little to do with what was filmed.) Taylor also presented [“Pulped Fiction”](#) on BBC Radio 4 on 10 May. He interviewed, among others, David Lodge, Honorary President of the Evelyn Waugh Society. Lodge noted that Waugh is doing “extremely well” now, but in the late 1950s he was in “considerable disfavor.” Waugh’s best fiction survives, according to Lodge, because it can be reread “endlessly.”

Waugh v. Oldmeadow

In [“A Forgotten Waugh: The literary feud of the century,”](#) published in the *American Spectator* for May 2014, R. J. Stove reviews Ernest Oldmeadow’s criticism of Waugh’s novel *Black Mischief*.

Evelyn Waugh in Illinois

In [“Springfield visited: Novelist Evelyn Waugh lectures the capital in 1949,”](#) published in the *Illinois Times* for 26 April 2012, James Krohe Jr. describes Waugh’s stop in Springfield, Illinois.

Evelyn Waugh and the Latin Mass

[“The English Indult: The Non-Catholics Who Saved the Latin Mass,”](#) posted on the *Regina Blog* on 20 June 2014, reviews the role of Evelyn Waugh in founding the Latin Mass Society of England and Wales.

Evelyn Waugh Undergraduate Essay Contest

For the Tenth Annual Contest, sponsored by *Evelyn Waugh Studies*, undergraduates in any part of the world are eligible. The editorial board will judge submissions and award a prize of \$500. Essays up to 5000 words on any aspect of the life or work of Evelyn Waugh should be submitted to Dr. John H. Wilson, preferably by e-mail at jhwjrphd@gmail.com, or by post to 644 West 7th Street, Erie PA 16502, USA. The deadline is 31 December 2014.

Evelyn Waugh Society

The Waugh Society has 151 members. To join, please go to <http://evelynwaughsociety.org/>.

The Evelyn Waugh Discussion List has 80 members. To join, please visit

http://groups.yahoo.com/group/Evelyn_Waugh.

The Evelyn Waugh Society is also on Twitter: <https://twitter.com/evelynwaughsoc>.

The Waugh Society is providing RSS feed: <http://evelynwaughsociety.org/feed>.

And the Waugh Society's web site has opportunities for threaded discussions:

<http://evelynwaughsociety.org/forums/>.

Evelyn Waugh Lecture

Sir Peter Bazalgette delivered the Evelyn Waugh Lecture at Lancing College on 1 May 2014.

Sir Peter is Chair of Arts Council England and President of the Royal Television Society. His

title was "The Drain Brain," referring to his great-great-grandfather, Sir Joseph William

Bazalgette (1819-1891), who developed the sewer system in Central London. For more

information, please go to [Lancing College](#).

Better than a Knighthood

The *Spectator's* crossword [2101: Hewn Vaguely](#) appeared on 23 February 2013 and asked

readers to arrive at four works through anagrams. As announced on [16 March](#), they were Evelyn

Waugh's *Vile Bodies*, *Black Mischief*, *Put Out More Flags*, and *The Loved One*.

Illustrating Evelyn Waugh

David J. McMillan of Bristol is designing book covers for Evelyn Waugh's works. *Black Mischief*, *Brideshead Revisited*, *The Loved One*, and *Men at Arms* are accessible at his [web site](#).

Define "Piwarrie"

In "Word Watching" in *The Times* for 1 April 2013, Philip Howard defined "piwarrie" as "a drink of the juice of the pressed or chewed cassava," and quoted Evelyn Waugh's *A Handful of Dust*: "... hard and muddy on the palate like most of the beverages he had been offered in Brazil...."

Waugh and the Spanish Civil War

In a review of Amanda Vaill's *Hotel Florida* in the *TLS* for 4 July 2014, Jeremy Treglown

wished that Evelyn Waugh had reported the Spanish Civil War. In a letter published on 11 July,

Nicholas Rankin of Ramsgate pointed out that Waugh had expressed his preference for General

Franco and, in a letter to Diana Cooper, his hope that the Italians would gas the Abyssinians.

Waugh and Wedding Dresses

In ["Marriage plots: the best wedding dresses in literature,"](#) in her "Books Blog" for the *Guardian*

for 20 May 2014, Moira Redmond mentioned Evelyn Waugh's description of the dress worn by his daughter Margaret (*Letters* 596).

Sebastian Flyte: Model Student?

In the *Guardian* for 9 June 2014, Kim Thomas published an article entitled "[Is flexible study the future for universities?](#)" The lead: "For a brief period, the popular image of the university student was embodied by Sebastian Flyte of *Brideshead Revisited*: 18-years old, male, privileged, and ready to spend three years in one of the world's most elite institutions." The "idea of a typical student no longer holds," however. Sebastian Flyte typical, or popular? These descriptions become problematic in the novel. After Sebastian's arrest for drunken driving, Charles Ryder notes an "ironic headline: 'Marquis's Son Unused to Wine.'" After Mr. Samgrass's testimony, the headlines read "Model Student's Career at Stake" (Little, Brown 123).

A New Class System

In a letter entitled "The British Class System" in the *New York Times* on 12 April 2013, Peter L. Allen of Bangkok proposed that "there are only two classes: those who know that Evelyn Waugh was a man, and those who do not."

Evelyn Waugh Tea

[Adagio Teas](#) sells "Evelyn Waugh": "A flowery earl grey blend for the high society writer in repose. May benefit from a dash of brandy."

Charles Keating, 1941-2014

[Charles Keating](#), the actor who portrayed Rex Mottram in *Brideshead Revisited* (1981), passed away at age 72 in Weston, Connecticut. Born in London in 1941, Keating began acting with the Royal Shakespeare Company and worked steadily in British television. After *Brideshead*, he performed on Broadway and in films and soap operas.

Nancy Spain Remembered

Christopher Fowler published "[Invisible Ink: No 220 – Nancy Spain](#)" in the *Independent on Sunday*, 20 April 2014. Fowler claims that Spain "brought the Daily Express into disrepute by being sued twice by Evelyn Waugh." Actually, Waugh sued Spain and the *Daily Express* in February 1957, then sued the *Express* and editor Anthony Hern, but not Spain, in April 1957. See "Leonard Russell's Evidence in Evelyn Waugh's Libel Case, 1957," *EWS* 45.1 (Spring 2014): 39-42. Fowler does not mention Spain's attempt to interview Waugh at Piers Court in June 1955 (*Diaries* 725).

Winnifred Bogaards Centre

The Winnifred Bogaards Research Help Centre was officially named at the University of New Brunswick Saint John on 18 June 2014. Professor Bogaards (1938-2011) was an important

Canadian scholar and co-author of *A Bibliography of Evelyn Waugh* (1986). Robert Murray Davis wrote a remembrance for *EWNS* 42.2 (Autumn 2011), which can be accessed at the [University of Leicester](#), along with some of her scholarship.

The Balkans in the Second World War

In "[Language and Blood](#)," published in *The Nation*, John Connelly reviewed two historical works focusing on massacres in the Balkans during the Second World War. Evelyn Waugh served there in 1944 and 1945 and wrote a report entitled "Church and State in Liberated Croatia." See Martin Stannard, *Evelyn Waugh: The Later Years* (1992), 138-43. "Language and Blood" appeared online on 9 September and in print on 29 September 2014.

Corrections

EWS 45.1 (Spring 2014) incorrectly reported J. F. Powers's return address as 150 Summit Street, St Paul, Minnesota. It was 150 Summit Ave. Also, Daphne Acton was said to have died in 1997. Actually, Daphne Fielding died in 1997.

End of *Evelyn Waugh Studies*, Vol. 45, No. 2

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