

EVELYN WAUGH STUDIES

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Editor's Note

Evelyn Waugh Studies 49.1 was the last number produced under the joint editorship of Patrick Query and Jonathan Pitcher. The latter wishes to thank the former for putting up with all manner of oddities, no doubt annoying jokes, vast reams of correspondence, and organizational quandaries over the past four years and eleven issues. I am indebted to his guidance, gravitas, intellect, perception, good sense, and bonhomie. Over that period, we not only discussed Waugh long distance, but met up in restaurants and coffee shops from Manchester to Newburgh, co-taught at our respective institutions on occasion, and once even walked my somewhat unruly border collie together. I shall miss his influence in these pages, and trust our mutual respect and friendship will endure.

Jonathan Pitcher

Whispering Glades Seventy Years On

Jeffrey Manley

It was just over 70 years ago, in early 1947, that Evelyn Waugh was introduced to the wonders of Forest Lawn Memorial Park in Glendale, California, a few miles east of Hollywood. At a point when his negotiations with MGM studios over film rights for *Brideshead Revisited* had more or less broken down, he met up with Sheila Milbanke at a dinner party. They knew each other from the bright young people days of the 1920s but met by chance in Los Angeles. She had just visited Forest Lawn and extolled its virtues to him over dinner. She offered to conduct him out to see it the next day; it's a short drive from Hollywood by Los Angeles standards. Having time on his hands, he took her up on her offer.

What follows is a discussion of the results of that visit as reflected in the writings by Waugh that it inspired, and an exploration of the similarities and differences between Waugh's inventions and their real-life counterparts. Finally, for those who want to visit these and other Waugh-related sites in Los Angeles to gain firsthand knowledge of the settings of Waugh's writings, an update to the guide by Prof. Donald Greene is provided.

I. Waugh's Forest Lawn

When he arrived at Forest Lawn with Sheila Milbanke, Waugh was already aware of Californian cemetery excesses, having read Aldous Huxley's *After Many a Summer Dies the Swan* (1939). That novel describes a cemetery called the Beverly Pantheon, created by real estate tycoon character Jo Stoyte. In Huxley's novel, this is located on the top of the Hollywood Hills where, on their very crest, was

[...] a full scale reproduction of the Leaning Tower of Pisa—only this one didn't lean. 'See that?' said the Negro [chauffeur] impressively [to Jeremy Pordage, just arrived from England to work for Mr. Stoyte]. 'That's the Tower of Resurrection. Two hundred thousand dollars, that's what it cost. Yes, *sir*.' [...] An hour later they were on their way, having seen everything. Everything. The sloping lawns, like a green oasis in the mountain desolation. The groups of trees. The tombstones

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in the grass. The Pet Cemetery, with its marble group after Landseer's Dignity and Impudence. The Tiny Church of the Poet—a miniature reproduction of Holy Trinity at Stratford-on-Avon, complete with Shakespeare's tomb and a twenty-four-hour service of organ music played automatically by the Perpetual Wurlitzer and broadcast by concealed loudspeakers all over the cemetery. (13-14)

And so on for several paragraphs, describing the Children's Corner, the Fountain of Rainbow Music, the Garden of Quiet, the Tiny Taj Mahal, "and, reserved by the chauffeur to the last, as the final and crowning proof of his employer's glory, the Pantheon itself" (15). This is obviously Forest Lawn Memorial Park, except for its precise location, its name, and some of its features such as the pet cemetery.¹ The Beverly Pantheon does not play a major role in Huxley's book; it is merely one of many ambitious enterprises founded by Mr. Stoyte. But Waugh can't have failed to make the connection when he arrived at Forest Lawn with Sheila Milbanke who remarked that "for sheer exquisite sensitive beauty [it] surpassed anything she had seen of that kind" (Sykes, 411).

Waugh had also been told about an actual pet cemetery, a separate enterprise not connected with Forest Lawn, by Marguerite Cullman, a fellow passenger on the railroad journey from Chicago (Davis, *infra*, 29). When Mrs. Cullman read *The Loved One* she knew that her advice had been heeded:

'[...] if there's a car at your disposal, don't miss the pet cemetery. It's huge, beautifully landscaped and has elaborate headstones, mausoleums and even marble statues. The graves are smaller than the kind we are accustomed to because they contain dogs, cats and even canaries. I hear they have an elaborate funeral home where services are conducted, but I can't swear to that—I've only had a quick glimpse of the place.' (121)

¹ The original Forest Lawn Memorial Park, the one immortalized in the writings of Evelyn Waugh and Aldous Huxley, is located in Glendale. A second location was opened in the nearby Hollywood Hills in the 1950s after Waugh's visit in 1947, so Huxley's description of the location of his fictional version was more prescient than he knew.

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Waugh was sufficiently impressed by Forest Lawn to make several subsequent visits but for reasons more complicated than those expressed by Sheila. When he returned to England, he was inspired to write an article for *Life* magazine (“Death in Hollywood,” 29 September 1947) that was, a month later, printed in different form in *The Tablet* (“Half in Love with Easeful Death: An Examination of Californian Burial Customs,” 18 October 1947). The UK version is reprinted in *EAR*, p. 331. This article was followed a few months later by Waugh’s novella *The Loved One*, which first appeared in Cyril Connolly’s *Horizon*, taking up the entire issue for February 1948. The book went on to become a best seller and was made into a Hollywood film by Tony Richardson in 1965.

Waugh’s writings on this cemetery and its burial customs have continued to attract attention to Forest Lawn and have inspired much commentary over the years, most notably in Jessica Mitford’s 1963 study, *The American Way of Death* (more below).

Last year’s convening of a conference on Evelyn Waugh at the Huntington Library in San Marino, California, which is a near neighbor of Forest Lawn, evoked new interest in the cemetery. The obvious question arose of how much today’s Forest Lawn differs from the one that so impressed Evelyn Waugh over seventy years ago. Based on a recent visit to Forest Lawn a few weeks after the conference, the answer is not much, although the relative importance of Forest Lawn itself as an attraction for visitors to Los Angeles has considerably diminished.

In the magazine article, Waugh notes the features of Forest Lawn that most impressed him. These begin with the imposing wrought iron gates at the entrance from Glendale Avenue (which Waugh described as the “largest in the world,” quoting from Forest Lawn’s promotional guides). Those are still there, as well as the three nonsectarian churches: Little Church of the Flowers, Wee Kirk o’ the Heather, and Church of the Recessional. They remain very much as Waugh described them. The Great Mausoleum of Italian design with its Columbarium and Memorial Court of Honor also remains in place, as well as the mock-Tudor administration buildings and mortuary with Slumber Rooms next to it. Waugh made a point of noting the two burials commemorated in the Court of Honor prior to the time of his visit. To these, six more have been added, including in 1966 that of Hubert Eaton, who built the cemetery. The last was added in 1989, apparently for Glenn Dumke, who is credited with expanding the University of

California beyond its campuses in Berkeley and Los Angeles.² Whether Waugh would be surprised by the dearth of those “crowned with genius” for whom the Court of Honor was intended is hard to say, but were he to describe Forest Lawn today, he would surely comment on the stunted growth of this particular memorial. Waugh also noted the large stained glass copy of Leonardo’s Last Supper that is still in place above the Court of Honor.

Waugh was quite taken with the three English church replicas and described their old-country models in some detail. They have remained in good repair on their exteriors but were not open to the public on the day of my visit. Waugh was especially taken with the Church of the Recessional and its association with Kipling, given that the latter’s religion was “highly idiosyncratic.” Quotations from the poetry of Kipling, described by Waugh, still decorate the exterior courtyard.

Waugh mentions the marble statuary scattered throughout the park, “mostly secular in character, animals, children and even sculptured toys predominating.” He does not mention specifically the copies of famous works such as Michelangelo’s *David*. This exact replica of the original sculpture in Florence was installed in 1939, so Waugh must have seen it. It stands in the center of one of several “courts” strung along a straight stretch of the roadway along the top of a hill. According to a 1 September 2009 article in the *San Diego Union-Tribune*,

The original was unveiled on June 22, 1939, supported by leaf springs. It also was given a fig leaf. David toppled and broke into pieces during the 1971 Sylmar earthquake and had to be replaced, this time bolstered with a sheet of Teflon for support. The fig leaf was forgotten. But David came tumbling down again during the 1994 Northridge quake. The third David sits in a pedestal on wheels in a dish based on preservation strategy done by the Getty Museum. And there is no fig leaf.

Waugh too mentions earthquakes in his article. He explains that the buildings of Forest Lawn were designed to defy “the operations of time; they are in ‘Class A steel and concrete,’ proof against fire and earthquake” (*EAR*, 333), a description repeated in *The Loved One*. Additionally,

² Two of the wives of those honored were later interred in this space. (Information supplied by Forest Lawn via emails dated 20 and 21 November 2017.)

in the novel, as Dennis Barlow (the main character) is passing by, a sign writer is in the process of adding ““nuclear fission”” to replace ““high explosive”” on the list of disasters against which the buildings of Whispering Glades were protected (36).³ Given that there have been two major earthquakes in Glendale since Waugh’s visit and an electricity-generating fission reactor came online in California in 1985, this notice is not as hyperbolic as Waugh may have intended.

One structure that impressed Waugh is no longer there. This is “The Tower of Legends,” a water tower that stood at the highest point in the cemetery, “where at dawn on Easter Sunday a number of white doves are liberated in the presence of a huge concourse whose singing is broadcast ‘from coast to coast’” (*EAR*, 334). As Waugh goes on to explain, this structure was about to be replaced soon after his visit by another to house an enormous artwork, of which more below.

In the fictional description of Whispering Glades in his novel, Waugh is able to construct things the way he would prefer them to be, although some changes may have been required by his publishers to meet legal concerns. When Dennis first arrives at Whispering Glades, he encounters the large metal gates, but in the novel they are gilded. Just beyond the gates is the Dreamer’s statement (“The Dream”) incised on a marble wall. The real gate is wrought iron and the Builder’s statement (“The Builder’s Creed”) is in the interior of a courtyard next to the Mausoleum. In the novel Dennis encounters two churches. The University Church, where Sir Francis Hinsley’s funeral is held, is modeled on a fictitious Church of St. Peter-without-the-walls in Oxford. A recorded message assures Dennis that this is not a replica of the original but a “reconstruction, a building-again of what those old craftsmen sought to do with their rude implements of bygone ages.” It has a prominent square tower and sounds rather like Forest Lawn’s Church of the Recessional “among immature holm-oaks on the summit of a knoll” (*LO*, 69). There is some discussion of the glass walls inside this church in both the essay and the novel. The second church in the novel is the Wee Kirk o’ Auld Lang Syne: “a lowly building without belfry or ornament, designed to charm rather than to impress.” Adjacent to this church is a lovers’ seat: “a place where a bargain could be driven and a contract sealed. It consisted of a dais and double throne of rough-hewn granite. Between the two seats thus formed stood a slab

³ Page references to Waugh’s novel are from Little, Brown’s New York, 2012 hardback edition.

pierced by a heart-shaped aperture” (*Ibid*, 109-10). It is where Dennis takes Aimée to secure her formal agreement to marriage. Except for the heart-shaped aperture, this conforms to Forest Lawn’s Wee Kirk o’ the Heather and nearby lovers’ seat.

Much of Dennis’ time at Whispering Glades is spent in the administration buildings and the mortuary with its “Slumber Rooms.” The offices and reception area were in a mock-Tudor building that in England Dennis “would have taken for the country seat of an Edwardian financier. It was black and white, timbered and gabled, with twisting brick chimneys and wrought-iron wind-vanes.” The mortuary and Slumber Rooms were in a building with a Georgian décor (*Ibid*, 35-37). That is an apt description of the buildings one passes today between the gate and the Mausoleum.⁴

Waugh embellishes Whispering Glades with excesses beyond those actually present at Forest Lawn, the most prominent being the Lake Isle of Innisfree, an island set in a large lake, “full of lilies and water-fowl” (34), which one must access via a manned ferryboat. The boatman recommends the location to Dennis, who is looking for somewhere to compose poems, as the “poeticest place in the whole darn park” (35), and an expensive place in which to be buried. The Lake Isle is where Dennis meets Aimée by chance after their earlier interview, and where he later copies out his plagiarized poetry (*Ibid*, 38, 72 ff.). Alas, there is no such body of water or island at Forest Lawn. Nor is there a Poets’ Corner, where it is recommended that Francis Hinsley be buried.

Much of the novel’s early chapters is devoted to descriptions of the planning of Francis Hinsley’s funeral. Waugh himself interviewed Forest Lawn employees and studied its promotional materials to gain material for these passages. He studied embalming manuals and interviews with practitioners as the basis for his extensive technical narratives, and writes about

⁴ Dennis is, of course, employed at the pet cemetery known as The Happier Hunting Ground. Prof. Donald Greene (see Appendix) locates this along San Fernando Road “among the small businesses and industries... just before Los Angeles merges into Burbank” (“Waugh’s Los Angeles.”). This “siting” is based on Waugh’s description of Dennis’ route from Sir Francis Hinsley’s bungalow to his workplace, which would take him past the entrance to Forest Lawn/Whispering Glades, “towards Burbank, past luminous motels [...] almost to the extremity of the city” (*The Loved One*, 13).

the innovative cosmetic techniques used in embalming in the USA. Some of these materials remain in his book collection at the Harry Ransom Center in Texas.⁵

Waugh made his final comment on Forest Lawn before departing for England in a letter to his agent, A. D. Peters, dated 6 March 1947:

I go there two or three times a week, am on easy terms with the chief embalmer & next week am to lunch with DR HUBERT EATON [the founder] himself. It is an entirely unique place – the *only* thing in California that is not a copy of something else. It is wonderful literary raw material. Aldous [Huxley] flirted with it in *After Many a Summer* but only with the superficialities. I am at the heart of it. It will be a *very* good story. [...] Did you know that the cadaver was referred to as ‘the loved one’ at F.L. I have seen dozens of loved ones half painted before the bereaved family saw them. (*Letters*, 247).

When he had returned to England, Waugh wrote the article and novel based on these experiences. He addressed the subject again in 1963 when he reviewed Jessica Mitford’s book *The American Way of Death* published in that year. The book deals with the American funeral industry generally but contains a Chapter 10 devoted to Forest Lawn and entitled, with a nod to Waugh, “Shroudland Revisited.” Mitford opens this chapter with a reference to *The Loved One*. Waugh reviewed her book favorably in *The Sunday Times* (29 September 1963, 36). The review, entitled “Embellishing the Loved Ones,” contains this reference to Waugh’s earlier writings on the subject:

Some fifteen years ago I published a story based on a superficial acquaintance with one Californian cemetery. I had found myself for some weeks in the drab city of Los Angeles. That cemetery and its attendant artists were my solace. Since then many kind correspondents, known and unknown, have sent me bizarre items of news about the mortuary trade with the result that little of Miss Mitford’s matter comes as novelty to me [...]

⁵ E.g., Ray Slocum, *Embalming Treatments* (Boston: The Dodge Chemical Company, 1937), cited in R. M. Davis, *A Catalogue of the Evelyn Waugh Collection at the HRC*, University of Texas Austin, “Marginalia,” item 149, 335.

Two revised editions of *The American Way of Death* have been published, the first in 1978 and the second in 1998, shortly after Mitford's death. Most of what she describes of Forest Lawn is consistent with Waugh's observations, with the exception of the additions noted below. She was particularly taken with the articles for sale in the gift shop (something Waugh presumably would not have seen) and describes them in some detail (1963 edition, 152):⁶

Among the wares offered are salt and pepper shakers in the shape of the Forest Lawn statuary; the Builder's Creed printed on a piece of varnished paper and affixed to a rustic piece of wood; paper cutters, cups and saucers, platters decorated with views of the cemetery. [...] There is a large plastic walnut with a mailing label on which is printed 'Forest Lawn Memorial Park In a Nut Shell! Open me like a real nut ... squeeze my sides or open me with a knife.' Inside is a miniature booklet with colored views of Forest Lawn.'

Waugh's final involvement with Whispering Glades/Forest Lawn was related to the film adaptation of *The Loved One* directed by Tony Richardson. Interest in this project began shortly after the book's publication, involving over the years luminaries ranging from Laurence Olivier and Alec Guinness to Luis Buñuel, but nothing came of it until the filmmakers hired Richardson in the early 1960s to direct a script to be written by Christopher Isherwood, joined later by Terry Southern. Robert Murray Davis has written a detailed and entertaining history of the film in which Waugh was very much a bystander (*Mischief in the Sun: The Making and Unmaking of The Loved One*). According to Davis, Waugh learned of the plans to change his story through reports of an interview given by Richardson in 1964, shortly after Jessica Mitford's book was published. Davis cites a reference by Richardson to a "stream of hurt and angry cables" with which Waugh bombarded MGM. But no one was listening and Waugh later complained to Nancy Mitford in a letter shortly before his death that this was one case in which his agent A. D. Peters had let him down. Davis doubts that Waugh ever saw the film, released in 1965, but he may have found consolation in several reviews castigating the production for wholesale (and largely unsuccessful) changes to Waugh's story, such as the plans to launch the bodies buried at

⁶ The 1998 edition (retitled *The American Way of Death Revisited*) retains most of the original text relating to Forest Lawn in a renumbered Chapter 9. There is some updating of matters such as costs and expansion to other locations (e.g., 102-03, 105), but the text on this topic is mostly unchanged from that which Waugh reviewed.

Whispering Glades into space and develop the emptied property as a retirement home (Davis, 106-07, 126-27).

II. Forest Lawn Today

Based on my recent visit to Forest Lawn in Glendale, I can't say whether Jessica Mitford's plastic walnut is still on sale, but I was disappointed to find no souvenir T-shirts or baseball hats. I can say, however, that the grounds and buildings of Forest Lawn have been well cared for and would be recognized by Waugh were he to make a return visit. The structures he described have simply been preserved without fuss. The roadways are in excellent repair, well paved and immaculate. The grounds are well tended and accessible and the grave markers are free of overgrowing turf. There is no litter along the roadways or other public areas. The lawns are green despite the arid Southern California climate. Indeed, Dennis Barlow's description in *The Loved One* would be equally applicable today: "The graves were barely visible, marked only by little bronze plaques, many of them as green as the surrounding turf" (*Ibid*, 71).

Waugh describes at some length a "prodigious canvas of the Crucifixion" by Polish painter Jan Styka who is, incidentally, one of the six new burials in the Court of Honor added since Waugh's visit. Waugh correctly notes that the display of this painting, of which he was likely shown a copy, "would require a vast new building to house it," and indeed such a facility opened in 1951, replacing the Tower of Legends described in Waugh's article. It is a massive white stucco-clad structure that includes an adjacent museum with both permanent and visiting exhibits and the gift shop described by Jessica Mitford. These sit on top of the hill opposite the Church of the Recessional, separated from it by a large parking lot. Waugh foresaw that the gigantic structure needed to house *The Crucifixion* would be "a suitable addition to the wonders of Forest Lawn."⁷ He supposed it would be a "bishopless Cathedral," and indeed the entrance to the building is a replica of the facade on such a structure, but it is like a Hollywood movie set in

⁷ Waugh's description of this painting and its projected new building (as well as the Tower of Legends which it replaced) are missing from the *Life* magazine version of the article, as is a subsequent paragraph that summarizes some of the other attractions. The deletion of these paragraphs is mentioned but not explained in the collected essays. There are several other differences between the articles, although it is noted that the *Life* editors required changes to which Waugh reluctantly agreed (*EAR*, 332, n. 1). This large chunk of text (two full paragraphs) may simply have been dropped by *Life* for reasons of space or to make room for the many photographs accompanying Waugh's article.

that behind the Italianate entrance is a huge, architecturally featureless covered space, not unlike an airport terminal or big box store. Waugh was apparently unaware of plans for the display in the same building of *The Resurrection*, a massive painting by Robert Clark that was completed in 1965 (the building's official name is "Hall of the Crucifixion-Resurrection"). *The Resurrection* includes a depiction of Hubert Eaton standing amongst the faithful witnessing the event.

Another addition to Forest Lawn since Waugh's visit sits at the opposite end of the ridge from the Hall of the Crucifixion-Resurrection. Unlike the Hall to house the mega-paintings, Waugh was apparently unaware of plans for this new feature. This is the Court of Freedom. It has a US historical and patriotic motif and contains statues of George Washington and of a group of historical figures depicting "The Republic" as well as a massive mosaic of the signing of the Declaration of Independence. This is in contrast to the old-world themes that inspired earlier structures.

There is an additional mausoleum/columbarium, the Freedom Mausoleum, which opened in the 1950s. Due to its patriotic American theme, Waugh would probably not have liked it except for one thing. It contains the quite simple, austere gravesite of Walt Disney who Waugh thought was one of the two true artists that Hollywood produced (the other was Charlie Chaplin, whose body was interred in Switzerland).

One of the British scholars who attended the Huntington Library conference and also visited Forest Lawn offered this assessment of her visit and advice to future visitors:

I had quite an odd experience at Forest Lawn — so unlike a European graveyard. I think starting at the Mausoleum and then heading to the Wee Kirk o' the Heather would be the top picks for sightseers, but the area around the replica David and the 'Mystery of Life' tableau is also productively baffling.

From a Waugh perspective, I think it's more of a holistic thing-- while I would drive aimlessly around, a general wander would give you a sense of the place, its new-oldness and a peculiarly (to my mind) American gradation of privacy. It is at once more public and more private than a European cemetery. I get a sense of common ownership in a graveyard in the UK while in Forest Lawn you feel more like a tolerated visitor or, in the richest most secluded bits, a

trespasser. And while the background is in some sense artificial, the emotions of the people you meet there are real, which makes for a weird juxtaposition.” (Dr. Barbara Cooke, email dated 20 July 2017)

Since it was probably physically impossible to expand the original cemetery in Glendale due to encroaching development, Forest Lawn has grown by adding new facilities elsewhere, starting with the new cemetery in the Hollywood Hills, mentioned above, which was developed in the 1950s. It follows a similar pattern to Glendale but uses historical US buildings and art as its models rather than European. Several other cemeteries have been built in Southern California, extending as far away as Coachella and Indio, which are in the desert. This may explain to some extent why one of the characteristics of the original Forest Lawn (Glendale) described by Waugh has changed dramatically since his 1947 visit: its relative popularity as a tourist destination. In his essay, Waugh says that Forest Lawn attracts twice as many visitors as the Metropolitan Museum of Art in New York City. According to the Met, in its most recent fiscal year (2018), it attracted more than 7.35 million visitors to its three locations. Forest Lawn does not provide visitor numbers, explaining that it is impossible to do so accurately since there is no entrance fee. It seems extremely unlikely, however, that it has over 14 million annual visitors at its Glendale location. Even with seven Forest Lawns to choose from, all based on the same general idea, that total may not even be achieved over the entire system.

Another factor affecting visitor numbers is that the Los Angeles area today offers many more major tourist attractions than it did in 1947 when Forest Lawn (Glendale) would have been on most tourists' Top 10 lists. Disneyland, the various film studios (not open to the public in 1947), and several major art museums including the Getty, the Norton Simon, the Broad and the Los Angeles County now compete for tourist business. I can myself recall a 1954 visit to Los Angeles with my family when, due to time constraints, there was a debate about whether to visit Forest Lawn or Knott's Berry Farm (near Disneyland, which was then under construction). Knott's Berry Farm (a cowboy-themed amusement park) won out, but it was a close-run thing. That debate would not take place today. Forest Lawn is simply not in the same league as Disneyland as a tourist destination.

This decline in tourist popularity may be at least partly the result of a decision on the part of the owners of Forest Lawn to downplay the importance of tourism because it doesn't

contribute much to their business of selling gravesites. Nor do they provide information to visitors regarding the gravesites of entertainment celebrities, which further depresses casual tourism. On the other hand, they do not discourage casual visitors; all are welcome.

For whatever reason, a visit to Forest Lawn has become less of a major feature of the tourist's visit to Los Angeles today than it was in the 1940s. It is still mentioned in the *AAA TourBook Guide: Southern California* (Heathrow, FL: AAA Publishing, 2015, 169) but not as prominently as in the WPA Guide of the 1940s: *Los Angeles: American Guide Series* (New York: Hastings House, 1941, 209-12).⁸ Forest Lawn does not appear among the top tourist sites in such major contemporary guide books as *Lonely Planet*, *Fodor's*, or *Time Out*, nor in the lists of attractions recommended by such internet sources as *US News & World Report* (22 Best Things), *Trip Advisor* (15) and *Airbnb* (30). Perhaps the unkindest cut of all is that several of these sources commend to visitors the tacky Hollywood Forever Cemetery.

In her 2013 book *British Novelists in Hollywood, 1935-1965*, Lisa Colletta recognizes and explains why Forest Lawn no longer exerts the same impact on the imaginations of visitors (including writers) to Los Angeles as it did in the days of Waugh and Huxley. In a chapter entitled "Forest Lawn, Hollywood and the American Way of Dying," she states that seen from today's perspective,

[...] Forest Lawn looks 'positively stately,' to quote Don Bachardy. A visit there is quite pleasing, and a contemporary visitor fails to note all the gaucherie that so many of the British noted in the thirties and forties. The grounds are indeed beautiful, and the restriction allowing only for flowers and plants is welcome, an unexpected preference for the real over the artificial. Though the names of the various memorial sections [...] still raise a bit of a chuckle in their sentimental use of euphemism, there is none of the astonishment that so affected the early British writers [...]. The hourly unveilings, complete with voice over, musical score, and the swoosh of drawn curtains, of *The Last Supper* window and Jan Styka's

⁸ Mitford notes (1963 edition, 149) that she was among 1½ million annual visitors based on a then current guidebook. She retains the same number in the 1998 edition (101). A 2011 "unauthorized" guidebook puts the number of annual visitors at "more than a million," and states that before 1955, when Disneyland opened, Forest Lawn Glendale was the most popular tourist site in Southern California. Mark Masek, *Forest Lawn Memorial-Park: The Unauthorized Guidebook*.

enormous painting of *The Crucifixion* still occur. However, all this cannot compete with other ersatz environments in Los Angeles, such as Disneyland, Universal Studios and 'Citywalk,' and The Grove, built near the Farmer's Market, which was built in 1934 as a fake Midwestern farmscape, complete with a windmill for some reason. (99-100)

She goes on to conclude her discussion with a detailed description of the Hollywood Forever Cemetery, much more over-the-top than Forest Lawn, and wonders what Waugh and Huxley would have made of it (100-01).⁹

III. Today's Visitor

Some advice for Waugh readers planning to visit Forest Lawn Memorial Park. Make sure you follow directions to the park at 1712 S. Glendale Avenue (*not* Glendale Boulevard) in Glendale, CA 91205. The park in Hollywood Hills is not far away and the two are easily confused. Familiarize yourself with the opening hours that are posted on the internet. Access to the mega-paintings is limited to scheduled tours that have fixed departure times, but reservations are not required. The Court of Honor in the Mausoleum is open but access to the corridors between the interior burial chambers is not. Forest Lawn personnel will not provide information about the location of an actual grave or mausoleum but with respect to the graves of celebrities, much of that information is available online. Access to the interiors of the chapels is a mystery I never solved.

The main entrance to the cemetery is within walking distance of the public transit bus service, but walking is not recommended because the distances and changes in elevation within the cemetery itself are considerable, and will present a challenge to all but the keener sort of urban hiker, particularly on a hot day. If you do decide to walk it, bring plenty of water and do not come hungry because no refreshment stand was visible on my visit either inside the cemetery or within an easy walk of the gates. Nor are there any picnic tables.

⁹ Prof. Colletta's book provides an excellent comparison of the novels of Waugh and Huxley as they treat Forest Lawn, specifically, and the American view of death generally.

Appendix

Other Waugh Sites in Los Angeles: Donald Greene Updated

In 1982, in the *Evelyn Waugh Newsletter*, Donald Greene published an article entitled “Evelyn Waugh’s Hollywood” in which he identified several locations used or described by Evelyn Waugh in his novel *The Loved One* or otherwise associated with Waugh during his 1947 visit (*EWN*, 16.3, Winter 1982). This article was later included, together with a map, as an appendix to Paul Doyle’s 1988 *Reader’s Companion to the Novels and Short Stories of Evelyn Waugh*, and was revised to some degree in Greene’s later article, “Waugh in Los Angeles” (*EWNS*, 27.3, Winter 1993).

Donald Greene (1914-1997) was born and educated in Saskatchewan, Canada, served in the Canadian Army in WWII, and received his PhD from Columbia University. He was an expert in 18th-century English literature (in particular Samuel Johnson), and was for many years Professor of English at the University of Southern California. He also had a keen interest in the writings of Evelyn Waugh and contributed several other articles to the *EWN* over the years.

Readers wishing to visit sites in Southern California associated with Evelyn Waugh and his writings should first familiarize themselves with Prof. Greene’s articles. In one essay, he imagines the itinerary for an annual procession on 6 February (the day Evelyn Waugh arrived in Los Angeles in 1947) through the streets of Los Angeles (by car, not on foot—since this is Los Angeles, after all) to the many sites mentioned in Waugh’s writings (not coincidentally, a similar procession is held each year in Lichfield, England, commemorating the birthday of Samuel Johnson). Prof. Greene also proposed the formation of an Evelyn Waugh Society to sponsor the annual procession. Such a society was indeed formed ten years later, but that was after Prof. Greene’s death in 1997. Alas, his proposed procession never came about, but his writings are available on the internet to anyone with sufficient ambition to retrace his proposed itinerary. Having recently consulted them myself, it occurred to me that they could usefully be updated. The numbering of these updates refers to Prof. Greene’s 1982 article as reprinted in the *Reader’s Companion*.

1. Los Feliz

The Los Feliz district of Los Angeles described in this section is where Waugh located Sir Francis Hinsley's bungalow, the setting of much of the action at the beginning of *The Loved One*. While the neighborhood where Sir Francis lived has no particular name, the area where De Mille Drive is located (as described by Donald Greene) is called Laughlin Park and is the best-known part of the district. For some reason, Prof. Greene does not mention that Laughlin Park is and always has been since its foundation in the early 1900s a gated community, so that one may not casually proceed through its streets. It remains a desirable residence for Hollywood celebrities (the De Mille estate was recently reported to have been acquired by actress Angelina Jolie; the asking price was \$24.95 million). The Charlie Chaplin house next door has now been divided from the De Mille property and is again under separate ownership. The former W. C. Fields house across the street belongs (or did until recently) to comedienne Lily Tomlin.

The Hinsley bungalow was probably located in the adjacent neighborhood just to the east of Laughlin Park, bisected by the aptly named Ambrose Avenue (not mentioned, oddly, by Prof. Greene who thought the "clincher" for identifying this location was its position relative to Hollywood Boulevard). Waugh has Sir Ambrose Abercrombie describe his own and Sir Francis's association with the neighborhood at the beginning of the novel. After Sir Francis reminds him that they used to be near neighbors, Sir Ambrose's response encapsulates the movement of the film colony's upper class from the 1920s to the 1940s:

'[...] That takes one back a bit. It was before we went to Beverly Hills. Now, as of course you know, we're in Bel Air. But to tell the truth I'm getting a bit restless there. I've got a bit of land out on Pacific Palisades. Just waiting for building costs to drop. Where was it I used to live? Just across the street wasn't it?' [...]

Just across the street, twenty or more years ago, [...] this neglected district was the center of fashion [...].

It was quite dark now. The head-lamps of the [Sir Ambrose's] waiting car spread a brilliant fan of light behind the palm trees, swept across the front of the bungalow and receded towards Hollywood Boulevard. (*LO*, 5-6, 11)

The property in this area of Los Feliz is no longer characterized by the "peeling stucco and neglected landscaping" described by Prof. Greene in the 1980s (Doyle, 210). Nor are there

many bungalows of “extreme shabbiness” with “stained and blistered paint” that Waugh described in 1948 (*LO*, 3). It seems to have undergone a gentrification since those days, and for Los Angeles, it even possesses a certain degree of what might pass as charm.

8. MGM Studios: Culver City

This studio complex is still located at 10202 W. Washington Blvd, Culver City. It is where MGM’s studios and offices were located in 1947, but it no longer belongs to MGM (which moved out in 1986 and does not now possess any production facilities of its own). The studio property is smaller than it was in 1947, as much of it was sold off by Kirk Kerkorian when he was its owner (the 180 acres that belonged to MGM has been reduced to 45 acres today). On much of the property that was sold now sit retirement homes, according to Robert Murray Davis. What remains of the former MGM “Main Lot” now belongs to Sony Pictures (Davis, 129) and houses film production facilities for Columbia, Tri Star, and Screen Gems. There are four guided tours daily, each lasting two hours. Reservations are not required and at the time of writing the cost of a tour is \$45 (search the internet for *Sony Pictures Studio Tours* for the latest information). The studios still belonged to MGM in 1964 when it produced the film version of *The Loved One*, and some of the scenes (including exteriors) set in the Megalopolitan Pictures studio may well have been filmed here, perhaps making it possible to match film settings with existing buildings.

9. Site of Garden of Allah Hotel

Prof. Greene locates the Garden of Allah Hotel at 8150 Sunset Boulevard. It is where Leo, the friend of Francis Hinsley who “discovered” Juanita del Pablo, died with his bill unpaid. In the first U.S. edition the name was changed, on advice of counsel, to the Tents of Kedar Hotel (31). At the time Prof. Greene wrote, the old hotel (a converted residence) and its 25 villas had been torn down and replaced by the branch office of a bank. In 1982, this was occupied by the Great Western Savings and Loan Association, but that disappeared after the consolidation of S&Ls in the 1980s-90s, and the building is now a branch of Chase National. Whether the latter maintains the “somewhat dilapidated model of its raffish predecessor” described by Prof. Greene (*i.e.*, the hotel, not the bank) is not known (Doyle, 211), but if you seek it out and can’t find said model, look across the street to 8225 Sunset Blvd, where the Chateau Marmont is located. This is

a hotel with apartments and bungalows that has become somewhat famous in its own right for its associations with Hollywood. Most notoriously, it is where the actor John Belushi overdosed in Bungalow #3 in 1982. It also has literary associations, with its appearances in novels by James McElroy and Charles Bukowski. Perhaps not as raffish as the Garden of Allah Hotel in its day but close enough to be worth a look.

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REVIEWS

“City of Aquatint”?

Evelyn Waugh's Oxford, by Barbara Cooke, illustrated by Amy Dodd, Bodleian Library, 2018. 174 pp. £20, \$35.

Reviewed by Eliza Murphy

In the foreword to Barbara Cooke's *Evelyn Waugh's Oxford*, Alexander Waugh asserts that upon finishing the book one will be left with a “refreshed, if slightly altered view” of Waugh's effect on Oxford, and Oxford's effect on Waugh (ix). While I was initially slightly sceptical of this claim, given the publisher and target audience, Cooke's fine work assuages these concerns. Both scholarly and non-scholarly audiences will appreciate this book; it is equally at home on the office desk as the coffee table.

The preface states that the reader needs no prior knowledge of either Waugh or Oxford in order to read and appreciate the book. However, those wishing to extend their existing knowledge of Waugh will also be richly rewarded. Scholars will appreciate Cooke's meticulous referencing practice and extensive engagement with primary sources.

The book's structure is divided into two main sections: the first half examines Waugh's representation of Oxford in his works, and the second half considers a variety of locations within Oxford with which Waugh is associated. A timeline of Waugh's life and works precedes this, as well as a brief biography for uninitiated readers, which does well to build a clear and lively picture of Waugh in just a few pages.

Cooke writes with an engaging tone throughout, taking the reader beyond Waugh's famous characterisation in *Brideshead Revisited* of Oxford as a “city of aquatint.” This nostalgic view of Oxford, Cooke claims, “is only one shade in a complex textual palette that also features wit, absurdity and pert social commentary” (xii). This is the key message of the book: there is much more to Waugh's Oxford than is popularly imagined.

The first half of the book, “Evelyn Waugh's City,” is split into three chapters, reading Waugh's Oxford as a place of invention, memory, and imagination. “City of Invention” focuses

on Waugh both as a writer of university journalism, and as an artist, examining his early articles, illustrations, and woodcuts completed during his undergraduate years. As Cooke writes, Waugh supplied almost as many pieces of graphic art for Oxford student magazines as he did articles and regular columns, showing that his art deserves as much attention as his written output. Cooke convincingly illustrates how these pieces--inspired in their style by Edmund Dulac, Aubrey Beardsley, and Eric Gill--pre-empt many of the concerns that play out in his later writing. For instance, Cooke reads the frontispiece Waugh designed for the *Cherwell* as anticipating his early satires. While Waugh did take an “active social role” during his university days, the *Cherwell* image illustrates his early awareness of “the importance of critical distance” (44). The image, which depicts various Oxford archetypes as lifeless puppets, “is just as violent as Waugh’s first stories and warns that satire is a destructive as well as comedic force” (45). The book reproduces the frontispiece (as well as many more of Waugh’s artworks) in high quality, and the readings that Cooke supplies in this chapter are a valuable addition to understanding this period in Waugh’s life.

“City of Memory” examines *Brideshead Revisited* and *A Little Learning*, texts which present Oxford in its nostalgic, retrospective forms. Oxford’s “enduring power” (48) in these texts, Cooke argues, illustrates that Waugh’s experiences at the university transcend their relatively short “temporal” and “textual” duration (48). As the chapter’s title would suggest, the focus here is on memory, particularly “[t]he ways in which Waugh’s and his friends’ reminiscences are utilized, honoured and protected in these books” (48-49). *Brideshead Revisited* and *A Little Learning* are not wholly truthful accounts of Oxford in the 1920s, but rather depictions of what a young Waugh first thought Oxford would be like, and what an older Waugh remembered it as.

Conversely, “City of Imagination” focuses on the texts written during and immediately after Waugh’s Oxford years, the short story “The Balance,” and *Decline and Fall*, which both present Oxford in “quite a different palette” when compared to later works (63). The fragmented narrative of “The Balance” gestures towards the “desolation” of Waugh’s post-Oxford experience (64), while *Decline and Fall* challenges the view that Waugh was a snob through the Bollinger Club’s destruction of culture during their raucous dinners. In these texts, as well as *Brideshead Revisited* and *A Little Learning*, time behaves in “strange ways.” Oxford operates

independently from the rest of the world, “remaining distinct from and indifferent to it” (74). What unites all of Waugh’s work on Oxford, Cooke asserts, is that his view of the city and the university is “always necessarily distorted, and entirely self-sufficient” (75).

The latter half of the book turns to the specific places in Oxford to which Waugh has connections, moving through a series of short chapters that each focus on one location. Illustrations from Amy Dodd work well to give a visual sense of each destination along the way. This section, however, does lack some of the force that the first half of the book so readily supplies. For instance, three of the first four chapters all open much in the same manner, beginning with a reference to an event relevant to Waugh that ties him to a particular location: the group photograph of Hertford College in 1923, the first performance of the Oxford University Dramatic Society (OUDS), and the opening night of a play for which Waugh designed the programme. While this is an admittedly logical approach given the focus of the section, it does mean that the structure starts to feel slightly repetitive at times, especially given the brevity of each chapter. Moreover, the justification for including some of these locations in the book is slightly tenuous. For example, the link between Waugh and the New Theatre is somewhat shaky: Waugh’s father saw the first OUDS production there in the 1880s. While the content of the analysis here--the nature of the relationship between Waugh and his father, and their shared interest in theatre—and is still broadly interesting and very well researched, the New Theatre functions only as a brief gateway to this discussion, despite being the chapter’s focus.

The chapters that hold the most force are those that consider Waugh’s relationship to a place alongside its other literary connections. The chapter on the Oxford Canal is a particular highlight. Cooke draws an insightful parallel between the mythical figure of the Scholar Gypsy--an undergraduate weary of university life said to have run away with travellers to learn wisdom from them--and the character of Adam in “The Balance.” For both the Scholar Gypsy and Adam, who ponders the worthiness of his existence in a conversation with his reflection in the river, the waterways of Oxford offer a means of escape, whether it is “geographical” or “corporeal egress” (105). The chapter on Alice’s Shop is also strong, revealing Lewis Carroll’s influence on Waugh by focusing on the grocery store that Carroll reimagined as the “Old Sheep Shop” in *Through the Looking Glass*. By the 1920s, when Waugh was at Oxford, the association between the location and Carroll’s stories was already well established amongst the locals. Pointing to Waugh’s

fondness for Carroll's work, Cooke identifies a Carrollian influence in both in *Brideshead Revisited*'s fantastical characterisation of Oxford as a wonderland, and *Vile Bodies*'s pervading nonsensicality and chaos.

As a whole, the chapters in this section demonstrate that by understanding Waugh's connections to such locales, we can become better readers of Waugh himself and his work. For instance, the chapter on Hertford College (and its relative lack of history) leads to a perceptive discussion of how Waugh understood his own class identity: perhaps, Cooke suggests, Waugh's disdain for Hertford was because he had "too much in common" with the college "for it ever to be truly home" (80). As later chapters reveal, the young Waugh favoured other colleges instead: he saw New College as "synonymous" with Oxford (88), and in a way it was Balliol College rather than Hertford that "was Waugh's true alma mater" (96). Similarly, Oxford's pubs provide a space to consider Waugh's relationship to alcohol and how this plays out in *Brideshead Revisited*. Cooke reads Sebastian Flyte as being a composite of Alistair Graham, Olivia Plunkett Greene, and Waugh himself: all drank to excess, and all were converts to Catholicism (125). Two journeys of the Railway Club are the focus of the chapter on Oxford's railway station: the inaugural trip in 1923, and a reunion staged in 1963. The Railway Club thus opens up a way of approaching Waugh's perceptions of getting old, since the reunion showed Waugh's age, a stark contrast to the lively youth who took part in the first journey some forty years earlier.

Cooke is to be applauded for reaching both a scholarly and popular audience, and for the extensive research and engagement with primary sources that has gone into making the book such an enjoyable yet comprehensive read. *Evelyn Waugh's Oxford* is a welcome addition to negotiating how Waugh understood Oxford both during his formative undergraduate years and during the later years of his life and writing career.

The Forest for the Trees

The Complete Works of Evelyn Waugh: Essays, Articles, and Reviews, 1922-1934. Edited by Donat Gallagher, vol. 26, Oxford UP, 2018. 640 pp. \$135.

Reviewed by Robert Murray Davis

Like most people who attempt to do serious research on Evelyn Waugh, I come to any new work by Donat Gallaher with the realization that he knows a lot that I don't, and in my case that a good deal of what I do know has been learned from his work over at least five decades. Back in the seventies, when Don and I worked side by side on the materials at the HRC (then the Humanities Research Center, now the Harry Ransom Center), he proposed a division of labor in which he would concentrate on the non-fiction, leaving the fiction to me.

This did not have the far-reaching consequences of the division of the Americas, or what was then known about them at the end of the fifteenth century, or the Waugh brothers' agreement not to infringe on each other's material for travel books, but still, I thought that offer was incredibly generous of him. Looking back from Volume 26 of the *Complete Works of Evelyn Waugh: Essays, Articles, and Reviews 1922-1934*, I can begin to understand the wisdom of his proposal and to appreciate the full value of his contribution to Waugh studies.

On the purely practical level, this book allows scholars to recycle photocopies of material that publishers could not fit into Gallagher's earlier collections, *Evelyn Waugh: A Little Order* (1980) and *The Essays, Articles and Reviews of Evelyn Waugh* (1983). In broader terms, Gallagher seems to have tracked down and included not only fugitive work from some very dusty files but also work that never saw print Waugh's lifetime.

A good example is "To an Unknown Old Man," the script of a talk on the BBC that characterizes a youth who must at times "feel he is not wanted" and who suffers from "maladies of the mind and spirit" at least as deleterious as the physical effects of unemployment. The talk was broadcast in 1932 and clearly anticipates the plight of John Beaver in *A Handful of Dust* for whom "nobody had been able to find anything [...] to do." This instance is noteworthy because it is one of the few in which Gallagher does not point out correspondences with other work by Waugh which will provide scholars with topic sentences for future articles.

In immediate practical terms, Gallagher offers elaborate but consistently applied principles for organizing Waugh's material. His Introduction provides contexts for the material published in the twelve years covered in this volume but goes on to characterize the focus and style of Waugh's nonfiction writing between 1934 and his death in 1966. Within the chronological boundaries of the volume, Gallagher divides the material into four sections and provides an introduction for each. Within those sections, he gives source and sometimes the genesis of individual pieces and, when appropriate, connections with other work by Waugh. When there are variants, he notes them. When a reading makes no obvious sense, he provides a sensible alternative. Each selection is annotated meticulously, down to the name of the poison that a character drinks in the film version of *If Winter Comes*.

One experiences a guilty pleasure on the rare occasions--I found two--when Gallagher cannot trace an allusion, though one suspects that the allusion may be illusory.

A few minor points. First, the footnotes appear to contain a good deal of redundant material. This might be a valid criticism if those who use the book were to read it straight through, but since most people won't, those looking for particular material will be grateful for easy access to explanations about books and people mentioned.

Second, some of the footnote numbers seem oddly placed, so that the reader expects to be enlightened about a place, theme, or idea mentioned in adjoining material when in fact the note gives information about, for example, an author mentioned much earlier in the sentence. Something this odd and recurrent is very probably the result of decisions handed down from well up the editorial chain.

Finally, the price of this volume, \$135 and change, will put a large dent in an individual scholar's budget, and the *Complete Works* will strain the acquisitions budget of all but the wealthiest English departments, although the relatively slow pace of publication of individual volumes will spread out the pain somewhat. Of course, some volumes are more essential than others, and this volume and its three successors rank very high on the list.

So does Donat Gallagher. Editors may come and go. A number have. For example, I realized several years ago that I did not have the energy to see the *Brideshead* volume through the press and that it would be wise to enlist younger eyes and brain cells to complete the task.

But if anyone is essential to completing his or her editorial task, Gallagher is clearly the first name to come to mind.

I have heard rumors that the directors of Australian research organizations do not regard editing as being as serious as other kinds of scholarship. This is a classic case of being unable to see the forest for the trees. Note by note, Gallagher's task might seem routine and even mindless. But considered as a whole, his edition embodies, in both breadth and depth, the experience of well over half a long and productive lifetime.

NEWS

John H. Wilson Jr. Evelyn Waugh Undergraduate Essay Contest

Submissions are welcome for the John H. Wilson Jr. Evelyn Waugh Undergraduate Essay Contest. Essays (normally limited to 20 pages or 5000 words) are invited on any aspect of Waugh's life or work and will be judged by the *Evelyn Waugh Studies* editorial board. The winning essay will be published in the journal, and the author will receive a prize of \$500. Deadline: 31 December 2018. Email submissions to jpitcher@bennington.edu.

Waugh's Military Service

Dominic Green (see, most recently, <https://www.newcriterion.com/issues/2018/10/the-waugh-effort>) continues to be in touch with the editor to plan for the group trip to Crete, in 2019. Ten is enough to benefit from minimal economies of scale, and twenty is the maximum before things become unwieldy and impersonal. If there's a very strong response, it would be preferable to run successive groups of fifteen, rather than one group of thirty. The Society will contribute to defray the cost. If you are interested in reserving a place, please let Antony Vickery (admin@evelynwaughsociety.org) know so an estimate can be assembled.

The Liberty Hotel

Ian Gill was kind enough to inform the Editor that his story on Evelyn Waugh and Ethiopia's oldest hotel ran on August 10th in the *South China Morning Post's* magazine.

<https://www.scmp.com/magazines/post-magazine/travel/article/2159020/ethiopias-oldest-hotel-made-famous-evelyn-waugh>

Evelyn Waugh Society

The Waugh Society has 189 members. To join, please go to <http://evelynwaughsociety.org/>.

The Evelyn Waugh Discussion List has 79 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 an RSS feed: <http://evelynwaughsociety.org/feed>.

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

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

Submission Guidelines

Essays as well as notes and news about Waugh and his work may be submitted to *Evelyn Waugh Studies* by mail or email to (jpitcher@bennington.edu). Submissions should follow MLA style and be no more than 5000 words in length. Since most readers will be familiar with Waugh's work, authors should minimize unnecessary quotations and explanatory references. All submitted essays are first screened by the Editor and if deemed acceptable for publication are then sent to Associate Editors for further review. Authors should expect to be notified of the editor's final decision within twelve weeks of submission.

End of *Evelyn Waugh Studies*, Vol. 49, No. 2

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