

WOMEN IN THE NOVELS OF EVELYN WAUGH

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Presented in fulfilment of the  
DEGREE OF DOCTOR OF PHILOSOPHY

University of Edinburgh

1983



Appendix One

Notes: Chapters 1 - 10



## Chapter One: Women and Waugh

1. Alec Waugh, My Brother Evelyn and Other Profiles, (London, 1967), p.164. It is worth noting the influence of primogeniture in Waugh's work. For example, in Winner Takes All the elder son not only inherits the estate but takes his younger brother's fiancée as his wife. In Brideshead Revisited although the estate is finally left to Julia, Bridey as the eldest son with all the responsibilities leaves Sebastian no part to play, therefore helping him to become feckless and irresponsible. Waugh expected that his brother, Alec, would inherit his father's house. As it happened, on his mother's death, it was left to Evelyn.
2. Interview with Lady Diana Cooper, (16 November 1981); and interview with Lady Dorothy Lygon, (14 February 1983).
3. Evelyn Waugh, A Little Learning, (Chatham, Kent, England, 1964), p.29. Hereafter cited as A Little Learning.
4. Christopher Sykes isn't always exact in his details. He says, 'The diary contains one entry of great interest. Downside is but two miles or so from Chilcompton. He called on Lucy, "now old & a grandmother - sick and not much elated by my visit". This is the only mention of Lucy in the diaries'. Christopher Sykes, Evelyn Waugh: A Biography, (Harmondsworth, Middlesex, England, 1977), p.433. Hereafter cited as Sykes.  
 First, the quotation is incorrect. The entry reads 'Churchgoing. I called on my old nurse, Lucy Hodges, now old and a grandmother and rich and not much elated by my visit'. Evelyn Waugh, The Diaries of Evelyn Waugh, Editor, Michael Davie, (Harmondsworth, Middlesex, 1979), p.697. Hereafter cited as Diaries. Michael Davie and myself have looked at the relevant manuscript page of the diaries. (Please see Appendix Two.) In Evelyn Waugh's handwriting the 's' curls back and is separated from the other letters, but the 'r' is joined to the other letters. Also the 'r' in other words on the same page such as 'relevant', 'remarkable', 'returned' are all the same as the 'r' of what Sykes presumed to be an 's' in 'rich'. The 'ch' of 'rich' is also the same as the 'ch' in 'church' and 'much' on the same page.  
 Also, according to Waugh, Lucy settled in Chilcompton where her husband 'rose to be a prosperous builder and timber-merchant'. A Little Learning, p.31.  
 It seems a small point but Lucy Hodges had married well. As the word is 'rich' not 'sick', it appears that Waugh was being rather ironic. There are, in fact, two entries in the diaries; in the first he goes to tea with Lucy and notes that she has four fine sons (p.69). Reading the diaries carefully one can see that apart from keeping in touch with his own nanny, Waugh, while in Scotland with Alastair Graham, visited and had tea with Graham's old nurse (p.259). As Graham, more than Hugh Lygon, was the model for Sebastian Flyte, it is not surprising to find that Charles Ryder's first visit to Brideshead is to visit Sebastian's nanny.

5. A Little Learning, p.44.
6. Dudley Carew, A Fragment of Friendship, (Tiptree, Essex, England, 1974), p.67. The quotation is - 'In A Little Learning he gives the impression that he explored London solely in the company of Alec's first wife. This was not so'. Waugh did not consider Carew an intimate friend. In an interview he was asked if he had formed any lasting friendships at Lancing to which he replied, 'Acquaintances ... no one I see regularly nowadays'. John Freeman, interviewer, 'Face to Face', BBC TV, (26 June 1960). Hereafter cited as 'Face to Face'. Also Waugh revealed to Henry Yorke that 'Once when I wrote a book a young man called Carew whom I had always liked wrote to tell me how good he thought my book was and I was so disgusted by his letter that I could never speak to him again without acute embarrassment'. Evelyn Waugh, The Letters of Evelyn Waugh, Editor, Mark Amory, (London, 1980), p.36. Hereafter cited as Letters.
7. Carew, p.37.
8. Diaries, p.109.
9. Ibid., p.110.
10. Ibid., p.109.
11. Carew, p.44.
12. Richard Pares was featured in a short story by Evelyn Waugh, 'Portrait of Young Man with Career', The Isis, (30 May 1923), p.xxii. And Alastair Graham appears in A Little Learning under the pseudonym of 'Hamish Lennox'. Graham's mother, known as the 'Queen Mother' was the model for Lady Circumference in Decline and Fall.
13. Diaries, p.194.
14. Christophers Hollis, Oxford in the Twenties, (London, 1976), p.79.
15. Harold Acton, Memoirs of an Aesthete, (London, 1948), p.146.
16. A Little Learning, p.218.
17. Sykes, p.156.
18. Diaries, p.319. Also interesting is the fact that Alastair Graham joined the Roman Catholic Church in 1924. Diaries, p.178.
19. Auberon Waugh, "Brideshead: who really was who", Daily Mail, (13 October 1981), pp.20-21.
20. Sykes, p.349.

21. Ibid., p.435. Waugh's annoyance with Olivia can be seen in the diaries where he says 'Olivia could talk of nothing but black men'. Diaries, p.281.
22. Evelyn Waugh, 'Let Us Return to the Nineties' in A Little Order, Editor, Donat Gallagher, (London, 1978), p.20. Hereafter cited as A Little Order.
23. Sykes, p.128.
24. Charles E. Linck, Jr., 'Unpublished Letter from Terence Greenridge', The Development of Evelyn Waugh's Career: 1903-1939, (Unpublished doctoral dissertation, University of Kansas, 1962), p.155.
25. Diana Mosley, A Life of Contrasts, (London, 1977), p.78. Also Waugh refers to Henry Yorke as 'Bright Young Henry Yorke I hear is quite decrepit ...'. Letters, p.638.
26. Patrick Balfour(Lord Kinross), Society Racket, (London, 1933), p.172.
27. 'She was not shy and she had high spirits, but she was never a romper and therefore never attained much popularity with the very young'. Harold Acton, Nancy Mitford: A Memoir, (London, 1975), p.23. Also Lady Dorothy Lygon has said of Waugh that although he had a large circle of friends he was more of a recorder than a doer, certainly in Decline and Fall and Vile Bodies. Interview with Lady Dorothy Lygon.
28. A Little Learning, p.226 ... for a recollection of the Easter holidays of 1925 spent on Lundy Island with the Plunket-Greene family.
29. Ibid., p.230.
30. Sykes, p.113.
31. Ibid., p.118.
32. Anthony Powell, Messengers of Day, (London, 1978), p.64.
33. Ibid., p.66.
34. Acton, p.204.
35. Sykes, p.137. Alastair was obviously a good friend to them both for Waugh wrote to his father, 'Alastair has given us another £50 so we can struggle along for another week or two'. Letters, p.31.
36. Evelyn Waugh, Labels, (London, 1930), p.30.
37. Sykes, p.151.
38. A hotel where many other writers retired to work finding its atmosphere and its hostess, Mrs Cobb, welcoming.

39. Heygate. Lady Diana says that when Waugh told her about his first marriage and Heygate, she was highly amused. The reason for this was that her mother had belonged to a set of very grand and intellectual people who were known as 'The Souls'. This set apparently used certain words to describe certain things, and they would say 'Oh how Heygate' meaning something over-conventional, prim or dreary. Interview with Lady Diana. According to Anthony Powell it was Heygate's father who, because of his 'oppressive social correctness of demeanour and dress', had caused 'The Souls' to coin the verb 'to heygate' or 'do a heygate'. Powell, p.99.  
In a letter to Michael Davie in February 1975, Heygate wrote: 'One realises that one was the rather feeble villain (John Beaver) in A Handful of Dust'. Diaries, p.800.
40. Acton, pp.174-175.
41. Alec Waugh, p. 191.
42. Waugh moved fast and viciously. At that time it was still customary to allow wives, even if they were the guilty party, to divorce their husbands. Not so with Waugh. He very clearly saw She-Evelyn as the guilty party.
43. Alec Waugh, p. 191.
44. Id.
45. Observer Review, ( 25 March 1973), front page.
46. Sykes, p. 140.
47. Acton, p.27.
48. This sentence appears in American editions ranging from the 1930 Cape and Smith edition of Vile Bodies to the 1960 Dell Laurel edition of Vile Bodies and Black Mischief. It appears in the Chapman and Hall, 1930 edition, third impression and the Chapman and Hall Modern Library edition, 1935. In 1937 it was reset and reprinted and the sentence was deleted. It is not in the Uniform Edition of 1947 or any other English editions thereafter. It should also be noted that within the same section of Vile Bodies, Nina admits that 'perhaps love was a thing one could grow to be fond of after a time, like smoking a pipe'. In the diaries there is a comment after Waugh spent a weekend with Evelyn Gardner - 'Gave EG a pipe!' Diaries, p. 285.
49. Ibid., p.316.
50. Alec Waugh, p.194.
51. Evelyn Waugh, Vile Bodies, (London, 1965), p.7.
52. Letters, pp.38-41.
53. Diaries, p.306.

54. Christopher Sykes writes 'I saw no need to see Evelyn Gardner, whom I had met once, as I found all the relevant material concerning the divorce covered by the documents in the case. I was able to convey a message to that effect to Evelyn Gardner while writing the book'. Letter from Christopher Sykes to J. McDonnell, (4 August 1982). The Hon. Evelyn Nightingale (Gardner) confirms this, and also confirms that Michael Davie saw her while editing the diaries. Letter from the Hon. Evelyn Nightingale to J. McDonnell, (5 August, 1982).
55. Hollis, p.84.  
Lady Betjeman also says that when Waugh stayed with her, he 'always used to look in The Times obituary column to see if Evelyn Gardner had died'. Interview with Lady Betjeman, (16 September 1982).
56. Evelyn Waugh, 'People Who Want to Sue Me', A Little Order, p.14.
57. Evelyn Waugh, 'Preface' in Daphne Fielding, The Duchess of Jermyn Street, (London, 1964), p.5. Rosa Lewis was also the model for Eliza in Bernard Shaw's Pygmalion.
58. Diaries, p.790.
59. Letters, p.40.
60. Ibid., p.639.
61. Letter from Lady Diana Mosley to J. McDonnell, (8 November 1981).
62. Letters, p.638.
63. Alec Waugh, p.195.
64. Lady Dorothy Lygon, 'Madresfield and Brideshead' in Evelyn Waugh and His World, Editor, David Pryce-Jones, (London, 1973), p.53. Hereafter cited as Evelyn Waugh and His World.
65. Interview with Lady Dorothy Lygon.
66. Sykes, pp.182-183.
67. Alec Waugh, The Best Wine Last, (London, 1978), p.45.
68. Diaries, p.312 & p.316.
69. Letters, p.72.
70. Ibid., p.363. Also Lady Audrey Morris writes 'I have written a life of Lady Lavery. She certainly encouraged and was interested in young writers, among them Evelyn Waugh. I know that he dedicated one of his early novels to her ... I think they were just good friends and the association never went further than that. I was told that letters between them existed but I never ran them

to earth and have none in my book. About the swan you mention - It may well be the model for the ice swan in Brideshead Revisited'. Letter from Lady Audrey Morris to J. McDonnell, (12 October 1982). - Lady Morris's book is not yet published, (July 1983).

71. William Gerhardt, 'The Ordeal of Evelyn Waugh', Times Literary Supplement, (12 October 1967), p.961.
72. Letters, p.92.
73. Interview with Lady Betjeman.
74. Interview with Lady Diana.
75. Letters, p.81.
76. Jeffrey Heath, The Picturesque Prison: Evelyn Waugh and His Writing, (London, 1982), p.117.
77. Letter from Lady Betjeman to J. McDonnell, (26 September 1982).
78. Sykes, p.343.
79. Diaries, p.657.
80. Interview with Lady Betjeman.
81. Letters, p.578.
82. Letter from Christopher Sykes. Sykes also said 'I have known Teresa Jungman for many years, but did not see her while I was writing the biography'.
83. Letters, p.66.
84. The name 'Mr Wu' was used by Lady Diana Cooper for Evelyn Waugh and the alias can be found in her memoir, The Light of Common Day, (London, 1959), p.153. She says that it was Rudolph Kommer who first coined the name. Kommer was known as Katchen. Waugh and Kommer were rivals for her affection. It is interesting that in Scoop, Waugh calls his heroine Katchen (Katchen meaning 'cat' or 'kitten' in German) and Katchen has two men interested in her, William Boot and her German lover. Kommer was German. The name however was not new. In 1916, according to the diaries, Waugh had been called 'Wuffles' by a boy at school whom he had beaten up because the boy would not refrain from corrupting his name. Lady Diana met Waugh in 1932 but in 1927 the following was written in a gossip page:  
 "Pekingese," I was told today, "are apt to become violent when crossed in any way. Their tempers, from puppyhood onwards, can in no way be relied upon."  
 Whether this is or is not true, I cannot say, but I know one Pekingese who has for some years bitten

anyone and everyone with whom he comes into contact, including the mistress who cherishes him to her bosom.

He is appropriately named "Wu".

Eleanor Smith, the Weekly Dispatch, (13 March 1927), p.5. One suspects that the conversation was held with Phillis de Janzé who owned a white Pekingesese called Lulu which Waugh used later in A Handful of Dust to describe the character Djinn - 'quite colourless with pink nose and lips and pink circles of bald flesh round his eyes'. 'Lulu' was also a nickname for Arthur Waters-Welch and when Waugh was thrown out of the Cavendish by Rosa Lewis he was called 'Lulu Waters-Waugh'. The mistress of the time who suffered Waugh's rages was likely to have been Olivia Plunket-Greene; he did not meet Evelyn Gardner until May 1927.

Later in 1930 a conversation was recorded between Lady Lavery and Lord Berners who was accompanied by Evelyn Waugh - "How nice to see you," she said, "and Mr Wuff, too". Daily Express, (8 October 1930), p.19.

It would seem that 'Wu' most likely derived from 'Wuff' to describe Waugh's manner. His bark was as bad as his bite. 'Wuff' could also have become 'Wu' because of the George Formby song current in the twenties - 'Oh Mr Wu, what shall I do? I'm hanging out those Chinese Laundry blues'. Blues would have been appropriate to Waugh.

85. Lady Diana called Waugh her 'dear malignancy'. Philip Ziegler, Diana Cooper, (London, 1981), p.150.
86. Interview with Lady Diana.
87. Ibid.
88. Ziegler, p. 267.
89. Acton, p.82. Lady Dorothy Lygon says:  
'Waugh enjoyed the company of women enormously but the most important thing was that he shouldn't be bored by them; if he was he lost interest'. Interview.
90. Letters, p.92.
91. Ibid., p.93.
92. Ibid., p.104.
93. Interview with Lady Diana.
94. Interview with Lady Betjeman.
95. Letters, p.160.
96. Evelyn Waugh, 'Matter-of-Fact Mothers of the New Age', The Evening Standard, (8 April 1929), p.7.

97. Harriet Waugh, 'A Maureen Cleave Interview', The Evening Standard, (17 April 1969), p.11.
98. Frances Donaldson, Portrait of a Country Neighbour, (London, 1967), p.20.
99. Acton, p.23.
100. Op. cit., Auberon Waugh, note 19.
101. C.M. Bowra, Memories 1898-1939, (London, 1966), p.174.
102. Letter from Auberon Waugh to J. McDonnell, (8 December 1982).
103. Letter from Lady Betjeman to J. McDonnell, (27 January 1982).
104. Letters, p.207.
105. Ibid., p.218.
106. Interview with Lady Betjeman. London Life was a penny illustrated paper.
107. Ibid.
108. Diaries, p.660.
109. Letters, p.144.

#### Chapter Two: An Immaculate Ear for the Language of Women

1. James F. Carens, The Satiric Art of Evelyn Waugh, (Seattle and London, 1966), pp.5-10.
2. Evelyn Waugh, 'Ronald Firbank', A Little Order, pp.77-80.
3. Ibid., p.79.
4. Id.
5. Ibid., p.80.
6. Julian Jebb, 'The Art of Fiction XXX: Evelyn Waugh', Paris Review 8, (Summer-Fall, 1963), pp.77, 80.
7. Evelyn Waugh, 'Preface', Vile Bodies, (London, 1965), p.7.
8. Jebb, p.80.  
 Waugh also told Frances Donaldson that he admired P.G. Wodehouse because 'One has to regard a man as a Master who can produce on average three uniquely brilliant and extremely original similes to every page'. Frances Donaldson, Portrait of A Country Neighbour, (London, 1967), p.73.

9. Letters, p.36.
10. Richard Usborne, Wodehouse at Work to the End, (Harmondsworth, Middlesex, England, 1978), p.132.
11. The 'great booby' as Waugh called him may have had some influence. Oscar Wilde was renowned for telling stories, and one of his anecdotes was about his Aunt Jane who threw a party and where no one turned up. It is not unlike Waugh's short story, Belle Fleace Gave a Party, and Wilde's anecdote can be read in W. Graham Robertson, Time Was, (London, 1931), pp.133-134.
12. Jebb, p.80.  
Waugh said 'I think that Hemingway made real discoveries about the use of language in his first novel, The Sun Also Rises. I admired the way he made drunk people talk'.
13. J.B. Morton, Beachcomber: The Works of J.B. Morton, Editor, Richard Ingrams, (London, 1977), p.22.
14. Ibid., p.43.
15. Harvey Breit, The Writer Observed, (London, 1957), p.45. The exact quotation is: "'The best American writer, of course," Mr Waugh said, "is Erle Stanley Gardner ... Do I really wish to say that? By all means"'.  
In 1966, a memoir 'The Beauty of his Malice', Time Magazine, (22 March 1966), p.61 said that 'Waugh took savage pleasure in annoying Americans - "Erle Stanley Gardner," he announced sweetly to one visitor, "is the finest living American author"'. The point is however that Waugh was impressed by Gardner and was not being as ironic as people thought. He told Julian Jebb that he read 'Anthony Powell and Ronald Knox both for pleasure and moral edification' and that he read Erle Stanley Gardner. He said he was bored by Raymond Chandler and 'all those slugs of whisky' and that he didn't care for 'all the violence'. Asked whether there was not a lot of violence in Gardner, he replied, 'not of the extraneous lubricious sort you find in other American crime writers'. Jebb, p.81.

In the interview with Harvey Breit (p.45) he also revealed that what he would like to write was a detective story:

Not like Graham Greene, but rather like the story of the Agatha Christie or Erle Stanley Gardner sort, where the clues are given and an actual solution takes place. I admire very much books of pure action.

Finally Alfred Borrello has published some correspondence in The Evelyn Waugh Newsletter between himself and Erle Stanley Gardner, and between Erle Stanley Gardner and Evelyn Waugh. (Vol.4, No.3 Winter 1970), p.1.

From Gardner to Borrello:

July 29, 1968

When Mr Waugh was in this country he made a statement to the effect that I was America's best author, or something of that sort, and I don't think that the

critics were entirely certain whether he was referring sarcastically to the fact that I enjoyed the largest number of sales in the book field, or whether he really meant what he said.

I did a little investigating and came to the conclusion that he really meant what he said.

Later on we had some correspondence with an Evelyn Waugh at Combe Florey, Near (sic) Taunton, England.

I have no means of knowing whether this is the distinguished author or not. He complained about the use of the word davenport in my stories as being incorrect in the sense in which I used it. We did a little research and showed him that the word had two meanings, one in England and one in the United States.

That's the extent of my correspondence.

I am enclosing a copy of the Waugh letter.

I would be interested in knowing whether this is the author or some other person with the same name.

The letter from Waugh to Gardner:

21 July 1960

Dear Mr Gardner

May I, as one of the keenest admirers of your work, correct what I at first took for a slip but now realize must be genuine misconception?

You seem to think that a 'davenport' is one kind of sofa. It is, and can only be, a small writing desk.

Are you, perhaps, confusing it with a 'Chesterfield'?

Yours truly,  
Evelyn Waugh

Gardner also included a reply of his copy to the Waugh letter:

Dear Mr Waugh:

Your letter of July 21st sent to me care of my publishers, and answered on August 16th by them, has been forwarded to me.

Apparently the question of the davenport has been answered as well as it can be answered by the editor who wrote you, but if you are the Evelyn Waugh who wrote that wonderful expose of Hollywood (*The Loved One*), and apparently you are, I just want to tell you what an honor it is to hear from you and to think you are reading my books.

You have the greatest gift of satire I have ever encountered, and that means philosophical perspective and writing ability of a high order.

My salute to you, Sir.

After receiving this correspondence, Borrello wrote to Laura Waugh asking her if Evelyn Waugh was an admirer of Erle Stanley Gardner. Her reply was direct: Waugh had read everything that Gardner had written.

16. Published in Essays on Criticism, (Oxford, January 1982), pp.48-68.
17. Evelyn Waugh, A Tourist in Africa, (London, 1960), p.103.

18. Please see note 15.
19. Stephen Spender, 'The World of Evelyn Waugh' in The Creative Element. A Study of Vision, Despair and Orthodoxy Among Some Modern Writers, (London, 1953), p.159.
20. Ibid., p.160.
21. 'Face to Face'.
22. Frederick J. Stopp, Portrait of an Artist, (London, 1958), p.182.
23. W. Somerset Maugham, Cakes and Ale, (London, 1930), p.23.
24. Waugh, Preface, Vile Bodies.
25. Id.
26. Spender, pp.164-165.
27. Waugh, Preface, Vile Bodies.
28. Stopp, pp.198-200.
29. Bimetallism. Roger T. Burbridge of the Carnegie-Mellon University published an article in The Evelyn Waugh Newsletter, 'The Function of Gossip, Rumor and Public Opinion in Evelyn Waugh's A Handful of Dust'. (Volume 4, No.2, Autumn 1970). He says that Brenda took very little effort to cover up her affair with Beaver, 'not even taking the time to learn a few terms in economics (bimetallism has nothing to do with that subject) ...'. As the dictionary definition is 1. The use of two metals, esp. gold and silver, in fixed relative values as the standard of value and currency, and 2. the economic policies or doctrine supporting a bimettalic standard - his point is worthless. Collins Dictionary of the English Language, (London & Glasgow, 1969).
30. Donaldson, p.32.
31. Letters, p.196.
32. Ibid., p.328.

### Chapter Three: How Waugh Describes Women

1. Evelyn Waugh, "Tess - As a Modern Sees It", The Evening Standard, (17 January 1930), p.7.
2. In The Ordeal of Gilbert Pinfold, while Mr Pinfold (Waugh) is waiting for Margaret to arrive in his cabin, he wonders whether he will be able to sustain his interest in the forthcoming event,

but as he gazes at the bunk he imagines it 'filled with delicate, shrinking, yielding, yearning nudity, with a nymph by Boucher or Fragonard, and his mood changed again. Let her come'. p.116.

3. Evelyn Waugh wrote 'The beard was designed for Mrs Eden'. Letters, p.407. Clarissa Eden was fair, and another close female friend of Waugh's.
  4. See Robert Murray Davis, Evelyn Waugh, Writer, (Oklahoma, USA, 1981), p.164. 'Julia received most attention in the carbon typescript. For one thing, Waugh had to decide whether her hair was to be dark, as in the first half of the manuscript, or golden, as in the lushly romantic scenes aboard ship. He curbed his usual preference - at least in fiction - and chose dark'.
  5. Sykes, p.198.
  6. A Little Learning, p.10. Waugh's Scottish background can also be seen in the tartan references he uses in his work. Lady Circumference in Vile Bodies wears 'galoshes and a high fender of diamonds under a tartan umbrella'. Miss Sveningen in Scott King's Modern Europe wears a 'tartan fillet in her hair' with her chocolate brown evening dress. Kate Carmichael's curls in Officers and Gentlemen are also 'bound with tartan ribbon'. She is a Scottish nationalist. Margot Beste-Chetwynde in Decline and Fall sits at a table covered with 'Balmoral tartan'.
  7. A Little Learning, p.31.
  8. Evelyn Waugh, Robbery Under Law. The Mexican Object-Lesson, (London, 1939), p.17.
  9. Daphne Fielding, Emerald & Nancy, (London, 1968), p.17.
  10. Philip Ziegler, Diana Cooper, (London, 1981), p.24.
  11. A Little Learning, p.191.
  12. Ibid., p.194.
  13. Frederick J. Stopp points out that the allusion is to Hérédia's sonnet on Cleopatra, "whose eyes were 'toute une mer immense où fuyaient des galères'". Frederick J. Stopp, Evelyn Waugh, Portrait of an Artist, (London, 1958), p.177.
- It should also be noted that Waugh wrote of J.F. Roxburgh's influence at Lancing saying that "To hear him declaiming: 'Nox est perpetua, una, dormienda or Toute une mer immense où fuyaient des galères' ... not as my father read poetry with a subtle cadence, but like a great negro stamping out a tribal rhythm - was to set up reverberations in the adolescent head which a lifetime does not suffice to silence'. A Little Learning, p.158.
14. Victoria Ocampo of Virginia Woolf in Georgina Howell, In Vogue, (Harmondsworth, Middlesex, 1979), -p.61.

15. J.B. Priestley, English Journey, (London, 1933), p.139.
16. Dudley Carew, 'He-Evelyn and She-Evelyn', Evelyn Waugh and His World, p.40.
17. Sean O'Faolain, The Vanishing Hero, (London, 1956), p.58.
18. Edmund Wilson, 'Never Apologise, Never Explain' in Classics and Commercials, (London, 1951), p.146.
19. A Little Order, p.xiv.
20. This is likely to have been Teresa Jungman as Waugh is referring to 'twenty-five years ago or more'. The Ordeal of Gilbert Pinfold was published in 1957 so the experience concerned happened in 1932 or just before - the time of Teresa, the girl who would not marry him. Waugh also said that he used to frequent the house of a Hindoo lady in Regent's Park. This would have been earlier, during the time of Olivia, but interestingly he says 'Women committed fisticuffs in her house'. A Little Learning, p.212. Robert Murray-Davis has said that the 'bright cruel girls' were 'Mitfords undoubtedly' but this is unlikely as Nancy Mitford was not considered to be a bright young thing and her sister, Diana Mitford, was married at this time. Murray Davis, p.291. For more information on the Hindoo lady, please see note 37, Chapter Eight.

#### Chapter Four: Waugh and the Intelligence of Women

1. Sykes, p.286.
2. Evelyn Waugh, 'Up to London - 111', BBC Radio, (21 June 1938), Transcript. Waugh also said that the English debutante with her 'senseless prattle' was 'fit only for the schoolroom'. Evelyn Waugh, 'Why Glorify Youth?', A Little Order, p.25.
3. Waugh makes the following comments about undergraduettes in A Little Learning:

It was a male community. Undergraduettes lived in purdah. Except during Eights Week girls were very rarely to be seen in the men's colleges. The proctors retained, and in my day on one occasion at least asserted, their right to expel beyond the university limits, independent women who were thought to be a temptation (p.168).

Also while Classical Mods and Greats were 'still pre-eminent in esteem' followed by Modern History, Law and Theology, Waugh makes the point that 'English Literature was for women and foreigners' (p.173). Finally he tells the story of how Gerald Gardiner, who was the editor of Isis, was sent down by the proctors for publishing an article by an undergraduette 'criticising the restrictions imposed in the women's colleges' (p.185).

4. Waugh did not approve of such novels as Dusty Answer. He wrote 'The whole Glorious Youth Legend was invented by the elderly and middle-aged ... There was the Beauty of Youth Legend. This assured the success of such works as Dusty Answer and Young Woodley. Oh, lovely youths and maidens! Oh, bodies of classic grace and splendour! Rapturous calf love! Important doubts and disillusionments! Oh, grand apotheosis of pimply adolescence! The novels in their tens of thousands swirled and eddied like flood water through the circulating libraries: the curtains rose and fell to rapturous applause'. Evelyn Waugh, 'Why Glorify Youth?', A Little Order, p.23.
5. Ibid., p.109.
6. Harold Acton, Nancy Mitford, A Memoir, (London, 1975), p.23.
7. Stephen A. Jervis, 'Evelyn Waugh, Vile Bodies and the Younger Generation', South Atlantic Quarterly LXVI, (summer, 1967), p.446.
8. William Shakespeare, King Richard 11, Act 2, Sc.1.
9. There is an interesting link here with Beverley Nichols, Crazy Pavements, (London, 1925), p.91., where Lady Julia Cressey gives up osteopathy after one treatment as it is the 'old maid's romance' and is 'rather too tame'.
10. Letters, p.248.
11. In the second draft of the manuscript Waugh described Aimée's lips as giving promise of 'exquisite tactile communication'. See Robert Murray Davis, Evelyn Waugh, Writer, (Oklahoma, U.S.A., 1981), p.202. It is interesting that Waugh should change to the word 'converse' which in modern English means to engage in conversation, or more interestingly, to commune spiritually with someone; while in obsolete terms it means to have sexual intercourse. Aimée certainly engages in conversation, and later, she communes with higher spirits, but she never has sexual intercourse.
12. The song within The Princess is called Summer Night in the Oxford Book of English Verse.
13. Paul Doyle, 'That Poem in The Loved One', Evelyn Waugh Newsletter Vol.15, No.3. (Winter, 1981), p.7.  
Although Richard Middleton was a minor English poet, he was respected in his day. He wrote two volumes of poems and songs, and a number of stories, (his most famous being The Ghost Ship) fantasies, analogues and literary papers. He used to write book reviews for The Academy of which Lord Alfred Douglas was editor at the time; and one of his books had an introduction by Lord Alfred Douglas. He also wrote for Vanity Fair and other magazines.  
More interesting, perhaps, is that in 1921 a production of his play, The District Visitor was produced by Edmonia Nolley (almost as good a name as Sophie Dalmeyer Krump) at the Vagabond Theater in Baltimore. Also in 1922, Small Maynard (America) published Henry Savage's, Richard Middleton: The Man and His Work. Middleton was not unknown in America.

14. Ibid., Evelyn Waugh Newsletter, pp.7-8. Professor Donald Green, University of Southern California, wrote to Paul Doyle: 'I gritted my teeth and sat down with Stevenson's Home Book of Verse, intending to spend many painful hours over the hundreds of pages of sentimental tripe in his "Poems of Love" section. Heaven smiled on me, and I turned it up after leafing through about six pages'. Heaven would have smiled a little sooner if Professor Green had thought to look in The Oxford Book of Victorian Verse. There are a number of Oxford books of verse. As Barlow says himself in The Loved One - 'Aimée must draw from the bran-tub of anthologies' (p.84). The Middleton poem which is called Any Lover, Any Lass is No.743 in The Oxford Book of Victorian Verse, Editor, Sir Arthur Quiller-Couch, Clarendon Press, (Oxford, 1912). When Waugh was seventeen he made an approving mark against the poems of Richard Middleton in Dudley Carew's copy of The Oxford Book of Victorian Verse. Dudley Carew, A Fragment of Friendship, (London, 1974), p.19. Waugh changed the Middleton poem by deleting the first verse and starting with the second, by deleting the third verse and replacing it with the fourth, keeping the fifth verse as it was; and ending with the first two lines of the sixth verse, deleting the last ten lines of the poem. Please see Appendix Three for the two versions of the poem.

Apart from the fact that the poem is in The Oxford, surely the point is that not only can Aimée not recognise anything from The Oxford; she can't recognise anything from The Stevenson Book of Home Verse, an American publication which has been regularly reprinted; and one where Middleton comes under 'Love Poems' - something that should appeal to Aimée.

Mr Doyle also presumes that all the poems mentioned in The Loved One, apart from the Middleton one, come from The Oxford Book of English Verse. This is not so. Poe's To Helen, Keats's Ode to a Nightingale and Shakespeare's sonnet are in The Oxford. Tennyson's 'Now sleeps the crimson petal, now the white' is in The Oxford Book of English Verse as Summer Night whereas it is in The Oxford Book of Victorian Verse under its correct heading of Songs from 'The Princess' No.V. Tennyson's 'I wither slowly in thine arms/Here at the quiet limit of the world' - lines 6 & 7 of Tithonus are not in The Oxford but can be found in any Tennyson anthology; and 'On thy midnight pallet lying' - line 1, Section XI of A.E. Housman's A Shropshire Lad is not in The Oxford but can be found in any Housman anthology.

15. If Aimée is ignorant of Middleton so are Dr Kenworthy, of Whispering Glades, and the American public of Robert Burns. The inscription on the lover's seat says that the couples who 'join their lips through the Heart of the Bruce shall have many a canty day with ane anither and maun totter down hand in hand like the immortal Anderson couple'. The words of the prescribed oath that the couples take is:

Till a' the seas gang dry my dear  
And the rocks melt wi' the sun;  
I will luve thee still my dear,  
While the sands o' life shall run.

The two thoughts come from two different poems. The inscription is based on Burns's John Anderson My Jo, and the oath is from

Burns's A red, red rose. Dennis also tells Aimée that the ending of the poem, of the vow, is:

Now we maun totter down, John,  
And hand in hand we'll go,  
And sleep thegither at the foot,  
John Anderson, my jo.

which is the end of John Anderson My Jo, not the end of A red, red rose. Dennis however does this for a reason; by using the end of the Anderson poem with the Rose one he tries to tell Aimée that it is correct to sleep together. Aimée's reaction though is to ask why all the poetry that he knows is 'so coarse', particularly as he is talking of becoming a minister. Dennis says that 'everything is ethical to engaged couples'; but that doesn't make any difference to Aimée who is determined to wait until marriage. Dennis realises of course that Aimée will not know the poem, and consequently will not recognise that it is about two old people who have had their day, rather than about two young people courting.

- 16. Mark Amory gives a footnote in the Letters, p.331, note 9, which explains that Waugh was 'consistently absent at the birth of his children'. Waugh did not get on with his brother-in-law, Auberon Herbert, which was obviously one of the reasons, because Laura, apart from her first child, always had her babies at Pixton, the Herbert home. This was understandable in the war years but seems strange for the birth of the last two children. Why, one wonders, didn't Laura stay at Piers Court?  
 Waugh's Letters and Diaries record the following references to the birth of his children. Maria Teresa Waugh was born in March 1938, and as there was no diary for that year the birth is not recorded; but in the Letters Waugh writes to A.D. Peters on 10 March 1938 to say 'Laura's baby was born yesterday morning'. It would appear that he was at Piers Court at the time (Letters, p.116). In October 1939 Waugh writes that the doctor had visited and thought that Laura would probably give birth in November - 'Accordingly I decided to leave for Chagford in the hope of getting my novel finished, or nearly finished by the time I could take Laura from Pixton' (Diaries, p.447). Waugh was at Pixton for the birth of Auberon but stayed at a boarding house in the village, probably because he didn't get on with his in-laws. In November 1940, a child, Mary, was born but died twenty four hours afterwards, shortly after his arrival. Waugh records - 'Poor little girl she was not wanted' (Diaries, p.489). Waugh had written in April 1940 to Laura sympathising with her about her pregnancy: 'It is sad news for you that you are having another baby'. He went on to try and explain that he found some consolation in the fact that new life was being given, while he, most likely, would have to take life during the war. He also expressed the thought that Laura's children would be a comfort to her if he died. (Letters, p.139)  
 Of Margaret, his favourite daughter's birth, he records in 1942: 'My daughter Margaret was born about 11th or 12th of June. I arrived on Saturday morning at Pixton and found Laura very well and the asparagus in season' (Diaries, p.522). In May 1944, Friday 12, he was given six weeks leave, but although Laura was about to give birth he returned to Chagford to write (Diaries, p.565).

He was informed on Saturday 13, by a telephone message, that 'Laura has had a daughter and is well' (Diaries, p.566). On May 23 he went to Pixton and found 'Laura in excellent health and her baby also' (Diaries, p.566). By June 3, he records that he has started work in Chagford again, 'retarded two weeks by my visits to Pixton and London' (Diaries, p.567). On 15 June 1946 he goes to Madrid, returning on July 2, to find a telegram awaiting him in London - 'Laura delivered of a son' (Diaries, p.655). That was the Tuesday; he visits Pixton on the Saturday. (The son was James.) Septimus Waugh's birth is not recorded in the diaries as Waugh did not keep one between 28 October 1948 and 28 September 1952. However in the Letters it appears that he wrote to Laura from White's on 4 July 1950 that he is very sorry to learn that she is still bearing her 'great burden'. He continues: 'Your condition was surprisingly announced to the peoples of Amsterdam by my chairman who said: "Mr Waugh's great enthusiasm for the Holland Festival is exemplified by the fact that he has left his wife's side while she is bearing him a seventh child"'. On 8 July he wrote: 'I look eagerly in the columns of The Times but every day am disappointed. I am so very sorry for you in this tedious wait, but rejoice you are with your family & with a puppy to keep you amused, and all the coming and going of Pixton to distract you.' He then goes on to talk about the Court Ball being 'wholly delightful' ... and ends with: 'I will come to Pixton soon. I am longing to see you.' Mark Amory's footnote includes Laura's reply to this letter:

I have been thinking deeply about whether it would be a good thing for you to come and visit me again and though I long for it I don't think it would be if Auberon is going to be here - I don't know yet that he is but it seems to be probable.

I think the mixture of all the children and him would be intolerable to you and even though I know you would be polite to him I know I should be in a fever and miserable, feeling things were not right.

Obviously the tension Waugh would create by being there was not worth it, even to the loving Laura; and one suspects that she needed the comfort of her family at Pixton during her confinements, knowing that her husband was likely to be absent.

17. Interview with Lady Betjeman, (16 September 1982).
18. Evelyn Waugh, 'These Names Make News', Daily Express, (26 May 1950), p.3.
19. Diaries, p.748.
20. Letters, p.526.
21. Evelyn Waugh, Wine in Peace and War, (London, 1947), p.67.

## Chapter Five: Heroines in Control

1. Frederick J. Stopp, Portrait of an Artist. (London, 1958), p.32.
2. Id.
3. Evelyn Waugh, 'Fan-Fare', A Little Order, p.32.
4. Sean O'Faolain, The Vanishing Hero, (London, 1956), p.65.
5. Ibid., p.61.
6. Harvey Breit, The Writer Observed, (London, 1957), p.148.
7. Id.
8. Evelyn Waugh, 'Youth at the Helm and Pleasure at the Prow', A Little Order, p.105.

## Chapter Six: The Nanny - Servant or Mother?

1. Evelyn Waugh, 'Matter-of-Fact Mothers of the New Age', Evening Standard, ( 8 April 1929), p.7. It should be noted that for any reader interested in a comprehensive study of the nanny figure in history and literature, Jonathan Gathorne-Hardy's book, The Rise and Fall of the British Nanny, (London, 1972) gives some interesting insights.
2. Evelyn Gardner, 'The Modern Mother, A Young Wife's Challenging Plea', Evening Standard, ( 9 January 1930), p.7. Evelyn Gardner's experience of being shut in a cupboard reminds one of P.G. Wodehouse's Portrait of a Disciplinarian where Frederick Mulliner visits his old nurse, Nurse Wilks, whom he has disliked since he was a child, and who shut him up in a cupboard for stealing jam. On going to tea with her, he finds that the 'great disciplinarian' has not changed for on quarrelling with Jane Oliphant (who broke off her engagement to him) he is ordered to 'Make it up at once. Master Frederick, give Miss Jane a nice kiss'. His refusal to do so results in Nurse Wilks ordering him into the cupboard. He is later joined by Jane who is being punished for daring to smoke. Nurse Wilks, however, does them a good turn for they patch up their grievances and become engaged again. 'Portrait of a Disciplinarian' can be read in Meet Mr Mulliner, (London, 1927), pp. 201-233.
3. A Little Learning, p.30.
4. Nancy Mitford, 'The English Aristocracy', Noblesse Oblige, Editor, Nancy Mitford, ( Harmondsworth, Middlesex, England, 1959), p.45.

5. Waugh probably never saw the family as a unit for although his parents were, it seems, happy together, they did not take holidays together with the children. Waugh writes 'Once only, in my very early childhood, did the four of us attempt a family holiday at the seaside ... The experience was a disaster, I learned later. I was happy enough, but my father detested it and there was no repetition. After that my mother and father went abroad together in June. Once at least every summer, perhaps more often, she took me to the seaside for two or three days of unclouded delight ... I never on these expeditions made the acquaintance, or desired it, of other children'. A Little Learning, p.55.
6. Waugh's nanny, Lucy, did not appear to have any interest in horse-racing but Waugh, at the age of seven, wrote a short story called 'The Curse of the Horse Race' in Little Innocents Childhood Reminiscences, (London, 1932), pp.93-96. The moral of the tale was not to bet; and Waugh said that 'No doubt the moral was derived from Lucy'. A Little Learning, p.62.
7. Sykes, p.27.
8. Evelyn Waugh, 'An Open Letter', Noblesse Oblige, p.68.
9. Robert Murray Davis notes that Waugh changed the text - 'Nanny Hawkins does not presume to judge the actions of the Flyte family, but the proof's version of her reaction to the news of Julia's coming divorce and marriage to Ryder - "Yes, dear, that'll be a nice change" - is flippant and seems to condone adultery, and Nanny is nothing if not pious. The tone and implication are adjusted by the novel's "Well my dear, I hope it's all for the best"'. Robert Murray Davis, Evelyn Waugh, Writer, (Norman, Oklahoma, U.S.A.), p.172.
10. Interestingly, Waugh spent most of his early childhood at home in the day-nursery which was covered with a pictorial wallpaper representing figures in medieval costume. His mother had a small sitting room where he 'sometimes sat with her'. And although he lunched in the dining room with his mother, he had all his other meals upstairs in the nursery so that he was not in his father's way. A Little Learning, p.43.
11. The 'Welcome' banner was something that obviously rankled Waugh. Alec Waugh recalls that "When I returned for the school holidays, my father used to paste over the face of the grandfather clock in the hall, 'Welcome home to the heir of Underhill'. Evelyn's comment on this was - he was then only six - 'When Alec has Underhill and all that's in it, what will be left for me?' My father never put the notice up again". Alec Waugh, My Brother Evelyn and Other Profiles, (London, 1967), p.164. In fact, 'Underhill' was in the end left to Evelyn Waugh by his mother. In Vile Bodies, Florin talks about the 'Welcome Home' banner that he is going to put out for Nina:

'The Colonel's mother made it,' he explained, 'when he first went away to school, and it was always hung out in the hall whenever he and Master Eric came back for the holidays. It used to be the first thing he'd look for when he came into the house - even when he was a grown man home on leave. "Where's my banner"? he'd say.

p.201

12. C.M. Bowra, Memories 1898-1939, (London, 1966), p.175.
13. D.S. Savage, 'The Innocence of Evelyn Waugh' in Focus Four. The Novelist As Thinker, Editor, B. Rajan, (London, 1948), p.35.
14. Sebastian Flyte was not the only young man to have a teddy bear. In real life, John Betjeman had a toy bear called 'Archibald'; Keith Douglas had a giant teddy bear as his constant companion at Oxford; and Beverley Nichols, being different, had a toy rabbit called 'Cuthbert'.
15. A Little Learning, p.60. Waugh wrote 'I was equally and uncritically entranced by the pages of Chums ...'. He also recalls in this part of his autobiography all his childhood hobbies - and they all correspond to those of his heroes.
16. James F. Carens, The Satiric Art of Evelyn Waugh. (Seattle and London, 1966), p.40.

#### Chapter Seven: Jungle Rhythms. The Female as Victim

1. The name 'Runcible' is interesting for the word 'runcible' was coined by Edward Lear in his Nonsense Songs, (1871).

His body is perfectly spherical,  
He weareth a runcible hat.

The Courtship of the Yonghy-Bonghy-Bo.

They dined on mince, and slices of quince,  
Which they ate with a runcible spoon;

The Owl and the Pussy-Cat

He has gone to fish, for his Aunt Jobiska's  
Runcible Cat with crimson whiskers!

The Pobble Who Has No Toes

A runcible spoon is 'a forklike utensil with two broad prongs and one sharp curved prong'. Collins Dictionary of the English Language, (London and Glasgow, 1979).

Agatha was likely to have been given the name 'Runcible' because Waugh's friend at Oxford, Richard Pares, wrote an essay "A Disquisition on the word 'Runcible' in Edward Lear" under the name of A. Snell for the Cherwell, (2 February 1924), pp.44,46. Charles E. Linck Jr., and Robert Murray Davis have also noted this and have pointed out that the word 'runcible' was 'arbitrarily glossed as "about to crash" or "liable to crash"'. 'The Bright Young People in Vile Bodies' Papers on Language and Literature V, (Winter, 1969), pp.80-90.

2. Evelyn Waugh, 'People Who Want to Sue Me', A Little Order, p.14. Agatha Runcible was thought to be based upon a combination of Elizabeth Ponsonby Pelly and Babe Plunket-Greene Bosdari. 'John Grosvenor' wrote in the Sunday Dispatch, (16 March, 1930), p.4. that:

You may have read Mr Evelyn Waugh's book, Vile Bodies. In it there is a character, Miss Agatha Runcible, who is a bright young thing par excellence, and who is very amusing to read about. She is a composite character of two existing young ladies. Both of whom I mention here.

Both Elizabeth Ponsonby Pelly and Babe Plunket-Greene Bosdari were mentioned in Grosvenor's column. Also, previously, Viola Tree's column in the Sunday Dispatch, (13 October, 1929), p.4. stated that:

There was, there used to be, a band, so annoyingly it said, called the "Bright Young People." They hated the expression, which was in any case too indiscriminate to be flattering.

But once, when bright young people were bright young people, it meant these four: Miss Elizabeth Ponsonby, Mrs Babe Plunket-Greene, Mr Brian Howard, Mr Eddie Gathorne Hardy.

3. Stephen Marcus, 'Waugh and Entertainment', Partisan Review, Vol. XXIII, (Summer, 1956), p.349.
4. Sean O'Faolain, 'Huxley and Waugh', The Vanishing Hero, (London, 1956), p.53.
5. Rose Macaul<sup>a</sup>ay, 'Evelyn Waugh', Horizon, (14 December, 1946), p.364.
6. Alec Waugh, My Brother Evelyn and Other Profiles, (London, 1967), p.191.
7. Ibid., p.192. Alec Waugh writes:
- I have no doubt that the break-up of his marriage hastened his conversion to the Roman Catholic faith. Recently I wrote and asked Christopher Hollis whether Evelyn had ever discussed the matter with him previously. Hollis replied that he had not; and that when Vile Bodies was published in 1930, he made, in a letter of congratulation, a light-hearted reference to Father Rothschild. To his surprise Evelyn told him that he was taking a course of instruction. Evelyn was received into the church that summer.
8. A Little Order, p.12.
9. Id.
10. It should be noted that in his diaries Waugh wrote of Ann Fleming - 'She gave me some particulars about abortion in wartime for my next volume'. Diaries, p.736.

11. Jeffrey Heath feels that the 'Wanda' probably owe their name to Wanda Baillie-Hamilton who inspired the character of Sonia Trumpington, and according to Randolph Churchill threw a bun at the Mayor in her husband's constituency after which her husband had to abandon politics. Jeffrey Heath, The Picturesque Prison, Evelyn Waugh and His Writing, (London, 1982), p.297, note 9.
12. Waugh's trip to Abyssinia in 1930 to cover the coronation of Haile Selassie was thought to be the basis for Black Mischief and the character of Seth but in the preface to the 1962 edition, Waugh wrote:

The scene of the novel was a fanciful confusion of many territories. It was natural for people to suppose that it derived from Abyssinia, at that time the sole independent native monarchy. There are certain resemblances between Debra Dowa and the Addis Ababa of 1930. There was never the smallest resemblance between Seth and the Emperor Haile Selassie.

Please see also the second paragraph of note 13 below.

13. The allusions to poisoning start on page 147 when Mr Youkoumian tells Basil, when he says that 'loyalty to the throne is one of the hardest parts of our job', that 'I seen gentlemen poisoned dead for less'. On page 151 Prudence tells Basil - 'I believe that odious Emperor is slowly poisoning you'. On page 152 it is Basil who tells Mr Jagger that 'that is a very rash thing to say. Men have been poisoned for less'; and finally on page 224 we learn that Seth 'took poison'. There is a similarity here with J.R. Ackerly's Hindoo Holiday, also published in 1932, where the Maharajah of Chhatarpur (renamed Chhokrapur in Ackerly's book) tells Ackerly that his grandfather was poisoned by his great-grandmother and that 'a king could never trust his relatives'. (p.22) He also tells Ackerly that he should keep a small dog so that he can throw it some of his food before he eats it, to which Ackerly asks in astonishment 'Do you mean in case it's poisoned?' ... 'Of course'. (p.56) Waugh said of Ackerly's book that it was 'radiantly delightful'. 'An Indian Comedy', The Spectator, 148, (16 April, 1932), p.562.

Waugh did not publish Black Mischief until October 1932, and one wonders if Ackerly's Maharajah had any bearing on the characterisation of Seth for their tones of voice would appear to be rather similar:

'I have seen the great tattoo of Aldershot, the Paris Exhibition, the Oxford Union. I have read modern books - Shaw, Arlen, Priestley. What do the gossips in the bazaars know of all this? The whole might of Evolution rides behind him; at my stirrups run woman's suffrage, vaccination and vivisection. I am the New Age. I am the Future.'

Seth, Black Mischief, p.17.

How old was I? So old? He had been under the impression that I was only twenty-two. Did I come from London? Of whom did my family consist? Could

I speak Latin and Greek? Did I know Rider Haggard? Had I read his books? Was I religious? Did I believe that the tragedy of Jesus Christ was the greatest tragedy that had ever happened? Was I a pragmatist? Had I read Hall Caine? Had I read Darwin, Huxley, and Marie Corelli? ...

Even if there was no connection with Ackerly's Maharajah, Waugh would have been aware of various Maharajahs who lived in London in the twenties. The Maharajah of Patiala who was reputed to spend £32,000 a year on underwear was most likely the model for the Maharajah of Pukkapore in Vile Bodies for whom Miss Mouse becomes a 'royal concubine'.

14. General Connolly's name was based on that of Cyril Connolly. Sykes writes: "His wife told me about General Connolly and 'Black Bitch'. They both thought that the general was a great stroke. 'We don't mind,' laughed Cyril. Much later he expressed some offence about the book. Jean Connolly was dark, and by an inimical blond-preferrer could conceivably be hideously described as 'Black Bitch'. Doubtless, some affectionate friends pointed all this out. But the fact remains that Cyril Connolly took no offence at the time, only much later, and that any identification between him and the general is meaningless. Sykes, p.173.
15. Dame Mildred Porch and Miss Sarah Tin were based on the two ladies whom Waugh met in Addis Ababa - 'two formidable ladies in knitted suits and topees; though unrelated by blood, long companionship had made them almost indistinguishable, square-jawed, tight-lipped, with hard, discontented eyes. For them the whole coronation was a profound disappointment. What did it matter that they were witnesses of a unique stage of the interpenetration of two cultures? They were out for Vice. They were collecting material, in fact, for a little book on the subject, an African Mother India, and every minute devoted to Coptic ritual or displays of horsemanship was a minute wasted. Prostitution and drug traffic comprised their modest interests, and they were too dense to find evidence of either'. Evelyn Waugh, Remote People, (London, 1931), p.44.
16. Although Wanda Baillie-Hamilton inspired the character of Sonia Trumpington it should be noted that in 1930 Waugh recorded going to tea with Olivia - 'The house very much disorganized by her bitch's parturition'. Diaries, p.311.
17. A.E. Dyson, 'Evelyn Waugh and the Mysteriously Disappearing Hero', Critical Quarterly 2, (1960), p.75.
18. Mr Todd was based on Mr Christie whom Waugh met on his travels to Boa Vista. Diaries, p.366.
19. Evelyn Waugh, 'Fan-Fare', A Little Order, pp.33-34.
20. Waugh recorded in his diary in 1933 on the same journey to Boa Vista that he met a 'Pretty Indian girl named Rosa'. Diaries, p.365.

21. Martin Green, Children of the Sun, (London, 1977), p.331.
22. Diaries, p.46.
23. Ibid., p.66.
24. Ibid., p.199.
25. Ibid., p.264.
26. Ibid., p.281.
27. Ibid., p.282.
28. Ibid., p.286.
29. In Brideshead Revisited, Anthony Blanche wants to talk to Charles Ryder when they meet at a party that is being given for the 'Black Birds' ... 'Let me talk to you, Charles!'. To talk they take a bottle and their glasses and find 'a corner in another room' where they can hear themselves speak (p.195).
30. Margaret could have well been based on Waugh's own daughter, Margaret, for whom he had intense feeling. In 1952 he wrote to Ann Fleming that 'My sexual passion for my ten year old daughter is obsessive. I wonder if you'll come to feel like this about your son. I can't keep my hands off her'. Letters, p.380. Again to Ann Fleming in 1953 he wrote - 'My nose is very out of joint with little Margaret. She shows a marked preference for the company of her brothers, sisters & cousins. So I have sent her to Pixton and am alone & loveless & cheerless here. Letters, p.408. In 1954 he wrote to Nancy Mitford - 'My unhealthy affection for my second daughter has waned'. Letters, p.423. When Margaret became engaged Waugh wrote to Lady Diana Cooper that the news was 'a bitter pill and ungilded. I would forbid the marriage if I had any other cause than jealousy and snobbery. As it is, I pretend to be complaisant. Little Meg is ripe for the kind of love I can't give her'. Letters, p.593. Lady Diana says 'I used to know the child - the girl he absolutely worshipped - Margaret - and when Margaret got engaged I was terrified of how he'd bear it. He used to bring her down when I lived in France. She was ten or twelve, and he was exactly like a nanny - 'What have you done with your gloves, darling? Where did you leave them?' He adored this girl. However, thank God, she married a Catholic. He took it very well, indeed, very well'. Interview with Lady Diana Cooper,(16 November 1981.).
31. Knowing Waugh's love of words it is worth pointing out the meanings within the music hall song. 'Filbert' is, of course, the name for a hazelnut or cobnut which was called 'filbert' after C14: St Philbert, 7th century Frankish abbot, because the nuts are ripe around his feast day, Aug. 22. Collins Dictionary of the English Language, (London & Glasgow, 1979). The 'knut with the K' is interesting because 'Knut' is a variant

- spelling of Canute; and King Canute, before being renowned for his wisdom, was in his earlier days, extremely bloodthirsty. In 1014 he did not succeed in conquering England and before fleeing back to Denmark cut off the hands, ears and noses of his English hostages. Chambers Biographical Dictionary, (Edinburgh, 1982).
32. Caliban was the name of Shakespeare's 'savage and deformed slave' in The Tempest and is a word that is now used to define a brutish or brutalized man'. Op.cit., Collins.
  33. Waugh wrote of the 'Box' that "Laura was taken by Diana Oldridge to Uley to consult a witch about the health of a cow. This witch not only diagnoses but treats all forms of disease, human and animal, by means of an object called 'the Box' - an apparatus like a wireless set, electrified, and fitted with dials". Diaries, p.754.
  34. Frances Donaldson, Portrait of a Country Neighbour, (London, 1967), p.75.
  35. Ibid., p.6.
  36. Robert Murray Davis, Evelyn Waugh, Writer, (Oklahoma, U.S.A., 1981), p.134.
  37. Id.
  38. Waugh wrote in 'Fan-Fare', A Little Order, p.33:  
Satire is a matter of period. It flourishes in a stable society and presupposes homogeneous moral standards - the early Roman Empire and 18th Century Europe. It is aimed at inconsistency and hypocrisy. It exposes polite cruelty and folly by exaggerating them. It seeks to produce shame. All this has no place in the Century of the Common Man where vice no longer pays lip service to virtue.
  39. Julian Jebb, 'The Art of Fiction XXX: Evelyn Waugh', Paris Review 8, (Summer-Fall, 1963), p.82.

#### Chapter Eight: Women as Vandals

1. Evelyn Waugh, 'A Call to the Orders', A Little Order, p.63.
2. As noted by James F. Carens, The Satiric Art of Evelyn Waugh, (Seattle and London, 1966), pp.24-31.
3. A Little Learning, p.44.
4. Ibid., p.48.

5. Ibid., p.53.
6. Letters, p.190. It would appear that Laura never answered his question for later he wrote to her saying 'Did you ever get a letter from me expressing the wish to retain the little house at Midsomer Norton? You have never commented on that idea'. Ibid., p.199.
7. A Little Order, p.6.
8. Ibid., p.62. According to the diaries, Evelyn Waugh wrote an article on the 'Palladian craze and its perils' which would have been 'A Call to the Orders' and sent it to a Miss Reynolds at Harper's Bazaar. He noted that: 'Miss Reynolds returned an article I had written her about architecture on the grounds that her paper stood for 'contemporary' design. I could have told her all about Corbusier fifteen years ago when she would not have known the name. Now that we are at last recovering from that swine-fever, the fashionable magazines take it up. Diaries, pp.427 & 428.
9. A Little Learning, p.122.
10. Ibid., p.197. In 1959 Waugh sent a postcard saying 'I spent three days in Bavaria last summer and enjoyed the rococo churches'. Anthony W. Riley, 'Waugh on Germany: An Unpublished Postcard'. Evelyn Waugh Newsletter, Vol. 16, No.3, (Winter,1982), p.4.
11. Jack Spire of the London Hercules. Waugh is here portraying the figure of J.C. Squire (1884-1958) who was editor of the London Mercury and chief reviewer of The Observer. Squire was interested in the preservation of churches which was why Waugh uses the mocking name of 'Spire'. Waugh did not like John Squire as can be seen from the entries in his diaries - 'I took a strong dislike to the man Squire'. Diaries, p.165.  
Sir John Squire, knighted in 1933, was the leader of the 'Squirearchy', a literary set that was 'opposed to and by the Sitwells, T.S. Eliot, and the 'moderns'; he said that The Waste Land was 'scarcely worthy of the Hogarth Press'. Diaries, p.804.
12. Evelyn Waugh, 'A Call to the Orders', A Little Order, p.62.
13. Professor Silenus is probably based on a combination of Le Corbusier and Walter Gropius of the Bauhaus, for Waugh says in Decline and Fall - 'He was in Moscow and at the Bauhaus in Dessau' (p.122). Le Corbusier was a contemporary of Gropius who was founder of the Bauhaus, an architectural school that flourished in Germany between the years 1919-33.
14. Waugh wrote 'Vanbrugh gave up writing plays to build the most lovely houses in England'. 'General Conversation: Myself', A Little Order, p.29. Sir John Vanbrugh (1664-1726) was an architect of the English Baroque period.
15. On 5 May 1927, 'details were released of the gigantic block of service flats which were to be erected on the site of Grosvenor House'. Andrew Barrow, Gossip, (London, 1978), p.33.

16. Evelyn Waugh, 'Preface to the Decorative Designs of Francis Crease', A Little Order, p.56.
17. Batty Langley (1696-1751), English architect, master builder and landscape garden designer.
18. David Lennox was based on Cecil Beaton. See Sykes, p.129. Grisaille is a technique of monochrome painting in shades of grey, as in an oil painting or a wall-decoration, imitating the effect of relief.
19. Jeffrey Heath, The Picturesque Prison, Evelyn Waugh and His Writing, (London, 1982), p.154. Waugh noted on his travels that 'The Aphrodite of Melos was competent'. Diaries, p.240.
20. Heath, p.174.
21. Ibid., p.168.
22. Ibid., p.176.
23. Evelyn Waugh, 'World Within World', A Little Order, p.91.
24. Heath, p. 168.
25. Sykes, p.342.
26. Evelyn Waugh, 'Literary Style in England and America', A Little Order, p.107.
27. Giambattista Piranesi (1720-1778) was an Italian architect and etcher whose etchings included views of Rome. His etchings of Roman ruins were highly subjective and dramatic. He had an extravagant imagination and using a low viewpoint, bold diagonals and strong tone contrasts, he surrounded his buildings with wiry foliage and small, bizarre figures, and threw them in startling silhouette against the sky. Although he played with figures he never tampered with the archaeological correctness of his views, and his publications (1740s-1770s) were more comprehensive than any produced before. His presentation of classical architecture brought Rome into the foreground again and his friends included Robert Adam and Sir John Soane who were both inspired by him.
28. Evelyn Waugh, 'Why Glorify Youth?', A Little Order, p.24.
29. Interview with Lady Dorothy Lygon, (14 February 1983), and in Lady Dorothy Lygon, 'Madrèsfield and Brideshead', Evelyn Waugh and His World, pp. 53 & 54.
30. Tenebrae. L. tenebrae darkness; in med. L. in the eccles. sense. The name is given to the office of matins, and lauds of the following day, usually sung in the afternoon or evening of Wednesday, Thursday and Friday in Holy Week, at which the candles lighted at the beginning of the service are extinguished one by one after each psalm, in memory of the darkness at the time of the crucifixion.  
O.E.D.

31. The chant comes from 'Sorrows of Captive Zion', Lamentations 1.1. The New English Bible, (Oxford, 1970).
32. Evelyn Waugh, 'Come Inside', A Little Order, p.148.
33. Robert Murray Davis sees Julia being 'introduced as a relief from the sterile modernity represented by the decor and Celia Ryder'. Robert Murray Davis, Evelyn Waugh, Writer, (Oklahoma, U.S.A., 1981), p.141.
34. Most likely based on Halkyn House, the Beauchamp town house which Waugh often visited. Waugh records 'Had arranged to meet Hubert at Halkyn House but Lady Beauchamp had just dropped dead so my arrival, tipsy with the Brownlows, was not opportune'. Diaries, p.395.
35. Rex Mottram's insensitivity and bad taste is also shown in the tortoise that he gives Julia which has her initials in diamonds set in its shell.
36. Waugh wrote in 'Sinking, Shadowed and Sad - the Last Glory of Europe' that the Venetians had '... something of the East in the modesty of the women and the gravity of the men'. A Little Order, p.49.
37. Jenny Abdul Akbar is most likely based on the Hindoo lady whose house Waugh used to visit, and who he described as 'the daughter of a rajah, so emancipated as to be déclassée - but still preserving tenuous links with minor royalty. Women sometimes resorted to fisticuffs in her house'. A Little Learning, p.212. The Hindoo lady is likely to have been the Maharanee of Cooch Behar (not so different to Abdul Akbar) of whom Daphne Fielding writes the following:  
 We were all fascinated by the Maharanee of Cooch Behar who had burst exotically upon London. As we entered her Hill Street house we used to be met by the heavy scent of incense; lights were shaded and spirals of joss-stick smoke hung in the air. Indira Cooch Behar looked like a romantic princess out of The Arabian Nights. She had a lovely, husky voice and an imperious manner and was always surrounded by a small court; her lady-in-waiting, Lilli Soakhi, who looked like a beautiful venomous snake; a gay little A.D.C. called Jackie, who was always on the crest of a high cocktail wave; and a sad-faced Persian called Captain Mahbau, who worshipped her.  
 Indira had chests full of wonderful embroidered saris, and the first thing we did as we entered her house was to discard the dull cocoon of our own clothes and emerge like jewel-coloured butterflies draped in hers, and then drink champagne laced, to suit Indira's taste, with crème de menthe. Daphne Fielding, Mercury Presides, (London, 1954), p.108.
38. Waugh, 'A Call to the Orders', A Little Order, p.63.
39. *Ibid.*, p.66.

40. Alec Waugh wrote "Both at Stinchcombe and Combe Florey he furnished the best ground floor room with bookshelves that had some handsome bays. He had a fine writing desk. The room was sacrosanct. The children were not allowed to enter it. My mother asked two of them whether they had been inside it. 'No,' they said, 'but we've peeped through the window'". Alec Waugh, The Best Wine Last, (London, 1978), p.58.
41. John Betjeman, 'Living Writers 11. Evelyn Waugh', B.B.C. Radio, Third Programme, 14 December 1946.
42. Evelyn Waugh, 'The Philistine Age of English Decoration', A Little Order, p.65.  
 Waugh's attitude to the modern bathroom can also be seen in Brideshead Revisited and in Helena. In Brideshead Revisited, Charles Ryder often thinks 'of that bathroom - the water colours dimmed by steam and the large towel warming on the back of the chintz armchair - and contrast it with the uniform, clinical, little chambers, glittering with chromium-plate and looking-glass, which pass for luxury in the modern world'. (p.149) In Helena, Fausta, about whom a note is sent to Helena saying 'Fausta is an adulteress', dies in the luxurious bathroom of which she is so proud.
43. There is a parallel here with Evelyn Waugh who, when he was travelling in Brazil, had a vision of the city of Boa Vista which became enhanced in his mind, but the vision was destroyed on his arrival there:  
 Already, in the few hours of my sojourn there, the Boa Vista of my imagination had come to grief. Gone; engulfed in an earthquake, uprooted by a tornado and tossed sky-high like chaff in the wind, scorched up with brimstonelike Gomorrah, toppled over with trumpets like Jericho, ploughed like Carthage, bought, demolished and transported brick by brick to another continent as though it had taken the fancy of Mr Hearst; tall Troy was down.  
 Evelyn Waugh, 'A Journey to Brazil in 1932' from 'Ninety Two Days' in When The Going Was Good, (Harmondsworth, Middlesex, 1978), p.229.
44. The alternative ending to the serialised version of A Handful of Dust was called By Special Request and can be found in Evelyn Waugh, Mr Loveday's Little Outing and Other Sad Stories, (London, 1936), pp.23-37.
45. Carens, p.29.
46. Heath, p.146.
47. Waugh, 'A Call to the Orders', A Little Order, pp.63-4.
48. Ibid., p.106.
49. 'I went to a bookshop in Cecil Court and bought three dilapidated copies of Halfpenny's ...'. Diaries, p.433. He also records on page 547 that he has bought 'a number of architectural books ... among them a splendid Palladio for £5.10s.'

50. Letters, p.484.

51. Harold Acton, Memoirs of an Aesthete, (London, 1945), p.318. Jeffrey Heath has said that Waugh tried to 'exorcise the early influence of Crease, Acton and Alastair Graham' for Heath sees Harold Acton as having a 'dandified ideal of taste'. Heath, The Picturesque Prison, pp.43 & 34. However as Mark Amory has pointed out 'the better characteristics of Anthony Blanche and Ambrose Silk' were drawn from Harold Acton. Letters, p.649. Waugh himself said the 'aesthetic bugger who sometimes turns up in my novels under various names - that was  $\frac{2}{3}$  Brian  $\frac{1}{3}$  Harold. People think it was all Harold, who is a much sweeter & saner man'. Ibid., p.506. (Brian being Brian Howard.) Early on in 1928, when he married Evelyn Gardner, Waugh asked Acton for his 'advice about decorations'. Ibid., p.29. And as late as 1950 he wrote to Nancy Mitford saying that Harold 'will treat me like an aged American marquesa, bows me in and out of doors, holds umbrellas over my head & pays me extravagant compliments. But he knows everything about ART'. Ibid., p.324.
- (Interestingly, Ambrose Silk's magazine The Ivory Tower in Put Out More Flags was based on something that happened in real life. In 1939 Waugh wrote to Lady Diana Cooper that 'Everyone I see, but that is very few outside the Marines, is enjoying the war top hole. The highbrows have split - half have become U.S. citizens, the other half have grown beards & talk of surviving to salvage European culture ... Harold Acton, Brenda Dean Paul etc. - they have meetings together and publish a very serious paper under the editorship of John Sutro. Lady Kinross has a salon for spies ...'. Ibid., p. 131.)
- Harold Acton has written of Waugh that 'I regarded his tilting at my cosmopolitanism as a sort of family joke. Each of us tended to exaggerate his foibles for the other's benefit. Thus he was able to play the crusty colonel in later years in a vain attempt to set the unrepentant aesthete a good example ... The epicurean wore the mask of a stoic until he became one ... Though he was settled in Somerset and I in Tuscany - he a stalwart père de famille and I a self-indulgent bachelor of diverse antecedents and tendencies - we continued hugely to enjoy each other's company. Enjoy is too feeble a verb in my case, for I fairly revelled in his, which is somewhat unusual after forty years. Whether we met in Los Angeles or Verona irridescent bubbles of fun floated from the intercourse of these two middle-aged cronies'. Harold Acton, 'A Memoir', Adam International Review 3, (1966), pp.11-12.
- Waugh said the following in an interview with John Freeman:  
 Freeman: It's said of you, and indeed one would perhaps deduce from your books that you moved very much in what was then called the "aesthetic set" at Oxford, which is very different, I think, from your present life. Is that true?  
 Waugh: Both those statements are true, yes.  
 Freeman: Have you been conscious of any revulsion against that particular set of people at any stage or has this been a gradual development?  
 Waugh: Oh no, I'm still a pure aesthete! But in middle life one doesn't have to dress up in special clothes in order to enjoy architecture, you know ... 'Face to Face'.

52. Letters, p.277.
53. Heath, p.149.
54. Waugh also refers to his admiration for his half uncle in his 'costume of the gorgeous East'. A Little Learning, p.24.
55. Evelyn Waugh, 'What to do with the Upper Classes', Town and Country, (September 1946), p.260.
56. Letters, p.425.
57. Ibid., p.526.
58. Ibid., p.530.
59. Ibid., p.615. Also Ann Fleming writes 'He and Laura spent a weekend in the house which Ian and I had built; he was persistently critical of all we had done and Laura bade him write an apology. It starts: 'I am apt to pick holes'. 'Yours Affec: Evelyn', Evelyn Waugh and His World, p.237.

#### Chapter Nine: Julia Stitch - An Exceptional Lady

1. Evelyn Waugh, A Tourist to Africa, (London, 1960), p.18. The name 'Stitch' is interesting. It can either mean, in slang, a nickname for a tailor or 'lying with a woman' - c.18-20c. ob., Francis Grose, A Classical Dictionary of the Vulgar Tongue, Editor, Eric Partridge, (London, 1963).  
It should also be noted that Lady Diana has also been portrayed as Lady Artemis Hooper in D.H. Lawrence's Aaron's Rod; Lady Leone in Nancy Mitford's Don't Tell Alfred; Lady Queenie Paul in Arnold Bennett's The Pretty Lady; and Lady Maclean in Enid Bagnold's The Loved and the Envied.
2. Letters, p.650.
3. Diaries, p.645.
4. Sykes, p.237.
5. Lady Diana has been kind enough to read this chapter and to make a number of helpful comments. She agrees that she was irritated if people did not see the similarity between herself and Mrs Stitch. Letter from Lady Diana Cooper to J. McDonnell with comments on chapter, (17 February 1983).
6. Including myself when interviewing Lady Diana, (16 November 1981).
7. Diaries, p.391.

8. Ibid., p.409.
9. The character of Josephine has been substituted for Lady Diana's son, Viscount John Julius Norwich who, when young, used to spend his early mornings with his mother.
10. Philip Ziegler, Diana Cooper, (London, 1980), p.182.
11. Letters, p.605.
12. Ibid., p.646.
13. Lady Diana's comments on chapter.
14. Telephone conversation with Lady Diana, (26 February 1983).
15. Although Waugh collected 'narrative paintings' he had some trompe l'oeil ones because of Lady Diana's influence. Sykes, p.516.
16. Evelyn Waugh, 'Let Us Return to the Nineties But Not to Oscar Wilde', A Little Order, pp.19-20.
17. Diaries, pp.312-313.
18. Lady Diana's comments on chapter.
19. Ibid. It should also be noted that Jeffrey Heath has said that Mrs Stitch urges the elegant young man who is painting the ceiling to 'copy a lion's head from a photograph taken at Twisbury Manor'. The reference to the lion's head, as is quite clear in the text, is to do with the design for a centurion's breastplate for a charity show which Mrs Stitch is discussing with the designer on the telephone. Mr Heath makes the mistake twice. Jeffrey Heath, The Picturesque Prison, Evelyn Waugh and His Writing, (London, 1982), pp.127 & 133.
20. Sykes, p.237 - 'The very lightly drawn background figure of Algernon Stitch bears a decided resemblance to her husband Alfred Duff Cooper'. Lady Diana writes of Evelyn Waugh: 'I do not remember his ever talking to me of Mr Stitch. I do remember thinking what a good picture it was of Duff'. Letter from Lady Diana Cooper to J. McDonnell, (4 February 1983).
21. Ziegler, p.264.
22. Evelyn Waugh, Scoop, (Harmondsworth, Middlesex, England, 1978), pp. 8 & 11.
23. Ziegler, pp.54 & 234.
24. Evelyn Waugh, A Handful of Dust, (Harmondsworth, Middlesex, England, 1978), pp.25 & 93. 'Badders' means 'bad news', (Society, 1925) and 'Lawner' means 'refreshment served on the lawn at a meet'. (Society, 1934). See Morris Marples, University Slang, (London, 1950), pp. 78 & 77.

25. Ibid. See pages 69-79 for the history and construction of the -er and -ers suffixes.
26. "'Ers" for the end of a word was Oxfordian and inherited by me - it was in use before my day'. Lady Diana's comments on chapter.
27. 'She's driven three men into the bin'. Evelyn Waugh, Scoop, p.10. 'Bin' is short for 'looney-bin' - slang for a mental asylum; and the O.E.D. Supplement credits Evelyn Waugh - '1938, E. Waugh. Scoop. 'To my certain knowledge she's driven three men into the bin'. 'Hot sit-upon' remarks Mrs Stitch as she sits upon a stool vacated by the shoe-maker in Officers and Gentlemen, (p.128). 'Sit-upon' - colloq. (f. SIT v.) O.E.D. 'Sit-down-upons'. Trousers: 1840, J.T. Hewlett; ob. 'Sit-me-down' - One's posterior: semi-nursery, semi-jocular; late c.19-20. 'Sit-me-down-upon'; a c.20 jocular variant of the preceding. Dorothy L. Sayers, Clouds of Witness, 1926 - 'He's left the impression of his sit-me-down-upon on the cushion'. Eric Partridge, Dictionary of Slang and Unconventional English, 3rd ed., (London, 1949) Waugh uses 'sit-upon' meaning posterior. He also uses the expression in connection with Major Hound - 'He was dimly aware of an icy sit-upon and a burning head'. Officers and Gentlemen, (p.201); and in Scoop where Mrs Earl Jackson says 'I aches terrible all round the sit-upon. It's the damp' (p.92). Jess Stein & Lawrence Urdang, The Random House Dictionary of the English Language, (New York, 1967), have 'Sit-upon' n. Chiefly Brit. Informal. the buttocks, (n. use of v. phrase sit-upon). Lady Diana says that 'sit-upon' is 'an often used nursery word usual in the world I knew'. Lady Diana's comments on chapter. 'Bang right ... Got it in one' is Mrs Stitch's expression when the shoemaker produces the shoes she draws in Officers and Gentlemen, (p.81). 'Bang-right' is not recorded in the O.E.D. Partridge records 'Bang-on' as bomber crews' c.p. of WW2 meaning 'dead accurate' and strikingly apposite' - it was adopted by civilians in 1945. Op. cit., Partridge. However, the O.E.D. Supplement has Bang, adv. dial. and U.S. as 'Thoroughly; completely; exactly'; and has 1924, A.J. Small, Frozen Gold, i.28 - 'Here they were right bang on hand ...' which suggests the expression was in use earlier. Lady Diana used the expression 'Bang wrong' in a letter to Conrad Russell in July 1935 when she was on the Royal yacht with the King and Mrs Simpson - 'Wallis admirably correct and chic. Me bang wrong; 'Lady Diana Cooper, The Light of Common Day, (London, 1945), p.161. Waugh also uses the expression in Put Out More Flags where Sir Joseph says 'There's a new spirit abroad ... I see it on every side', and the last line is 'And, poor booby, he was bang right' (p.222). It also appears in The Loved One where Dennis thinks that the poetic lines 'Now sleeps the crimson petal, now the white, had struck bang right in the centre of the bull ...' (p.84). When Guy Crouchback asks whose idea it was to send Ivor Claire to India, Mrs Stitch says 'That was my idea. It seemed just the ticket'. Officers and Gentlemen (p.235). Ticket, the - the requisite, needed, correct or fashionable thing to do. Esp. that's the ticket: 1883, Haliburton; 1854, Thackeray, 'Very handsome and.... finely dressed - only somehow she's not the ticket, you see!'

- Eric Partridge, Routledge Dictionary of Historical Slang, (London, 1973). Ticket - it's just the: That is exactly what is needed, or exactly right or fitting or suitable; c 19-20. Christopher Fry on 19 December 1974 remarked 'Often said to me in childhood'. Eric Partridge, A Dictionary of Catch Phrases, (London and Henley, 1979). Lady Diana used the expression when talking of Teresa Jungman's relationship with Evelyn Waugh - 'He just wasn't her ticket'. Interview with Lady Diana.
28. Lady Diana's comments on chapter.
  29. Diaries, p.647.
  30. Ziegler, p.159.
  31. Ibid., p.290.
  32. Ibid., p.305.
  33. Diaries, p.647. Lady Diana says that her husband would have read any other intelligible poem by Browning but definitely not Sordello. She says it is 'typical of Evelyn Waugh to have written such a thing - he was not fond of Duff'. Op. cit., Lady Diana's comments on chapter. Evelyn Waugh, as a young man, when writing about Rossetti, said 'Keats and Dante he worshipped, and he knew the greater part of Sordello by heart at a time when everyone else was exclaiming that it was totally unintelligible'. Evelyn Waugh, PRB An Essay on the Pre-Raphaelite Brotherhood 1847-54, (Westerham, Kent, 1982), p.27. Privately printed by Alastair Graham, 1926.
  34. Lady Diana Cooper, Trumpets From the Steep, (London, 1960), p.84.
  35. Ibid., p.86. Philip Ziegler also records the escaping of Princess; and says that some guests were almost sent back to London in disgrace when they let the cow escape from the orchard at Chantilly and Lady Diana got badly stung chasing it through a nettle-patch. Ziegler, pp.204 & 265. It should also be remembered that Laura Waugh kept cows, but she had a herd not one that was always escaping.
  36. Interview with Lady Diana.
  37. Ziegler, p.227.
  38. Ibid., p.245.
  39. Ibid., p.222.
  40. Ibid., p.215. In Put Out More Flags, Waugh wrote of Malfrey in the war years: "... What had once been known as the 'bachelors' wing', in the Victorian days when bachelors were hardy fellows who could put up with collegiate and barrack simplicity, was given over to the evacuees". (p.75)

41. Op. cit., Ziegler, Diana Cooper, p.15. Ziegler's text reads 'Only servants have pains'. Lady Diana changed 'servants' to 'menials' in her comments on the chapter.
42. Waugh, A Tourist to Africa, p.19.
43. Interview with Lady Diana.
44. Ziegler, p.266.
45. Ibid., p.31. Lady Diana says 'I was 18 - He was pushing 40. It was a petty pendant which I never wore'. Lady Diana's comments on chapter.
46. Interview with Lady Diana.
47. Ziegler, p.315.
48. Ibid., p.131.
49. Ibid., p.160. For other stories of Lady Diana's driving see pages 115,247,250, 314-315.
50. Jeffrey Heath writes 'John Courteney Boot's style is "a very nice little style," according to Lord Copper'. Heath, The Picturesque Prison, p.127. It should be remembered that when Lord Copper says this he is talking to William Boot, not John Boot, and he actually has no idea what either of them writes, apart from what he has learnt about John Boot from Mrs Stitch and his 'literary secretary'.
51. E.M. Forster was high on Waugh's list of fine craftsmen: 'Mr E.M. Forster, particularly in the first half of Pharos and Pharillon, set a model of lucidity and individuality in which the elegance is so unobtrusive as to pass some readers unnoticed'. Evelyn Waugh, 'Literary Style in England and America'. A Little Order, p.108. Lady Diana has read Pharos and Pharillon.
52. The lady pronounces the name correctly but Waugh does not give it the correct Greek spelling. Cavafy, Constantine, Greek name Kavafis. 1863-1933, Greek poet of Alexandria in Egypt. O.E.D.
53. Robert Murray Davis, Evelyn Waugh Writer, (Norman, Oklahoma, U.S.A.) p.277.
54. Ziegler, p.207.
55. According to Robert Murray Davis, Mrs Stitch only appeared in the basic manuscript twice after the first chapter and the second appearance was many pages removed from the first. Waugh realised that this was too long and he inserted two major scenes in which she figures centrally - the action at the gentlemen's lavatory; and the scene at the ball where she discusses what could have gone wrong about the job with John Boot. And finally, though never

represented in manuscript stage she is included in the series of futures for the various characters at the end of the novel. Murray Davis, p.94.

56. Ziegler, p.154.
57. Ibid., p.287.
58. Lord Copper is based on 'an imaginary portrait (by Evelyn's own admission) of Lord Beaverbrook, whom Evelyn had met, served under spasmodically, but never came to know'. Sykes, p.247.
59. Ziegler, p.164. Lady Diana says 'It was a very little indiscretion in an election speech'. Lady Diana's comments on chapter.
60. Waugh, A Tourist to Africa, p.19.
61. Ziegler, p.227.
62. Interview with Lady Diana.
63. Murray Davis, p.278.
64. James F. Carens, The Satiric Art of Evelyn Waugh, (Seattle and London, 1966), p.164.
65. Evelyn Waugh, 'Come Inside', A Little Order, p.148.
66. Cecil Beaton, Self Portrait with Friends, (London, 1979), p.227.
67. Frederick J. Stopp, Portrait of an Artist, (London, 1958), p.177.
68. Murray Davis, p.277.  
Lady Diana was often associated with Cleopatra. Cecil Beaton's last photograph of her was taken when she was portrayed as Tiepolo's idea of Cleopatra at the Beistegui ball in Venice in 1951; and she used that photograph as her passport picture.
69. Ian Littlewood, The Writings of Evelyn Waugh, (Oxford, 1983), p.127.
70. Heath, p.134.
71. Diaries, p.429. The play referred to was Eugene O'Neill's, Mourning Becomes Electra, (1931).
72. Harriet Waugh, A Maureen Cleave Interview , Evening Standard, (17 April 1969), p.11.
73. Apart from Work Suspended she is also mentioned in Put Out More Flags where the gossips talk about Angela Lyne having been thrown out of 'the cinema where she had created a drunken disturbance'. Waugh goes on to say 'It could scarcely have been more surprising had it been Mrs Stitch herself' (p.159).

74. Heath, p.148.
75. John Plant's father was 'an intransigently old-fashioned young man, for he was brought up in the hey-day of Whistlerian decorative painting, and his first exhibited work was of a balloon ascent in Manchester - a large canvas crowded with human drama ...' Evelyn Waugh, Work Suspended, (Harmondsworth, Middlesex, 1978), p.115. The Whistler referred to here would be the American, James Abbot McNeil Whistler (1834-1903), a painter and etcher best known for his sequence of nocturnes and his portraits. A painter whom Waugh disapproved of, as can be seen in Evelyn Waugh, 'The Death of Painting', A Little Order, p.74.
76. Letter from Lady Diana, 4 February 1983.
77. Evelyn Waugh, 'Fan-Fare', A Little Order, p.32.

#### Chapter Ten: Conclusion

1. Interview with Lady Betjeman, (16 September 1982 ).
2. Waugh would have been referring to the film made of Grant Allen's novel, The Woman Who Did, (London, 1895).
3. The prominent feminist would have been Lady Denman. See Diaries, p.346.
4. 'Coffee-housing' is slang for gossiping and most likely originates from the fact that when coffee-houses were opened in the eighteenth century they were treated as fashionable meeting places for all kinds of discussion:
 

Or to some coffee-house I stray,  
For news, the manna of a day,  
And from the hipp'd discourses gather  
That politics go by the weather.

Matthew Green, The Spleen, 1737
5. Evelyn Waugh, Remote People, (London, 1931), p.99.
6. Ibid., p.107.
7. Letters, p.591.
8. Diaries, p.745.
9. Penelope Chetwode, (Lady Betjeman), 'Recollections' in Evelyn Waugh and His World, p.100.
10. 'Love in The Slump' can be found in Mr Loveday's Little Outing and Other Sad Stories, (London, 1936).

11. See Robert Murray Davis, Evelyn Waugh, Writer, (Norman, Oklahoma, U.S.A., 1981), p.149.
12. Alec Waugh, My Brother Evelyn and Other Profiles, (London, 1967), p.192.
13. Bernard Bergonzi, 'Evelyn Waugh's Gentlemen'. Critical Quarterly 5, 1963, p.28.
14. Ibid., p.29.
15. P.G. Wodehouse, 'Portrait of a Disciplinarian' in Meet Mr Mulliner, (London, 1927), p.202.
16. Frances Donaldson, Portrait of a Country Neighbour, (London, 1967), p.62.
17. Interview with Lady Diana Cooper, (16 November 1981).
18. Donaldson, p.41.
19. The denigration of women novelists is apparent in Vile Bodies and Scott-King's Modern Europe. In Vile Bodies, Mr Benfleet is seen to be 'correcting proofs for one of his women novelists'; (p.30) and in Scott-King's Modern Europe, Scott-King wonders what Miss Bombaum 'could be. She did not look like a lady; she did not even look quite respectable, but he could not reconcile her typewriter with the callings of actress or courtesan; nor for that matter the sharp little sexless face under the too feminine hat and the lavish style of hair-dressing. He came near the truth in suspecting her of being, what he had often heard of but never seen in life, a female novelist (pp.205-206).
20. Donaldson, p.19.
21. In the matter of seeing women at a disadvantage, and not accepting any frailties, the difference in maturity should be noted between Evelyn Waugh and Elizabeth Bowen. Elizabeth Bowen in The Death of the Heart (1938) has a passage in which her male character, Eddie, while having tea with the young heroine, Portia, tells her that she is beautiful.

... 'You said I was beautiful.'

'Did I? Turn round and let me look.'

She turned an at once proud and shrinking face. But he giggled: 'Darling, you've got salt stuck all over the butter on your chin, like real snow on one of those Christmas cards. Let me wipe it off - stay still.'

'But I had been going to eat another crumpet.'

'Oh, in that case it would be rather a waste - '

Penguin Books, (1981), p.101.

The difference between Elizabeth Bowen's Eddie and Evelyn Waugh's Basil Seal, who delights in seeing a woman with butter on her chin and not telling her about it, is striking.

22. Evelyn Waugh, 'Fan-Fare', in A Little Order, pp. 31-2.
23. Interview with Lady Diana.

Appendix Two

Manuscript page from Evelyn Waugh's diaries

Monday 16<sup>th</sup> we drove to London with him at Wood station in a large house & I see  
him but thought too much a urban. His furniture was all excellent, his feet  
modern. He has made structural changes all of which are deplorable. But to look at  
him.

My letter restoration to start work on Helena has all come to much. I must visit a  
article, some letters to the paper, numberless letters.

On 23<sup>rd</sup> Feb. The 2 boys came for to night

On 24<sup>th</sup> White woman came to dinner with 3 friends.

March 1<sup>st</sup> Monday. A message from Sunday reminder of letter detainer. Lane  
for a visit to her family. The to home is over. I shall work in the

March 3<sup>rd</sup> Patrick Kings came for to night & left next day to be a dentist. He  
laying express to home to be named. I suggest Cote. He has thought of Dean  
Campbell Gray.

March 4<sup>th</sup> Lane returned. A disappointing day

March 10<sup>th</sup> I went to London to see Anne who is there in a top of her car. Boy  
glass at Gordon's, they have my old coats & a hat to buy in the shop. Return  
to my to what is Patrick & Cote

March 11<sup>th</sup> Patrick & Cote left. I went to Burt's BBC to work on my  
Front Lane. Very well you see.

Wednesday March 24<sup>th</sup> Set out with Lane to drive to Donside. Four miles from  
Lane to back axle of our car broke. We returned to Paris - after delay set out  
him. In sight of Donside his back axle broke. Another taxi took us to a destination, I  
to morning, Lane to stay with Agnes & Helen. Teacher. Simon Elias music late with  
two parties - young woman & the Em - ott.

Monday Thursday. A long day of church going. I visited my aunts at Nater. Simon  
saying about his impression.

Good Friday. Church going. I called on my old nurse Lucy Hicks, her old  
- garden - with a not much dated by my visit.

Holy Saturday. The first one I could & thank. Lane gave a central party. The  
boys out to school acted without force.

Early Sunday. He returned after mass. Home White woman by a lot of middle  
passion to what is.

Later Monday. A morning catching up with letters. The printer is Burt's at work on the  
Ours have been buried down.

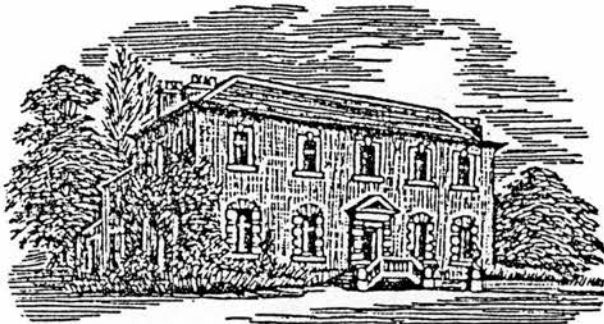
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Appendix Three

Letter from Laura Waugh to Lady Diana Mosley



COMBE FLOREY HOUSE  
TAUNTON

1966

Dear Lady Mosley

Thank you very much for your letter Evelyn had been talking so much about you the few weeks. And I know how fond he was of you even tho you had met so rarely of late years. He was most distressed that you should have in any way connected yourself with Lucy Simmonds & said there had never been any connection between you at all.

yours sincerely  
Liam & Waugh.

## Appendix Four

A Comparison of Richard Middleton's poem Any Lover,  
Any Lass with Evelyn Waugh's poem in The Loved One.

Any Lover, Any Lass

Why are her eyes so bright, so bright  
 Why do her lips control  
 The kisses of a summer's night,  
 When I would love her soul?

God set her brave eyes wide apart  
 And painted them with fire,  
 They stir the ashes of my heart  
 To embers of desire.

Her lips so tenderly are wrought  
 In so divine a shape,  
 That I am servant to my thought  
 And can no wise escape.

Her body is a flower, her hair  
 About her neck doth play;  
 I find her colours everywhere,  
 They are the pride of day.

Her little hands are soft and when  
 I see her fingers move  
 I know in very truth that men  
 Have died for less than love.

Ah, dear, live, lovely thing! my eyes  
 Have sought her like a prayer;  
 It is my better self that cries  
 "Would she were not so fair!"

Would I might forfeit ecstasy  
 And find a calmer place,  
 Where I might undesirous see  
 Her too desired face.

Nor find her eyes so bright, so bright,  
 Nor hear her lips unroll  
 Dream after dream the lifelong night,  
 When I would love her soul.

The version of Middleton's poem in The Loved One used by Evelyn Waugh:

God set her brave eyes wide apart  
And painted them with fire;  
They stir the ashes of my heart  
To embers of desire ...

Her body is a flower, her hair  
About her neck doth play;  
I find her colours everywhere,  
They are the pride of day.

Her little hands are soft and when  
I see her fingers move,  
I know in very truth that men  
Have died for less than love.

Ah, dear, live, lovely thing! My eyes  
Have sought her like a prayer ...

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- From Lady Diana Cooper. 28 October 1981, 6 November 1981, 4 February  
1983, 17 February 1983. Interview: 16 November 1981.
- From Michael Davie. 9 November 1981, 11 November 1981, 15 January 1982.
- From the Hon. Evelyn Nightingale. 4 February 1982, 1 March 1982,  
5 August 1982, 13 August 1982.
- From Lady Pansy Lamb. 20 November 1982.
- From Lady Dorothy Lygon. 28 September 1982. Interview: 14 February  
1983.
- From Lady Audrey Morris. 12 October 1982.
- From Lady Diana Mosley. 8 November 1981, 17 January 1982. (Lady  
Mosley sent a letter from Laura Waugh to herself which  
Auberon Waugh has permitted to be included in this thesis.)
- From Anthony Powell. 13 January 1982.
- From Christopher Sykes. 4 August 1982.
- From Auberon Waugh. 17 November 1981, 8 December 1981, 2 March 1982.