REFERENCES

CHAPTER I


11. Ibid., p. 140.
12. Ibid., p. 146.


23. ibid., pp. 90-1.


31. Ibid., p. 485.


37. Ibid., p. 273.


47. ibid., p.2.

48. ibid., p.58.


CHAPTER 2


5. Evelyn Waugh, Decline and Fall, op. cit., p. 16.


8. Evelyn Waugh, Decline and Fall, op. cit., p. 17.


11. Evelyn Waugh, Decline and Fall, op. cit., p. 18.

13. Evelyn Waugh, Decline and Fall, op. cit., p. 28. In A Little Learning, Waugh provides the clue to the person who inspired him to create the character of Captain Grimes. He writes there:

A very surprising man about ten years my senior, had come to take the place of the disgruntled Scotchman as second master; a dapper man of sunny disposition who spoke in the idiom of the army. He later provided certain features for the character, 'Captain Grimes,' in my first novel.

(Evelyn Waugh, A Little Learning, Penguin, Harmondsworth, 1984, p. 227.)


17. ibid., p. 34.

18. ibid., p. 43.

19. ibid., p. 37.

20. ibid., p. 43.

21. ibid., p. 122.

22. ibid., p. 123.
23. Terry Eagleton, op. cit., p. 68.


27. Evelyn Waugh, Decline and Fall, op. cit., p. 209.


32. Terry Eagleton, op. cit., p. 70.

33. Stephen Spender, op. cit., p. 163.

35. ibid, p. 7.


38. ibid, pp. 19-20.

39. ibid, p. 15.


42. ibid, pp. 23-4.


49. ibid, p. 75.

50. ibid, p. 132.

51. ibid, p. 133.

52. ibid, p. 122.


55. ibid, p. 6.


57. ibid, p. 208.


61. Stephen Greenblatt uses these two terms in his book, Three Modern Satirists (1965), to arrive at a separate conclusion.
Despite Waugh's denials, critics have compared *Azania* to Ethiopia, which Waugh visited in 1930. There is however ground for believing so. A comparative analysis of *Black Kischief* and *Remote People* shows a number of similarities in situations and places. For instance, Dierre-Dowa (p.80) becomes Debra Dowa in *Black Kischief*; the King's soldiers are without boots (p.84) as in the novel and the access to the British Embassy is as shoddy (p.87) as in the novel. The similarity between the two books has brought the novel the odium of a mere travalogue which is certainly unjustified keeping in mind the changes that Waugh has effected in the raw materials.
provided by his personal experience: an artistic vision that the travelogue, Remote People, lacks. Commenting on it, Waugh himself once wrote:

If only the amateurs would get into their heads that novel writing is a highly skilled and laborious trade... One has for one's raw material every single thing one has even seen or heard or felt, and one has to go over that... until one finds a few discarded valuables.

Then one has to assemble these tarnished and dented fragments, polish them, set them in order, and try to make a coherent and significant arrangement of them. It is not merely a matter of filling up a dust-bin haphazard and emptying it out again in another place.


What distinguishes Black Mischief from its counterpart Remote People then is 'a coherent and significant arrangement' of its incidents.

72. ibid., pp. 11-12.
73. ibid., p. 12.
74. ibid., p. 15.
75. ibid., p. 14.
76. ibid., pp. 16-17.

78. Seth's victory over Jeyid is modelled on a real life incident reported by Waugh as a special correspondent in Addis Ababa to *The Times* of 22 December, 1930. Waugh had reported how Lij Yasu, the previous ruler of Ethiopia, was defeated and deposed by the new Emperor Haile Selassie with the help of a disinformation campaign against him. (Evelyn Waugh, "Ethiopia Today: Romance and Reality", *The Times*, 22 Dec., 1930, in Donat Gallagher (ed.), *The Essays, Articles and Reviews of Evelyn Waugh*, Methuen, London, 1983, p. 119).


80. Ibid., p. 43.


85. Ibid., pp. 59-61.

86. Ibid., p. 61.

87. Ibid., p. 53.


89. Ibid., p. 18.


96. *ibid.*, pp.146-47.


98. *ibid.*, p.42.


The novel, "A Handful of Dust" is based on Waugh's journey to Brazil in 1932. Interesting parallels between Tony's experiences in the Amazonian jungle and Waugh's own can be discovered upon comparing the text of the novel with that of the travelogue, *Ninety-two Days*. However, the tendency to treat the novel as no more than a fictionalized account of the travel would be incorrect for despite the resemblances, the novel aims at comprehending a truth which is utterly beyond the purview of the travelogue. Waugh very rightly draws a distinction between the experiences narrated in a novel and in a travelogue in these words:

"...a writer is not really content to leave any experience in the amorphous, haphazard, condition in which life presents it; and putting an experience into shape means, for a writer, putting it into communicable form.

(Evelyn Waugh, "A Journey to Brazil in 1932" in *The Going was Good*, p. 187.)

While all other novels of Waugh were written from beginning to end, as is the usual manner, this novel, in the words of Waugh 'began at the end'. Mentioning the reasons for such a unique conception, Waugh writes:

I had written a short story about a man trapped in the jungle, ending his days reading Dickens aloud. The idea came quite naturally from the experience of visiting a lonely settler of that kind and reflecting how easily he could hold me prisoner. Then, after the short story was written and published, the idea kept working in my mind. I wanted to discover how the prisoner got there, and eventually the thing grew into a study of other sorts of savage at home and the civilized man's helpless plight among them.

(Fanfare; *Life (International: Chicago)*, 8 April 1946, in *A Little Order*, 33.)
Waugh uses the word 'civilized' here as it is used in common parlance.


110. A.A. De Vitis in his book *Roman Holiday* says:

In Tony Last, Waugh creates a hero whose nostalgia for the romantic past finds expression in his every action. The room of the Victorian Gothic Abbey are appropriately named after the members of the Arthurian counts - Guinevere, Lancelot, Halahad and others. (p.31)

Frank Kermode in "Mr Waugh's Cities" expresses similar views:

Tony is nice dull gentleman who knows vaguely that the defence of Hetton is the defence of everything the past has made valuable.


Stephen Greenblatt also has brought out a similar significance of Hetton:

By the accumulation of a great many seemingly irrelevant details, Waugh evokes a whole world, a philosophy, and a way of life as well as an architecture and a landscape. Hetton is a lovely, sentimental, idealized world of the past and of childhood, at once silly and charming, hopelessly naive and endearing. (23)


114. Martin Stannard sees an autobiographical element in the theme of infidelity. He writes:

There was, of course, a strong, if oblique, element of autobiography in it. This was the first time he had explored in detail the delicate subject of a wife's desertion and his pain and disgust at such infidelity spills over from his experience into the novel. (p. 73)

Yet we should guard against reading too much in the autobiographical element for the novel transcends the limitations of a personal complaint in its theme of change and progress.

115. Richard Johnstone, op. cit., p. 89


117. Ibid., p. 9.

118. Ibid., p. 9.


123. ibid., p. 76.
124. ibid., p. 75.
125. ibid., p. 85.
126. ibid., p. 109.
127. ibid., p. 118.
130. ibid., p. 124.
135. ibid., p. 152.
In his letter to Henry Yorke, Waugh points out the symbolic nature of Tony's quest:

All that quest for a city seems to me justifiable symbolism. A.A. De Vitis is of the opinion that Waugh's symbolism is influenced by T.S. Eliot's in *The Waste Land*.

As Tony dreams of the lost splendours of Hetton, hunting for its replica in the jungles of Brazil, Waugh makes reference to the theme of the city in *The Waste Land*, and he implies that the city Tony seeks is the city of God.

(32).

**Footnotes**

136. ibid., p. 160.

137. ibid., p. 160.


148. ibid., p. 160.

149. Terry Eagleton has been most vociferous in denying Waugh's novel a universal vision on the plea that they centre round aristocratic characters and values (see note No. 23 ). Commenting on such charges, Waugh plays up their folly in these words:

Nor am I worried at the charge of snobbery. Class consciousness, particularly in England, has been so much inflamed nowadays that to mention a nobleman is like mentioning a prostitute 60 years ago. The new prudes say, "No doubt such people do exist but we would sooner not hear about them." I reserve the right to deal with the kind of people I know best.

(Fanfare in A.L.O. 34)

Moreover the condemnation of the inadequacy of the aristocratic values of the past on the ground that they are vulnerable to change, itself shows the charge of Terry Eagleton too harsh.


157. ibid., p. 23.

158. ibid., p. 27.

159. ibid., p. 33.

160. ibid., p. 34.

161. ibid., p. 67.

162. ibid., p. 138.

163. ibid., p. 138.

164. ibid., p. 146.

165. ibid., p. 154.

166. ibid., p. 155.

167. ibid., p. 157.

168. ibid., p. 165-66.

169. ibid., p. 177.

170. ibid., p. 186.
Commenting on the significance of the cloister in the modern age, Evelyn Waugh writes in the foreword to Elected Silence by Thomas Merton:

In the natural order the modern world is rapidly being made uninhabitable by the scientists and politicians. We are back in the age of Gregory, Augustine and Boniface and in compensation the Devil is being disarmed of many of his former enchantments. Power is all he can offer now; the temptation of wealth and elegance no longer assail us. As in the Dark Ages the cloister offers the sanest and most civilized way of life.


177. ibid., p.18.


182. Plato, Philebus.


184. ibid., p. 49.

185. ibid., p. 91.

186. ibid., p. 94.

187. ibid., p. 95.


189. Christopher Hollis, op. cit., p. 19.

191. ibid., p. 76.

192. ibid., p. 42.

193. ibid., p. 41.

194. ibid., p. 61.

195. ibid., p. 174.

196. ibid., p. 186.

197. The Ambrose Silk episode has an autobiographical undertone in the sense that Waugh was similarly accused maliciously of being a fascist by the popular press and his reviewers of that time too spoke of his qualified support for it in "Spanish Civil War", where Waugh showed rather his antipathy to it.

As an Englishman I am not in the predicament of choosing between two evils. I am not a Fascist nor shall I become one unless it were the only alternative to Marxism. It is mischievous to suggest that such a choice is imminent.

His comparative preference for fascism stemmed from the belief that anarchy(fascism) is the nearer to right order, for something that has not developed may reach the right end, while something (Marxism) that has fully developed wrongly cannot... the disillusioned Marxist becomes a Fascist; the disillusioned anarchist, a Christian.

(Evelyn Waugh, "Art from Anarchy", The Essays, Articles & Reviews of Evelyn Waugh, p. 205)
But critics misinterpreted it to imply his being a fascist. Moreover, his fiction hardly shows any sign of support for the fascists and it is clear from the Ambrose Silk episode also.


199. ibid., p. 25.


201. ibid., p. 26.


203. Christopher Hollis, op. cit., p. 29.


205. ibid., p. 39.


211. ibid., p. 38.

212. ibid., p. 221.

213. Waugh began writing this novel on Friday, 21 May, 1947 as per his own admission in his diary (Michael Davie (ed.), *The Diaries of Evelyn Waugh*, op. cit., p. 174.)


219. ibid., p. 41.

221. ibid., p. 29.

222. ibid., p. 29.

223. ibid., p. 15.


231. ibid., p. 159.


238. ibid., p. 54.


240. Evelyn Waugh, *The Loved One*, op. cit., p. 64.

241. ibid., p. 69.

242. ibid., p. 45.


246. *ibid.*, p.84.

247. *ibid.*, p.56.


264. ibid., pp.493-94.


267. ibid., p.418.

268. ibid., p.418.

269. ibid., p.419-20.


277. ibid., p. 10.

278. ibid., p. 13.


284. ibid., p. 15.


290. ibid., p.98.

291. ibid., p.98.

292. ibid., p.156.


CHAPTER 3

1. The sustaining of an injury in the leg in late 1943 during World War II period, to use a cliché, a blessing in disguise for Waugh as the artist in him got time to ponder over the composition of a new book during the period of convalescent leave. His letter to Laura Waugh, dated 25 January 1944, suggested intense enthusiasm in discovering a new plot for his next novel.

I have written to Col. Fergusson asking for three months' leave to write a book & am going to the Ministry of Information this afternoon to try & enlist their support. It will be an enormous boon if it is granted.


Having succeeded in getting leave, Waugh retired to Chagford in order to translate the nebulous ideas in his mind into a fictive whole. The entry in The diary on 31 January 1944 clearly spells out this purpose of his visit.

Today Monday, I came to Chagford with the intention of starting on an ambitious novel tomorrow morning. I still have a cold and am low in spirits but I feel full of literary power which only this evening gives place to qualms of impotence.


According to this entry, Waugh should have begun writing the novel on Feb. 1, 1944. But his letter to Laura Waugh, from Chagford, on Feb. 1, 1944, mystifies the fact, as in it, he claims to have already 'done 2,387 (words) in
1\textsuperscript{1/2} days' which can be so only in case he had begun writing on 31 January, 1944. For four months, he lived the life of a recluse in order to be able to keep up the tempo of his impassioned writing. At last on 16 June 1944, the novel got licked into shape.

2. The 'warning' appeared in the inside flap of the dust jacket of the novel.

3. ibid.

4. F. M. Cornford in 'The Ritual Origins of Comedy', The Origin of Attic Comedy (London, 1914), pp. 3-4, 53-60 argues the association of comedy with the theme of triumphant renewal of life, celebrated in various forms of ancient and absolute games and rituals, Northrop Frye's well-known essay 'The Argument of Comedy', in English Institute Essays, 1948 (New York, 1949), pp. 58-73, brought out the ritual pattern of death and resurrection in different forms. The efforts of both these literary theorists have therefore established the claim of many works of art, displaying this pattern in their plots, to the title of comedy. In fact, this view of comedy has come to be regarded as superior to that of Aristotle which lays emphasis on the ludicrous. This has endowed comedy with a grandeur that has otherwise been associated only with tragedy.


16. Ibid., p. 172.

17. Ibid., p. 182.

18. Ibid., p. 193.

19. Ibid., p. 216.

20. Ibid., p. 216.

21. Ibid., p. 263.
22. ibid., p. 244.
23. ibid., p. 288.
25. ibid., p. 312.
26. ibid., p. 318.
27. ibid., p. 318.
28. ibid., p. 322
29. ibid., p. 322.
31. ibid., p. 245.


41. ibid., p.331.

42. Harry Blamires, op.cit., p.67.

43. Jeffrey Heath, op.cit., p.52.


45. T.J. Barrington, Bell, Feb., 1947 in Martin Stannard, op.cit., p.265.

46. Evelyn Waugh, Bell, July 1947, in Martin Stannard, op.cit., p.270.

47. ibid., p.271.


53. See reference no. 259 in Ch. 2.


58. Ibid., p. 331.


61. Harry Blamires, op. cit., p. 86.


68. Christopher Sykes, op. cit., p. 320.


70. Christopher Sykes, op. cit., p. 320.


80. Christopher Sykes in his book *Evelyn Waugh*, disputes Waugh's success in writing this novel and therefore considers his enthusiasm unjustified.

81. The three novels that comprise *The Sword of Honour Trilogy* (Penguin, Harmondsworth, 1984) were originally published separately at various points of time. While *Men At Arms* and *Officers and Gentlemen* were published by Chapman & Hall in 1952 and 1955 respectively, *Unconditional Surrender* was published after an unusually long interval of time in 1961.


86. A.A. De Vitis, *op. cit.*, p. 73.

88. ibid., p. 112.

89. ibid., p. 126.

90. Evelyn Waugh in Christopher Sykes, op. cit., p. 354.


92. ibid., pp. 379-80.

93. Diana Cooper quoted in Christopher Sykes, op. cit., p. 354.


95. Christopher Sykes, op. cit., p. 354.


97. Christopher Sykes, op. cit., p. 354.


100. ibid., p. 270.

101. ibid., p. 383.

103. Christopher Sykes, op. cit., p. 322.


115. ibid., p. 4.


118. Ibid., pp. 423-24.


121. Ibid., p. 448.


123. Christopher Sykes, op. cit., p. 375.

124. Ibid., p. 415.

125. Ibid., p. 415.

126. Ibid., pp. 415-16.


128. Ibid., p. 430.
CHAPTER 4
