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THE UNIVERSITY OF ALBERTA

THE GRACE OF GOD IS IN COURTESY: THE RELIGIOUS AND SOCIAL ATTITUDES IN THE WORKS OF EVELYN WAUGH

BY

© KENNETH A. PHILLIPS

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "The Grace of God is in Courtesy: The Religious and Social Attitudes in the Works of Evelyn Waugh," submitted by Kenneth A. Phillips in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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Abstract

'If you approve, headmaster, I will stay as I am here as long as any boy wants to read the classics. I think it would be very wicked indeed to do anything to fit a boy for the modern world.' [SKME, 88]

The novels of Evelyn Waugh exhibit an antipathy towards the modern world which is depicted as being urban, unmannerly, lacking in learning and tradition, and atheistic. Set apart from this world, but on occasion closely related to it, is the society of the decadent aristocracy. Though attracted to this latter way of life, Waugh is aware of its sterility, and in his later novels he searches for an alternative to the Modern Age which, while preserving the traditions of the aristocrats of former times, would also possess a virile spiritual commitment.

In this thesis the novels will be examined in chronological sequence, a separate chapter being devoted to each novel. Within each chapter the social and religious attitudes developed in the novel will be examined. The first section of each chapter will explore the social themes, with special attention directed, as required, to the following: the different levels of social life, the role of the aristocracy, the position of the hero in relation to the different social classes, and the duality established between the "moderns" and the aristocrats. The religious attitudes will be considered in the second section. Special attention here will be paid to the degree of

spiritual commitment exhibited by the different characters and institutions, as well as the relationship between the religious institutions and the aristocratic society. Finally, an attempt will be made to ascertain Waugh's own social and religious attitudes and to compare these with the attitudes exhibited in the particular novel under study and in the complete canon of his work.

It is intended that this thesis will prove that Waugh presents consistent social and religious attitudes throughout his work, and that, while Brideshead Revisited and Sword Of Honour may contain his most complete development of these attitudes, the same attitudes, even if only in an embryonic state, are to be found in all his novels.

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Abbreviations of the Novels

The uniform Chapman and Hall edition of the novels of Evelyn Waugh has been used wherever possible. When the date of publication of the first edition differs from that of the edition used in this thesis, the date of the latter is indicated in square brackets in the bibliography. In the case of novels not published in the uniform edition as well as of all travel books, the first edition has been used.

Quotations from and references to these works are identified in square brackets in the text and the following abbreviations have been used to identify references to Evelyn Waugh's works cited in this thesis:

BM	Black Mischief
BR	Brideshead Revisited
DF	Decline And Fall
EC	Edmund Campion
HD	A Handful Of Dust
HP	Holy Places
RK	The Life Of Ronald Knox
LL	A Little Learning
LAR	Love Among The Ruins
LO	The Loved One
MA	Men At Arms
MLLO	Mr Loveday's Little Outing

NTD	Ninety-Two Days
OG	Officers And Gentlemen
OGP	The Ordeal Of Gilbert Pinfold
POMF	Put Out More Flags
RP	Remote People
RUL	Robbery Under Law
SKME	Scott-King's Modern Europe
SH	Sword Of Honour
TA	A Tourist In Africa
US	Unconditional Surrender
VB	Vile Bodies
WA	Waugh In Abyssinia
WS	Work Suspended

Some contemporary readers who approach the novels of Evelyn Waugh for the first time may be tempted to regard them as the products of a neo-fascist Roman Catholic who advocates the return of the British aristocracy to social, if not political, power. If these same readers then discover that Waugh attended Oxford, spent a great deal of money while he was there, and never received a degree; that at one time in his life he wrote in support of Franco and Mussolini; that he always despised Socialism; and that his Catholicism was just as conservative as his politics; then these readers may be inclined to view Waugh as a writer with whom they want as little association as possible. The attitudes revealed in his novels may seem suspect to such people, and they may even regard such attitudes as a danger to modern society. However, before some modern demi-god advocates burning Waugh's books on the grounds that the attitudes contained in them are subversive, one had best examine these attitudes in some detail in order to discover exactly what Waugh was advocating.

For the sake of convenience one can divide the attitudes found in Waugh's novels into two categories, the social and the religious. These two categories are definitely not mutually exclusive; on the contrary, as this thesis will attempt to prove, the

two are very closely related, particularly in the later novels. However, in a critical study of the works it is possible and beneficial to divide these attitudes into two groups, and to examine the manner in which Waugh employs them in his work. They may remain the same from the first novel to the last; on the other hand, there may be a maturation or even a complete alteration in some of them. The major areas of interest in this thesis are the relationship between the social and religious attitudes as well as the changes in the attitudes which are exhibited in the novels.

In this study close attention will be paid to certain basic aspects of Waugh's attitudes as they are revealed in his fiction. One of these points is the role he assigns to the aristocracy in his novels, and an attempt will be made to discover those aspects of the aristocratic tradition with which Waugh seems to be particularly sympathetic. One will have to consider whether Waugh is simply a romantic dreaming of the past, or whether he finds values in the aristocratic tradition which he believes must be preserved. There can be no doubt, however, that Waugh does not have an uncritical admiration for the aristocracy; his contemporary aristocrats, for example, are often victims of his satire. There are certain particular aspects of the aristocratic tradition which Waugh admires, and these will be explored in detail.

One need only read a few of Waugh's novels to become aware that this writer is not very sympathetic towards the modern world; from Decline And Fall to Unconditional Surrender that world is

depicted as being in opposition to the true aristocracy. It is necessary, therefore, to determine the nature of Waugh's objections to modern society, a society which he presents as being completely opposed to the aristocratic way of life. Does Waugh simply reject the modern because it is modern; does he simply long for the past because he finds it more attractive than the present? These are questions which must be answered if one intends to understand the attitudes expressed in the novels.

Another aspect of the topic which must be explored is the relationship Waugh finds between the Roman Catholic Church and the English aristocratic tradition. It is a fact that most of Waugh's Catholic characters are upper class Englishmen, and that in Brideshead Revisited and Sword Of Honour there is an extremely close tie between Catholicism and the aristocracy. It is also a fact that the Catholic Church in Waugh's novels has little influence in the modern, middle class world. Again one may legitimately inquire whether Waugh simply associates Catholicism with a romantic, aristocratic past, or whether there is some factor in the aristocratic tradition which makes it receptive to the faith, and some factor in the modern world which makes it reject that same faith.

If one can determine that Waugh has developed a fairly constant set of attitudes throughout his novels, and that all of these are in opposition to the ideas found in the "Modern Age", then one is entitled to ask whether or not Waugh, in his novels, is pointing to an alternative way of life to the one he finds in the modern world.

The social and religious attitudes presented in the novels may illustrate the nature of this alternative.

In this thesis each novel will be examined individually and in chronological order, but a set pattern for the examination will, as far as possible, be applied throughout the thesis. All the more significant works will be studied in separate chapters, and references will be made in the chapters to any relevant non-fictional material published about the same time as the novel under study. Within each chapter the major characters in the novels will be examined in relation to the thesis topic, and consideration will be given to their relationship to the aristocratic tradition, the Roman Catholic Church and the "Modern Age". There will also be a detailed study of the societies depicted in each novel; attention will be focused on the moral, social and political strength of these societies, their conventions, and the condition of their symbols. Another section of the chapter will examine the religious theme and will consider the importance of a spiritual commitment in the lives of the characters, the state of their lives when they lack such a commitment, and the nature of the commitment required of those who profess Catholicism. Finally, there will be a section which will indicate Waugh's personal attitudes and compare them with the ones developed in his fiction. It will be impossible to apply this formula in the same way to every novel, but as far as possible the individual chapters will be arranged according to the same basic plan.

In addition to those chapters dealing with the novels,

there will be one in which some of the critical studies of Waugh's works will be considered. Although the emphasis in this chapter will be primarily on the major critical works, an attempt will be made to illustrate as many different critical opinions as possible. Because of the nature of the thesis, the centre of interest in this chapter will be the critics' interpretation of Waugh's social and religious attitudes.

There have been several studies of Waugh's works and among the best of these are Frederick Stopp's Evelyn Waugh: Portrait Of An Artist and J.F. Carens's The Satiric Art Of Evelyn Waugh. Both of these works are thorough studies, but neither is primarily concerned with the two major themes found in the novels. This is not to suggest that these critics ignore Waugh's attitudes towards society and religion, but within the limits they have prescribed for themselves, they cannot deal with these themes in any great depth. There seems to be a need for a study of Waugh's novels which does concentrate on the relationship between these two attitudes. Such a study should help the reader to discern the standards Waugh employs for his moral and social judgements, and when one recognizes these standards and is able to measure the degree of conformity to them or deviation from them exhibited by a particular character or in certain events, then one is likely to obtain clearer insights into the author's handling of his themes than if one is unaware of what standard Waugh is using and how it applies to the aristocratic tradition, the Roman Catholic Church, or the "Modern Age". It is intended that this thesis will

make apparent the standards which Waugh did employ as well as his reasons for employing them, and thus lead the way to a greater appreciation of his work.

Chapter One: Decline And Fall

In 1928 Evelyn Waugh published two books, the first of which was Rossetti: His Life And Works, a study of the life of Dante Gabriel Rossetti and the art movement with which he was associated. The development and influence of the Pre-Raphaelite school is discussed and several of Rossetti's own works are subjected to detailed examination. Rossetti received little recognition from either the critics or the public; it was the second of the two books, Decline And Fall, which brought Waugh to their attention. Waugh's biography of Rossetti had been published by Duckworth and the company was asked to publish Decline And Fall as well, but refused it on "the odd grounds of its indelicacy".[1] Chapman and Hall later accepted the novel only after Waugh agreed to several emendations which would make certain scenes "more chaste". The uniform edition of the work, which the same company published in 1962, restored the text of Waugh's original manuscript.[2]

The central figure in Decline And Fall, Paul Pennyfeather, is the first of a number of Waugh's characters that one can classify as "innocents", characters marked by their unconscious detachment from the world. The first description one has of Paul begins: "Paul Pennyfeather was reading for the Church. It was his second year of

guardian's daughter instead. Later, when Paul finds a job he discovers that he must accept a twenty-five percent reduction in salary imposed by Dr Fagan, the headmaster of Llanabba Castle. The actions of the guardian and the headmaster deprive Paul of a certain financial security, but do not prevent him from leading a rather secluded life. Although Llanabba Castle is connected with the chaotic world of Mayfair, it is still separated from that world by a wall.

The first stage of Paul's journey is from the wall-enclosed Scone College, from which the chaotic social world is exluded for long periods of time, to Llanabba Castle which possesses a wall only along its façade and within which the social world makes fairly regular appearances. The walls offer some measure of protection to the "innocent", at least in so far as they make it more difficult for the outer world to exploit him. However, once Paul leaves Llanabba he enters a way of life around which there are no walls and in which the only "values" are those of Margot Beste-Chetwynde. Margot leads Paul away from Llanabba and brings him into the all-devouring realm of society. She poses a double danger for him since she is both a beautiful woman and a leading figure in the social world.

As far as Paul is concerned Margot is some type of fairy princess: "'The most beautiful and the most free. She almost seems like the creature of a different species'" [DF, 151]. Margot is far removed from the tradition of the romantic fairy princess and Paul is never allowed to assume anything resembling the role of a

prince, either in Margot's private life or in her business life. It is Margot who introduces Paul to the pleasures of sexual intercourse and she does this by assuming the "masculine" role of the seducer. Paul is the virgin and Margot is the experienced partner. The loss of his virginity does not result in Paul's awakening to the facts of experience nor does it entail any loss of his "innocence"; on the contrary, the incident actually helps to strengthen his "innocence" since it adds to the romantic aura which he envisions as surrounding Margot and it thereby increases his blindness to her amoral nature.

This quality is never more apparent than in the scene where Paul watches Margot hiring the prostitutes. He has no idea what is occurring in front of him:

> 'I say, Margot, there was one thing I couldn't understand. Why was it that the less experience those chorus-girls had, the more you seemed to want them? You offered much higher wages to the ones that said they'd never had a job before.' [DF, 173]

Nothing that occurs in the world outside the walls makes any impression on Paul since he is incapable of imagining a world which lacks all moral standards.

In the short chapter entitled "Interlude in Belgravia" Paul is allowed to return to the way of life he led before departing from Oxford. Waugh states that Paul is a "real person again" and lists, with what surely must be mock-seriousness, the characteristics of Paul's former, "real" life, a life which may be summarized by saying that Paul "might be expected to acquit himself with decision and decorum in all the emergencies of civilized life", emergencies which

have a status equal to being able to order a meal in French or to look after the luggage in a foreign railway station. [DF, 145-146] The note of mock-seriousness is underscored when Paul and Potts enter into a discussion of Otto Silenus's work. They are unable to produce a single, serious, original opinion between them. Waugh seems worried that the reader might have begun to look upon Paul too sympathetically and he adds this final note: ". . . as the reader will probably have discerned already, Paul Pennyfeather would never have made a hero, and the only interest about him arises from the unusual series of events of which his shadow was witness" [DF, 146-147].

The "innocent" threatens the façade of society by his unconscious detachment from the empty conventions on which society depends for its existence. Paul does not intend to attack or exploit these conventions; he simply never realizes that they exist. When, for example, he applies for a teaching position he unself-consciously informs the agent that he has been sent down for indecent behaviour. The agent's reply reveals the truth about at least one convention: "'Well, I don't think we'll say anything about that. In fact, officially, mind, you haven't told me. We call that sort of thing "Education discontinued for personal reasons", you understand'" [DF, 24]. Later Paul refuses to apply for a job because he does not possess the qualifications which have been termed "essential" for the position. Once again the agent explains the conventions to him. Paul breaks another convention when, on a mission for Margot in Marseilles, he openly bribes the local police

to let the prostitutes continue on their way to South America; he fails to understand what the police mean by "forms that must be respected". It is of course true that while Paul realizes he is bribing the officials he never realizes the full implications of the act of bribery nor does he know the reason for the bribery. Nevertheless, he has endangered the conventions by performing the act almost in public. At the trial the judge states that society has reserved "the right of ruthless suppression" for those who trade in the "unholy market of humanity". [DF, 190] In fact "the right of ruthless suppression" is aimed at those who threaten the façade by exposing the decadent norms of the social code.

It is not only the "innocent" who can pose this threat to society, and in this case Margot Beste-Chetwynde is also involved. Society does not bring her to trial, but it does demand some sacrifice for the flagrant violations of the conventions and a scapegoat is at hand. Paul is sacrificed on two counts; first, because he threatens the conventions himself and, second, because someone must make retribution for Margot's violations. Once again an outrage is committed against him because of his "innocence". However, now he begins his movement back to the life behind the walls. In this movement, as in the others that have occurred since the opening scene of the novel, Paul is a completely "static" figure. Society constructs a wall for Paul when it sends him to prison and, much to his satisfaction, for a time deprives him of all human contact:

> There was a bishop in Bithynia, Paul learned, who had denied the Divinity of Christ, the immortality of the soul, the existence of good, the legality of marriage, and the validity of the Sacrament of Extreme Unction! How right they had been to condemn him! [DF, 248]

Paul Pennyfeather is a character incapable of facing the world and the basic cause for this incapacity is his "culpable innocence". He is just too innocent, and despite the many outrages he suffers at the hands of others, he continues to trust everyone. He never takes any steps to protect himself and naively expects to find his own moral standards in others. On one occasion he describes himself as being a member of the "British bourgeoisie" and claims that this standing brings with it "gentleman" status. The chief characteristic of this class seems to be "a self-respecting scorn of irregular perquisites", which distinguishes it both from the artist class and the aristocracy. [DF, 56] Paul shows some loyalty to this principle when he refuses Alastair's offer of twenty pounds for damages received by Paul at the hands of the Bollinger Club. [DF, 55] Even though he does eventually accept the money he is always aware that he should not have taken it. Since Paul's upbringing has not prepared him for people who do not acknowledge moral standards and to whom the terms moral and immoral are without meaning, he is unable to view realistically the amoral society in which he finds himself. This in turn leads to his inability to acquire the power of survival of either the criminal class or of the class that has been raised on the ruins of the aristocratic tradition.

Paul attempts to lead what can best be described as a

pseudo-monastic existence marked by withdrawal from the world and by lack of any close contact with other people. It has already been pointed out that he is happiest when alone, and it is this seclusion which he will be able to maintain, if he is careful, at Scone College. Life in the College generally follows its own pattern and it is possible for Paul to live there for long periods of time without ever having to face a different way of life with a different set of moral standards, or a way of life without any moral standards.

The social decadence which surrounds Paul is not limited to any one class; on the contrary, Decline And Fall presents a picture of decadence on every social level. For the sake of convenience it is possible to divide these levels into the aristocracy and the non-aristocracy. Under this latter classification one can examine such diverse characters as Captain Grimes, Dr Fagan and Philbrick.

The attitude towards society exhibited by Captain Grimes is very different from the attitude of Paul Pennyfeather. In his final comments on Grimes, Paul describes him as "one of the immortals", as a "life force", and believes that he will never fall victim to conventional society for any great period of time. [DF, 232] Paul retreats into his own enclosure, but Grimes goes forward and challenges society with its own weapons. Stephen Spender sees Grimes as a child of nature "playing a game against man and human institutions, and sharing the secret of his innocence with God."[5] His last benefactor described him as being "singularly in harmony with the primitive promptings of humanity" [DF, 45]. Grimes is not

an "innocent" in the sense that Paul is, there is nothing naive about him; instead he is a "sociable chap" who rebels against walls and insures against his own defeat at the hands of society by exploiting the exploiters. At different times he has been charged with pederasty and cowardice, grave social crimes, but his "old school tie" enables him to get "out of the soup" because society cannot afford to let down the image of the public school man. This tradition will protect Grimes as long as his crimes are not made public, but when his bigamy is exposed he discovers that he has been left to his own resources.

There is nothing "static" about Grimes and he is never subjected to the outrages which Paul faces. Grimes is a participator in the outer world and is very much the author of his own actions. The artificiality of the social order is apparent to him, but, unlike Paul, he genuinely enjoys the physical pleasures of living. When they meet in prison Paul says: "'I'd as soon be here as at Llanabba.'"

> 'Not so Grimes,' said Grimes. 'He just languishes in captivity, like the lark. It's all right for you -- you like reading and thinking, and all that. Well, I'm different, you know. I like drink and a bit of fun, and chatting now and then to my pals. I'm a sociable chap . . . I can stand most sorts of misfortune, old boy, but I can't stand repression. . . . It seems to me it's time Grimes flitted off to another clime.' [DF, 230]

Anything of an intellectual nature is superfluous to his needs, and the concept of moral rectitude is incomprehensible to him. There emerges from the characterization of Grimes an image of a man whose actions are completely amoral and as such are subject neither to moral

praise nor to moral condemnation. However, in the decadent society of Decline And Fall an amoral man can find protection in the public school tradition provided he does not publicly embarrass that tradition.

Dr Fagan belongs to the tradition of the upper class gentleman and, despite the fact that he is both a crook and an impostor, this tradition enables him to escape detection. Because he does possess the appearance of a gentleman, the social set is unable to recognize him as an impostor. Whether he is posing as a headmaster or as a medical doctor, Fagan manages to adopt the proper "tone" and maintain the façade. At the "Sports", for example, Lady Circumference does her best to put the upper middle class Clutterbucks in their place, but she is very friendly with the headmaster. Fagan, on the other hand, is most conscious of his social position and is continually denouncing Grimes because the latter does not possess the proper social appearance.[6] On one occasion Fagan discusses the question of "tone" with Paul:

> 'Between ourselves, Pennyfeather, I think I shall have to get rid of Grimes fairly soon. He is not out of the top drawer, and the boys notice these things. Now, your predecessor was a thoroughly agreeable young man. I was sorry to lose him. But he used to wake up my daughters coming back on his motor bicycle at all hours of the night. He used to borrow money from the boys, too, quite large suns, and the parents objected. I had to get rid of him . . . . Still, I was very sorry. He had tone.' [DF, 27][7]

It is evident that this "tone" is composed entirely of outward appearances and that moral considerations are unrelated to it.

Philbrick is part of the great tradition of the criminal

class and, like Grimes and Fagan, may be classified among Waugh's exploiters. Although Philbrick is an impostor he never creates quite the sustained pose that Fagan does, and his method is such that he allows some people to see through the pose.[8] He is able, through sheer audacity, to manipulate the decadent social conventions for his own benefit and amusement, but this lower class character lacks even the remote connection with the social set that Grimes has acquired. Because he is so obviously not part of this set and because he shows such disregard for the conventions of this group, society has no qualms about attempting to punish him for his crimes. However, the tradition of the criminal class protects its members and Philbrick is usually able to elude capture, and even when he is sent to prison he succeeds in obtaining a privileged position for himself.

The decadence seen in the lives of Grimes, Fagan and Philbrick is also evident in the lives of the lower class Welsh characters. From time to time critics have charged that Waugh's works lack a universal quality because he ignores the lower classes, and his comments indicate that the absence of any portrayal of this group is quite deliberate.[9] In Decline And Fall there are a number of descriptions of the local Welsh working class who live in the area around Llanabba Castle, though the description is pretty well limited to the stationmaster and can hardly be considered a serious portrait since it is one of gross impropriety. Dr Fagan's remarks, which were partially censored in the early editions of the novel, are typical of the comments on this group in Decline And Fall:

'From the earliest times the Welsh have been looked upon as an unclean people. It is thus that they have preserved their racial integrity. Their sons and daughters mate freely with the sheep but not with human kind except their own blood relations. In Wales there was no need for legislation to prevent the conquering people intermarrying with the conquered. In Ireland that was necessary, for there intermarriage was a political matter. In Wales it was moral. [DF, 79-80]

After reading the comments on the Welsh, one receives the impression that Waugh is describing some lower form of human life; yet it is impossible to deduce from these scattered remarks any general attitude towards the lower class.

In Decline And Fall the aristocracy show no signs of being morally superior to the other classes. Although the aristocrats may have "tone" and may be able to maintain a façade of respectability, their life is actually as decadent as that of Captain Grimes. This aristocracy exists as a social force, but it does not exercise any form of leadership in the nation.

Margot belongs to the social group that regards itself as heir to the aristocratic tradition and, as the mother of the future Earl of Pastmaster, she is partially responsible for the continuation of that tradition. However, her attitude towards it is entirely pragmatic and she is only concerned with the social freedom associated with being a member of the aristocracy. Those aspects of the tradition which she does not like, she destroys, and the nation has to watch as she tears down King's Thursday, about which she has already said: "'I can't think of anything more bourgeois and awful than timbered Tudor architecture'" [DF, 140]. Her primary interests

seem to be ensuring that her brother-in-law, the present Earl of Pastmaster, does not marry and have any children who would prevent Peter from inheriting the title, and that her position in society is secure enough to allow her complete freedom to ignore even the most basic regulations of society.

The idea that the law of the land or the moral conventions of life should apply to her is never considered by Margot, and she goes through life in the belief that she can live above all law. This leading member of the aristocracy runs a prostitution ring and is sublimely unaware of and indifferent to any moral questions this might create. At one point in the novel she is described as "a lady of beauty, rank and stainless reputation" [DF, 189]. This last aspect of her reputation is only an appearance, but one that she can maintain by the fact that she does possess the other two qualities. Her rank and beauty give her the freedom to do exactly what she wants to do and she uses this privilege to ignore the conventions erected by her own class as well as the law of the country. She shows a complete disregard for these conventions when she appears at Llanabba with Chokey, an American negro; the fact that women of her rank and colour do not appear in public with such an escort is of no concern to her. The same attitude is shown when she decides to pull down King's Thursday. Her own pleasure is the only criterion by which Margot lives.

Several times in the course of the novel different characters try to define Margot's way of life and compare it to Paul's. Otto Silenus describes Margot as being a "dynamic" person and one of

those people who hangs on to the wheel of life with all her strength, while Paul is regarded as a "static" person who sits and watches the people on the wheel. [DF, 244] Peter claims that Paul made a mistake when he became involved with Margot and her group because they are "different somehow" [DF, 251]. In the static-dynamic dichotomy, the static person is detached from the process of living life and the dynamic character is intensely involved in it. Such involvement may simply be a search for constant motion in an attempt to keep the threat of boredom at bay. This certainly seems to be Margot's attitude as she attempts to cling to a certain joie de vivre even though her hold on this quality is so weak that she must resort to heavy doses of veronal for compensation. [DF, 151] Margot's dynamism leaves her with no respect for the emotions or needs of anyone other than herself and because of this she can suddenly take Paul as her lover and then drop him just as suddenly. Margot and Grimes both possess this dynamism, or need for constant motion, and one can see an affinity between them which does not exist between Margot and Paul.[10] Grimes is able to view Margot realistically as, for example, when he describes her relationship with Chokey as "a simple case of good old sex" [DF, 102]. Paul eventually views Margot's social position and the difference between himself and Margot in much the same way that she views it herself:

> As he studied Margot's photograph . . . he was strengthened in his belief that there was, in fact, and should be, one law for her and another for himself, and that the raw little exertions of nineteenth-century Radicals were essentially base and trivial and misdirected. It was not simply that Margot had been very rich or that he had been

in love with her. It was just that he saw the impossibility of Margot in prison; the base connection of vocables associating the ideas was obscene. . . . [DF, 221]

Margot is the first of Waugh's female exploiters who find it necessary to emasculate the men with whom they associate. These characters tend to assume the dominant role in any relationship with a male and are incapable of any lasting emotion; in most cases their only abiding interest is in being free from boredom. The predominantly "masculine" role played by Margot in her relationship with Paul has already been discussed, and she adopts a similar role with Chokey and Maltravers; indeed her relationship with Alastair shows no indication of being any different. While it is true that Margot does show a certain fondness for Paul, this does not involve any deep attachment, and is probably only the result of Paul's being so incredibly innocent and thus very different from the other people with whom she associates.

Margot Beste-Chetwynde may be above the law but the aristocratic society does begin to turn against her and does so not because she runs a white slave trade, but because during Paul's trial at least some of her activities were made public. When she visits Paul in prison she informs him that she is beginning "to be regarded as no longer a respectable woman" [DF, 227-228]. The final view which the reader has of Margot is a rather pathetic one in which the lady of rank and beauty, who is now afraid of growing old, announces that she will marry Maltravers. She claims that this event is "simply something that is going to happen", but the reader is left

with the distinct impression that this marriage is a desperate attempt on Margot's part to retain her social position since the loss of it would leave her with nothing but boredom. [DF, 229]

The true aristocratic tradition of the past does not appear in this novel and can only be deduced from the negative qualities of its modern, corrupt descendant. Many of the Bollinger Club members are modern aristocrats:

> For two days they had been pouring into Oxford: epileptic royalty from their villas of exile; uncouth peers from crumbling country seats; smooth young men of uncertain tastes from embassies and legations; illiterate lairds from wet granite hovels in the Highlands; ambitious young barristers and Conservative candidates torn from the London season and the indelicate advances of debutantes; all that was most sonorous of name and title was there for the beano. [DF, 13-14]

In satiric terms this is the condition to which the modern nobility has declined and the social values assumed by it bear little resemblance to the values of the aristocracy of the past. In later novels Waugh will draw a much clearer distinction between the decadent aristocracy and the preservers of the true aristocratic tradition.

The aristocrats who appear in this novel as minor characters all share in the general decadence. Sir Alastair Digby-Vane-Trumpington is a member of the Bollinger Club and so is presumably included in the description of the club already quoted. He is referred to a number of times after the incident with the Club and on each occasion there is something deceitful about his conduct. For example, it is true that he does offer Paul twenty pounds as a type of compensation, but he then writes home to his mother informing

her that he has been fined that amount, and from the tone of the letter his family assumes that he is proud of the fact. Later he agrees to be Paul's best man and at the same time accepts fifty pounds from a Sunday paper as payment for allowing his name to be put to an article describing his sensations as best man. The final reference to him is by Peter who describes him as "Margot Metroland's young man." He has replaced Paul as Margot's lover.

Alastair's aunt, Lady Circumference, is another decadent aristocrat who, like Margot, shows a complete disregard for anything which does not promote her own interest or pleasure. This woman is an eccentric who hands out unsolicited advice about gardening and sewage systems and, oblivious to how other people might react, says exactly what she thinks. She has little interest in people of a social rank inferior to her own and her attitude to the "fool of a boy" whom Lord Circumference ran over in his car gives the impression that she may not even consider such people to be of the same species as herself. On other occasions she turns her nose up when she hears that Paul's Oxford acquaintances do not include any of the sons of the best families; she insults the integrity of the Clutterbucks; and when Margot's reputation becomes somewhat tarnished, Lady Circumference snubs her. Both these women are aristocrats, but Margot belongs to the fashionable social set while Lady Circumference has a far more individualistic approach to life, an approach which allows her to disregard society when she wants to do so. However they both share a total disinterest in the legal regulations and moral conventions which

govern the lives of most people.

The decay of the aristocracy is not only the result of the decadence of the members born into this set; it is also spread by those characters who manage to worm their way into this class either by means of a private fortune or as the result of some public position. Sir Humphry Maltravers, sometime Minister of Transport, sometime Home Secretary and finally Viscount Metroland, is one of those men who gain entry into the twentieth century aristocracy. Maltravers is a self-made man who lays claim to no aristocratic tradition, loudly praises himself for his success in modern politics, and desperately wants to find some means of entering the society that regards itself as the aristocracy. In the past peers joined the government; now those who join the government are made peers when they resign: "'I've got to the time when I should like to get into the other House and give up work and perhaps keep a race-horse or two'" [DF, 156]. Maltravers knows that acquiring a title will not automatically assure him of entry into aristocratic society. He is finally able to purchase his membership in Margot's social set by marrying her, but she only consents to this after he agrees to use his office of Home Secretary to secure Paul's release from prison. Once this is achieved Maltravers loses any contact he may have had with Margot and she takes Alastair as her lover shortly after the wedding. Viscount Metroland never belongs in Margot's set. Not only is he quite obviously not part of any aristocratic tradition, but he is also a social climber who regards membership in the aristocracy as

a goal to be achieved, an idea that would never occur to those people who are aristocrats by birth. [DF, 250] Nevertheless, Metroland is legally a member of the aristocracy and the modern politician whose only values are success and money is added as a new element in the general decadence of the aristocratic society.

King's Thursday, "the finest piece of domestic Tudor in England", had shared in the true aristocratic tradition and helped to preserve it for three hundred years. In Decline And Fall, as in most of Waugh's novels, the destruction of the stately home indicates a destruction of the value system which caused it to be built. The former owners of King's Thursday had preserved it in its original state:

> For three centuries the poverty and inertia of this noble family had preserved its home unmodified by any succeeding fashion that fell upon domestic architecture. . . . The estate carpenter, an office hereditary in the family of the original joiner who had panelled the halls and carved the great staircase, did such restorations as became necessary from time to time for the maintenance of the fabric, working with the same tools and with the traditional methods, so that in a few years his work became indistinguishable from that of his grandsires. [DF, 137-138]

Grimes informs Paul that Margot's father-in-law, the late Earl of Pastmaster, had established the prostitution ring which Margot now manages and one can therefore date the decline of King's Thursday at least as early as the Victorian period. His son was prepared to sell the house without giving any consideration to what became of it because he could not "quite see what all the fuss was about". When King's Thursday finally comes into Margot's hands, she tears it down.

Society objected to any change being made at King's

Thursday because the house had taken on a special significance for these people, a significance founded on a fickle interest in a past to which they liked to trace their lineage. King's Thursday became the place to visit for lunch or tea:

> Later they would drive away in their big motor-cars to their modernized manors, and as they sat in their hot baths before dinner the more impressionable visitors might reflect how they seemed to have been privileged to step for an hour and a half out of their own century into the leisurely, prosaic life of the English Renaissance, and how they had talked at tea of field-sports and the reform of the Prayer-Book just as the very-great-grandparents of their host might have talked in the same chairs and before the same fire three hundred years before, when their own ancestors, perhaps, slept on straw or among the aromatic merchandize of some Hanse ghetto. [DF, 138-139]

The incomplete picture of the past of King's Thursday is the closest Waugh comes in Decline And Fall to a positive statement of values; even at that, much of the sketchy statement can only be deduced by a comparison between the Tudor construction and what Margot builds to replace it. Her commission to Otto Silenus calls for "something clean and square" and Silenus tries to unite this with his own theory that "the only perfect building must be the factory, because that is built to house machines, not men" [DF, 142]. The result is a monstrosity that is destroyed within a few years. The modern building belongs to no lasting tradition and is simply the product of some momentary craze which fades away and leaves behind no justification for the survival of its offspring. Yet, the Tudor King's Thursday had survived vast cultural and political upheavals without change and was destroyed only when the tradition which commissioned its construction ceased to exist.

Llanabba Castle is the other major building in the novel. The construction date of this residence is not established, but at some time in the eighteen sixties it was transformed from Llanabba House to Llanabba Castle. It is described as "a model of medieval impregnability", but the Castle is only a façade and if the building is approached from the back it appears similar to any other country house. The mock-medieval front wall is a Victorian construction which was erected as the result of nineteenth century liberal economic thinking which regarded the building of a wall around the house as a means of giving work to the cotton mill labourers who were temporarily out of work as a result of the American Civil War, and of getting a great deal of work done very cheaply. Unfortunately, when the war ended only the front wall had been completed. The change was supposed to simulate a tradition to which the proprietor of Llanabba House, a mill owner, had no claim. In the novel the building has become an absurd private school where an education of sorts is provided for some of the young, modern aristocrats.

The final fate of the building is clouded in mystery. Dr Fagan writes to Paul and tells him that a cinema company, the managing director of which is called "Sir Solomon Philbrick", wants to purchase the Castle because the "combination of mediaeval and Georgian architecture is a unique advantage" [DF, 167]. It would be ideal for an industry that often uses only façades for its buildings. However, while he is in prison, Paul hears that Philbrick has been charged with arson for burning a castle in Wales. [DF, 207] In

either case Llanabba Castle has come to a rather ignominious end.

Llanabba offers an appearance of education, of athletic activities and of organization, but when these are examined one becomes aware that there is nothing behind the appearances. The athletic programme is decided upon the day before the "Sports" is scheduled to take place and the winners of the first heats are chosen by Grimes while he is sitting in front of the fire in the Common Room.[11] Like the aristocratic society depicted in Decline And Fall, Llanabba depends upon appearances for its survival. In the second decade of the twentieth century these appearances have enabled it to become associated with the aristocracy; however, the decadent aristocrats who now frequent the Castle are only façades of the medieval aristocracy, just as Llanabba is nothing more than a façade of a medieval castle.

There is another group of characters in Decline And Fall, which includes Sir Wilfred Lucas-Dockery, Otto Silenus and Potts, who belong to the modern world of new theories. These characters are endowed with "progressive" ideas and dedicated to supplanting past traditions with new and radical theories. All three characters are involved in some kind of activity which can be labelled as "thoroughly modern".

Sir Wilfred Lucas-Dockery, the socialist prison governor, takes over control of the prison from a tough, discipline-conscious man who gives the new governor practical, if not humane advice. This advice, based on experience acquired from running a prison, is

completely ignored by Lucas-Dockery. He is a man of theory and in this case the theory is some sort of amateur psycho-analytic belief that "almost all crime is due to the repressed desire for aesthetic expression" [DF, 198]. The aim of prison life, as the governor views it, is to release this repression by allowing the prisoners to create in whatever mode is most congenial to them. The theory has not been tested in a real situation, instead reality is forced to adapt to the theory and what is not covered by the theory is ignored; thus the fact that a kitchen worker suffers from an infectious skin disease is of no concern to the governor. This "progressive thinker" lacks common sense and the Chief Warden tries to point this out when he suggests that the rise in attempted suicides might be attributed to the sharp tools which the governor has made available to the prisoners. The results of the "Lucas-Dockery Experiment" are chaotic; even the prisoners complain about the uncertainty surrounding this form of prison life, and the governor soon loses control of the prison to the more practical Chief Warden.

One of the threats to human life associated with socialism in Decline And Fall is the loss of individual identity. Lucas-Dockery claims to have introduced the "human touch" into prison. "The human touch" transforms Paul from Prisoner "D.4.12" to "Case R", a type case used to support statistics. The governor's concern is with statistics, not with people, and the statistics become an end in themselves. [DF, 198] The loss of Paul's identity is complete when the governor can no longer differentiate between the prisoner and

the type character of his fictional case study. [DF, 205]

Lucas-Dockery is not the only modern figure who poses this threat; Otto Silenus is dedicated to "the elimination of the human element from all consideration of form" and believes that "all ill comes from man" [DF, 142]. As a result he attempts to build King's Thursday with as little regard to the necessities of human life as possible. In his private life he sets himself apart from other people and there is a certain non-human aspect to the man which is emphasized by the fact that he needs so little sleep. His theory of the wheel of life and his differentiation of people as being either "static" or "dynamic" makes no allowance for individual identities. Those people who are "static" show no interest in the process of living and simply exist on the sidelines. The picture of the "dynamic" group is just as anti-individualistic since these people lead a life characterized by aimless motion and have no private interests or values. [DF, 244-245]

Another creation of the modern world is Paul's friend, Potts, who cannot be described as being either progressive or leftist, but who works for the super-national and very modern League of Nations. He is the type of character who accepts all the modern jargon and opinions without question and, given a suitable opportunity, parrots them back as the products of deep thought. His comments on Otto Silenus's work will serve to illustrate this point:

'I saw some of Otto Silenus's work at Munich,' said Potts. 'I think that he's a man worth watching. He was in Moscow at one time and in the Bauhaus at Dessau. He can't be more than twenty-five now.

There were some photographs of King's Thursday in a paper the other day. It looked extraordinarily interesting. It's said to be the only really imaginative building since the French Revolution. He's got right away from Corbusier, anyway.' [DF, 146]

Potts is simply the very dull and uninteresting sort of person who is able to feel very comfortable in the modern world as it is presented by Evelyn Waugh.

Little hope for the future can be found in a society which is populated both by a decadent remnant of a past tradition and by madmen who recognize no value in the past. The lunatic modern left is confident that it has all the answers to the problems of life and art, but the application of this group's theories is short lived, as can be witnessed by the destruction of the modern King's Thursday and Lucas-Dockery's loss of control over the prison.

A concern for the tradition of family life is present in many of Waugh's novels though the traditional family of father, mother and children is non-existent in his works. In most cases children appear with only one parent and that parent is usually a character who would dearly love to abdicate his office. Even in those novels where both parents are present, there is no family life founded on mutual love. This interest is not developed to any great extent in Decline And Fall, although both Paul and Peter Beste-Chetwynde have peculiar family backgrounds. Paul Pennyfeather, an orphan at the mercy of an unscrupulous guardian, has no knowledge of family life and the families with which he comes in contact are not such as to give him this knowledge. Peter's father is dead, there

are even rumours to the effect that Margot killed him, and the boy's relationship with Margot is far removed from what might be considered as a traditional mother-son relationship. As a school boy he helps choose his mother's lovers, mixes drinks for them, and occasionally entertains a number of them when his mother is too drugged to make an appearance. The Circumferences are another family which strays from the traditional pattern of family life. In the first part of the novel the three divisions are present in this family even if the roles of father and mother have been reversed; Lady Circumference dominates the family while Lord Circumference seems to exist only to provide the title. In this case the weakness of the family bond is immediately apparent when, despite the fact that her son, Lord Tangent, dies in a bizarre accident, Lady Circumference shows no signs of distress and actually finds that his death interferes with her social "duties". Both Margot and Lady Circumference are more interested in their own peculiar pleasures than in their parental responsibilities and in this way Waugh seems to suggest that the members of the fashionable social world are prepared to reject even that tradition in their search for pleasure.

Critics who label Waugh as a "Catholic" writer usually refer to the religious themes in Brideshead Revisited and Helena to substantiate their point. There is nothing specifically Catholic about Decline And Fall, but there is a minor religious theme that runs throughout the novel. While this theme can best be examined with reference to Mr Prendergast, it also has relevance to Paul Pennyfeather.

Paul is a theological student both at the beginning and at the end of the novel and as such should be closely involved with religion; yet he never makes any reference to spiritual matters and his intended entry into the Anglican priesthood has all the overtones of an entry into a profession which merely happens to be concerned with religion. [DF, 18] His particular interest in the ministry seems to be centred around the fact that it will allow him to continue to lead a secluded life. In fact, as has already been pointed out, his way of life bears a closer resemblance to that of a cloistered monk than to that of a local vicar.

Mr Prendergast, an ordained Anglican clergyman, resigned from his parish because of his doubts. He "couldn't understand why God had made the world at all" [DF, 43]. Such doubts, which are certainly spiritual, strike at the root of religious belief; however, Prendergast was advised to retain his post, and his bishop remarked that he did not believe that the point had any relevance in so far as one's "practical duties as a parish priest were concerned" [DF, 44]. In the bishop's attitude the reader can see Waugh presenting a mildly satiric picture of the worldliness of some aspects of the Anglican Church and the general decline of spiritual values. Prendergast, in a way that is both amusing and pathetic, carries these characteristics to their logical end, at least in satiric terms, when he puts aside all belief and becomes a "Modern Churchman". In a letter to Paul, Dr Fagan writes concerning Prendergast: "Apparently he has been reading a series of articles by a popular bishop and has

discovered that there is a species of person called a 'Modern Churchman' who draws the full salary of a beneficed clergyman and need not commit himself to any religious belief" [DF, 167]. The "Modern Churchman" becomes associated with the mad "progressive" world of Lucas-Dockery when he goes to work as a prison chaplain. However, this world offers him no protection and he is savagely murdered by an old fashioned religious fanatic claiming to be "the lion of the Lord's elect".

There is no further development of the religious theme in Decline And Fall and one must state definitely that this theme is of only minor importance in the work whereas the social theme is central to the entire novel. Nevertheless, the theme is present in Decline And Fall and is developed further in later novels.

The title of Decline And Fall serves as a good indication of the theme which Waugh develops in the work. The presentation of the general social condition emphasizes the decline from former moral values and standards of greatness. The decline of the aristocratic tradition is the best developed aspect of this theme and one does not have to examine very closely Waugh's portrayal of the present-day aristocrats to see how far they have strayed from the standards set by their ancestors, and how quickly they are continuing to fall. The aristocracy is not the only section of society in this condition; the entire civilized way of life seems to be in danger of imminent collapse. The satirically depicted modern world of Lucas-Dockery and Silenus only indicates the depths to which a way of life can fall.

To a certain extent at least, this novel reveals some of Evelyn Waugh's own attitudes towards society. The book is in part a social indictment in which the author satirically dissects for public examination the decay and folly prevalent in the world. The cruelty of society is also depicted in the way it ruthlessly exploits a character like Paul Pennyfeather for its own amusement. Waugh's attitude towards Paul is one of detached benevolence. Since Paul is left defenceless when he finds himself in the outside world and society derives great enjoyment from his state, there is no doubt that the reader is meant to feel some sympathy for this "innocent" simply because he is a victim of this modern, decadent society. Not Paul, but society is the main target of satiric attack.

The differences of tone in the satire which are evident throughout Decline And Fall aid in the establishment of Waugh's social attitudes. For example, the entire treatment of Lucas-Dockery emphasizes his absurdity and the author never allows this figure of the New Left to appear as anything but a madman; at no time is there any danger of the reader associating himself sympathetically with this character. In contrast one can point to the much lighter treatment of Dr Fagan. While it is true that Fagan is both a crook and an impostor, at times he also appears as a kindly person and the average reader is certainly able to feel some empathy with him. The treatment of Margot, Grimes and Prendergast is similar to that of Fagan; while Potts, Silenus and Maltravers receive much the same treatment as Lucas-Dockery.

It is not only in satiric tone that Waugh differentiates between the characters; his use of humour heightens the distinction. The characters who are treated with a lighter satiric touch have a certain humorous quality about them which makes them appealing. The reader can laugh at scenes such as those in which Paul naively watches Margot hire prostitutes, a drunken Mr Prendergast tries to act as a starter for the school races, or Dr Fagan offers Paul a part interest in the school if he will agree to marry one of Fagan's daughters. There is nothing particularly humorous about the other group of characters who tend to be presented with mock seriousness. Lucas-Dockery is so involved in his own experiments that he neglects everything else; Maltravers has only one interest in life, the achievement of social success; and Otto Silenus has such a high regard for his own work that he genuinely believes that the human element can be eliminated from art. Humour and satiric tone divide the characters into two major categories and there is little doubt that the author feels a greater sympathy for the group he treats with a light satiric touch and in a humorous way than he does for the other group.

The aristocracy in general is treated in the same manner as is Margot, and Waugh's interest in the aristocracy is apparent throughout the novel; but this does not indicate a general acceptance on his part of all the antics of his modern aristocrats. The description of the Bollinger Club, which was quoted earlier in this chapter, is as pointed a satiric statement as any in the novel and

aimless young aristocrats. The second novel, Vile Bodies, has as its central focus the behaviour of the Bright Young People. Again the social theme is of primary importance, but even stronger attention is given to the lack of values exhibited by the people in the fashionable social set and their desire for fast action of any sort as long as it keeps them free from boredom. Vile Bodies is not a sequel to Decline And Fall, but some of the characters who were present in the first novel are also present in the second. Waugh himself states: "I think some of the minor motives will be clearer to those who have read my first book than to those who have not."[14]

Chapter Two: Vile Bodies

Vile Bodies, published two years after Decline And Fall and in the same year as Labels: A Mediterranean Journal, is a novel which succeeded in catching the mood of the period. Despite the fact that in the "Author's Note" to the first edition of Vile Bodies Waugh states that "the action of the book is in the near future where existing social tendencies have become more marked. . . .",[1] the reading public of 1930 recognized itself in the characters of that work. The novel is more concerned with the different social sets and the generation gap than was Decline And Fall, and, although Adam Fenwick-Symes is the central character in the work, he does not have quite the same importance to Vile Bodies as Paul had to Decline And Fall. The Bright Young People are the most vividly described group and the novel achieved popularity because it presented the gay antics of a group whose activities were the chief subject matter of the gossip columns of the time.[2] In this novel the gaiety of the group runs out and the Bright Young People are eventually faced with annihilation. Waugh states that there is a transition in the novel from "gaiety to bitterness",[3] and he relates this fact to a "sharp disturbance" in his private life.[4] Although the transition may not have been part of his original plan, the movement is smooth, with no

sense of abruptness about it.

References will be made to Labels in the final section of this chapter, but at this time one might point out that this was the first in a series of travel books which Waugh was to write over a period of thirty years. The material for this book was actually gathered on his honeymoon and the characters of Geoffrey and Juliet are in fact Waugh and his first wife. The touch of bitterness which appears in Vile Bodies is also present in Labels since Waugh, after the break-up of his marriage, did everything he could to expunge any trace of the influence of his first wife. Alec Waugh points out that the American edition of the book appeared under the ironic title of A Bachelor Abroad.[5]

Since the Bright Young People are of importance to the novel, a brief comment on this social phenomenon might be useful. The upper class youth who made up this set were those whose childhood had been disrupted by the war and who, after the war was over, seem to have attempted to compensate for the deprivations which they had suffered. One of their members, Patrick Balfour, writes that "there was no particular object in anything we did, but we were sensible to its full flavour as we did it."[6] Attending parties, everything from a "Mozart party" to a "pyjama-and-bottle party" was the chief pastime of the Bright Young People;[7] the life was wild and fast, but shortlived. By the time the thirties arrived the members of this group were disappearing, since many of them had succeeded in destroying themselves and had degenerated "into a slough of dope and

other excesses."[8] The Bright Young People in Vile Bodies follow exactly the type of existence outlined by Balfour.

Adam Fenwick-Symes is another of Evelyn Waugh's "innocent" characters. The "innocent" exercises no control over the events which shape his life and is more or less pushed from one event to the next. The loss of Adam's manuscript is just as outrageous an incident as is the attack on Paul by the Bollinger Club, and it forces Adam to abandon his relatively secure existence. There are a number of similar events which show Adam as a primarily passive individual and a ready victim for any exploiter. The first person to exploit Adam is his publisher who, under the guise of friendship, forces him to sign a preposterous contract when he admits that the autobiography which he had been commissioned to write will not be ready on time because the Custom officials have destroyed the manuscript. The terms of the new contract are clear: "'No royalty on the first two thousand, then a royalty of two and a half per cent., rising to five per cent. on the tenth thousand. We retain serial, cinema, dramatic, America, Colonial and translation rights, of course. And, of course, an option on your next twelve books on the same terms'" [VB, 33-34]. Later, a mysterious drunken major obtains a thousand pounds from Adam and at one point Adam corners the man and asks him for the return of the money which, as a result of a lucky bet, has now risen to thirty-five thousand pounds. However, he loses his opportunity of recovering any of it by naively trusting the unknown man who then refers to Adam as a "mutt" because of this naivety. [VB, 169, 177, 179]

At least two other people, Mr Isaacs and Colonel Blount, try to make a profit from Adam. They attempt to sell him a worthless movie, having gravely miscalculated his financial position.

The "innocence" of Adam Fenwick-Symes is a somewhat diluted version of that quality possessed by Paul Pennyfeather. Though both men are naive, Paul has a greater degree of unconscious detachment from the world than Adam. Certain comparisons between the two men should help to establish this point. Adam has a place in the social set and he makes no attempt to surround himself with a wall or to block out the social whirl. Father Rothschild recognizes this position when he expresses the hope of meeting Adam at Lady Metroland's party. [VB, 15] The party-going Bright Young People include him in their set and he exhibits few signs of being truly out of place. Despite the fact that he does not have the money with which to pay the bill, Adam stays at the fashionable hotel run by Lottie Crump rather than at a cheaper place which does not possess the same social status. Another type of comparison can be made by pointing to the fact that in Decline And Fall Paul is the virgin introduced to sex by the experienced Margot, but in Vile Bodies it is Adam who initiates the virgin, Nina Blount. Although he is an "innocent", Adam has a much closer relationship with the social world than does Paul and there are times when he indicates that he is capable of putting this relationship to use for his own benefit. He is not entirely a victim since he does utilize other people if the need arises. As Mr Chatterbox he exploits the gullibility of the entire social set and sends them off on a number of wild goose chases when

he fills his columns with information entirely of his own fabrication. Ginger Littlejohn also suffers at Adam's hands (though it is true that Ginger has already exploited Adam) when Adam and Nina spend Christmas together as Mr and Mrs Littlejohn. Adam's movements in these cases are quite deliberate and in complete contrast to any of Paul's actions. The "naive innocent" in Vile Bodies occasionally gives way to a very mild "exploiter".

Adam does possess at least one characteristic which establishes some form of differentiation between him and other Bright Young People. He is actually poor and while other members of the younger generation spend money quite freely, even if it is not their own, Adam simply does not have any to spend. He informs Ginger that he has no money and Ginger's reply emphasizes the difference between Adam and the other characters:

'Awfully rough on you. No one thinks the worse of you, respect you for it, I mean earning a living and all that. Heaps of fellows haven't any money nowadays. I could give you the names of dozens of stout fellows, absolute toppers, who simply haven't a bean. No, all I mean is, when it comes to marrying, then that does make a difference, doesn't it?' [VB, 194][9]

There are also indications that Adam is unhappy with the life of a Bright Young Person and that he feels something must be changed. At the party in the dirigible he complains: "'Oh, Nina, what a lot of parties.'" [VB, 123] Later, when he and Nina, who is now Ginger's fiancée, spend the night together he asks her if she ever feels "that things simply can't go on much longer" and then tries to explain to her his desire for some sort of change:

> 'I'd give anything in the world for something different.'
> 'Different from me or different from everything?'
> 'Different from everything . . . only I've got nothing . . . what's the good of talking?' [VB, 190]

He never achieves enough understanding to come to any conclusion as to just what is wrong with the life he is leading. Even if he had managed to achieve this it would have been too late since war was only ten days away. The "innocent" character is caught up in the lack of moral values in the social world and Adam, although he recognizes the need for some sort of moral change, has no dimension in his life other than the pleasure-seeking social one and is thus unable to find any basis for a set of moral standards.

There are two other characters, Nina Blount and Miss Brown, who have a certain element of "innocence" about them. Neither character is given any real development and Miss Brown only appears in one section.[10] Nina never tries to take control of her own life but simply follows the plans others have made for her, even to the extent of marrying the man who has just purchased her from the only person for whom she has ever felt any degree of affection. Nina is by no means a complete "innocent"; when she is questioned about her engagement to Ginger she replies: "'Yes, it's very lucky. My papa has just put all his money into a cinema film and lost it all'" [VB, 186]. She also shares the general amorality of the other characters and has no qualms about being unfaithful to Ginger either as his fiancée or as his wife. Despite these facts, the state of unawareness which does surround Nina gives her some touch of the "innocent", a fact which is made even more obvious if she is compared

to a character such as Agatha Runcible.

Miss Brown is not a member of the Bright Young People but desperately wants to belong to the set since she regards these people as possessing the epitome of life. She is pathetically happy when they agree to come to her house to finish one of their parties, and at no time is she even vaguely aware of the political dangers involved in holding, what the newspapers were to call, "Midnight Orgies" at 10 Downing Street. Miss Brown comes closer to being a typically "innocent" Waugh character than does Nina.

Because there is so little other than age to differentiate the great majority of the characters in Vile Bodies, they will be examined either as members of the set known as the Bright Young People or as members of the "older generation". In general, the older generation has connections of some sort with the aristocratic tradition while the younger generation is very much a part of the modern age.

The portrayal of the aristocratic tradition in Vile Bodies does not show it as being in a very healthy state, but there are some places which still preserve it, one of which is Anchorage House. The past of Anchorage House was intimately connected with the true aristocratic values:

> This last survivor of the noble town houses of London was, in its time, of dominating and august dimensions, and even now, when it had become a mere 'picturesque bit' lurking in a ravine between concrete skyscrapers, its pillared façade, standing back from the street and obscured by railings and some wisps of foliage, had grace and dignity and other-worldliness enough to cause a flutter or two in Mrs Hoop's heart as she drove into the forecourt. [VB, 125-126]

The values are no longer very well understood by the people who now visit Anchorage House. Mrs Hoop watches the people going into the party and can only think of an ultra-romantic past; Lady Circumference detects no such past. It is true that the old values are compromised since some of the aristocrats who are present, Lord Vanburgh and Lady Metroland for example, have debased the tradition; but at the same time there are aspects of that tradition which are still held in high regard by some people. Lady Circumference, watching the people enter the house, recognizes the better known guests and then sees:

> . . . behind and about them a great concourse of pious and honourable people (many of whom made the Anchorage House reception the one outing of the year), their women-folk well gowned in rich and durable stuffs, their men-folk ablaze with orders; people who had represented their country in foreign places and sent their sons to die for her in battle, people of decent and temperate life, uncultured, unaffected, unembarrassed, unassuming, unambitious people, of independent judgment and marked eccentricities, kind people who cared for animals and the deserving poor, brave and rather unreasonable people, that fine phalanx of the passing order, approaching as one day at the Last Trump they hoped to meet their Maker, with decorous and frank cordiality to shake Lady Anchorage by the hand at the top of her staircase. [VB, 126-127]

Not all the aristocratic establishments have survived as well as Anchorage House; Doubting Hall is described by the daughter of its owner as "all falling down" [VB, 65]. When Adam arrives there he is faced with a man who is more than "a little eccentric", in fact Colonel Blount is a little mad. The aristocratic tradition has all but disappeared from Doubting Hall and the house becomes associated with the modern world when the Colonel rents it out to a film company whose only interest seems to be in taking as much money as it can from foolish people who think they have the potential to be

great actors. The Colonel apparently loses all his money when he purchases the film produced by this company. Once war is declared Doubting Hall is converted into a hospital in which Colonel Blount has a captive audience for his film. All sense of the stately home has been lost by this time.

The deterioration which is evident in Doubting Hall is also present in London society. The depths to which the aristocracy has fallen is seen in the persons of Lord Vanburgh and Lord Balcairn:

> At Archie Schwert's party the fifteenth Marquess of Vanburgh, Earl Vanburgh de Brendon, Baron Brendon, Lord of the Five Isles and Hereditary Grand Falconer to the Kingdom of Connaught, said to the eighth Earl of Balcairn, Viscount Erdinge, Baron Cairn of Balcairn, Red Knight of Lancaster, Count of the Holy Roman Empire and Chenonceaux Herald to the Duchy of Acquitaine, 'Hullo', he said. 'Isn't this a repulsive party? What are you going to say about it?' for they were both of them, as it happened, gossip writers for the daily papers. [VB, 51]

These men use their titles to get a job, a job which necessitates their being able to move freely within society, which in turn is something they are able to do because of their titles. Their only asset is their ability to dig up social gossip and when their connection with society is broken they are forced to beg in an attempt to repair it. [VB, 87] Simon Balcairn is reduced to attending Margot's party in disguise because she refuses to invite him. Subsequently, he is exposed and believes, incorrectly as events prove, that he will be fired. He decides to write a completely false and libellous article for the newspaper after which he commits suicide by placing his head in a gas oven. [VB, 107]

Although they have different approaches to society and are

on one occasion referred to as "those two poles of savagery", Lady Circumference and Lady Metroland both exhibit the decadent and self-centred aspects of the twentieth century aristocracy as it is pictured in Vile Bodies. Lady Circumference shows no interest in anyone other than herself and refuses to recognize any degree of equality with other people, even with other members of the aristocracy. [VB, 127] She has no interest in the fashionable discoveries whom Margot introduces at her parties, and freely and openly gives her opinions of these people. [VB, 101] There is never any indication that she is even remotely interested in anything anyone else is doing. On the other hand Margot Metroland is the fashionable lady who has succeeded in maintaining her social position despite the temporary reversal with which she was faced in Decline And Fall. [VB, 97] Margot still works behind a façade, a fact that is made apparent when during the party at Pastmaster House she offers Chastity a job as a prostitute in South America. [VB, 96] Furthermore she is still fighting a losing battle with boredom. Her party which brings together the Bright Young People and the establishment, her disappearance from the party at Anchorage House to join the party given by the younger generation in a dirigible, the fact that the youthful Alastair is her lover; all these things indicate that Margot is attempting to cling to her youth and fashionable reputation. For Margot and Lady Circumference membership in the aristocracy entails nothing more than a certain social status.

The politicians in Vile Bodies are not all aristocrats

but they do belong to the older generation and have close connections with the aristocratic social set. The political system has fallen into ruin to the extent that Outrage, "last week's Prime Minister", can suddenly find himself back in office with no warning other than a telephone call from a Jesuit. Outrage is a creature of complete farce and is depicted as having no conception of his duties. He resembles a puppet who is manipulated by his cabinet and the astute Father Rothschild. Outrage's reaction to Rothschild's comments on "this war that's coming" indicates his position:

> 'What war?' said the Prime Minister sharply. 'No one has said anything to me about a war. I really think I should have been told. I'll be damned,' he said defiantly, 'if they shall have a war without consulting me. What's a Cabinet for if there's not more mutual confidence than that? What do they want a war for, anyway?' [VB, 132]

This character is an incompetent fool, a delightful one perhaps, but a fool nevertheless. Even his "secret" meeting with the wife of the Japanese ambassador is ludicrous and is made all the more so when it is interrupted by a telephone call from Father Rothschild with the news that Outrage will be named Prime Minister tomorrow. [VB, 48-50] He can put on a serious air as he does at the Anchorage House party when he states that "there's something wanton about these young people today", but he is so obviously a fool and his pretensions have worn so thin that Rothschild sees through them without any difficulty. The other politicians in the novel, Lord Metroland and Sir James Brown, are just as inconsequential as Outrage and add further proof that the governmental institutions have been infected by the general social decay.[11]

The decadence of the aristocracy is passed down to its youthful members, not all of whom belong to the same group as the Bright Young People. One of the young people of whom the older generation approves is Edward Throbbing. He is described as "a nice, steady boy"; the type who is "one of the coming men in the party". Edward is an insipid character who shows absolutely no interest in anything he does. His life follows a plan developed entirely around what is personally convenient or socially suitable; even his engagement is no exception:

> An innate dilatoriness of character rather than any doubt of the ultimate issue kept Edward from verbal proposal. He had decided to arrange everything before Christmas and that was enough. He had no doubt that a suitable occasion would soon be devised for him. It was clearly suitable that he should marry before he was thirty. [VB, 128]

His fiancée, Lady Ursula, is the same type of character as he is and shows little excitement about the possibility of a marriage to Edward. [VB, 128] However, once Edward does propose, Ursula attempts a mild revolt by refusing him and informing her mother of this fact. Ursula does not present her objections very strongly and it appears obvious to the reader that she will acquiesce to her mother's demands that she marry Edward. The Duchess of Stayle has made up her mind that the status of the family requires a marriage between Ursula and Edward and she refuses to listen to her daughter's mild protests.[12] Both Ursula and Edward are apathetically bound up with the norms of the older generation.

These two characters are also the complete antithesis of

the hospital room of a critically ill Agatha Runcible. Waugh adds the following parenthetical comments during the description of the party in the dirigible:

> (. . . Masked parties, Savage parties, Victorian parties, Greek parties, Wild West parties, Russian parties, Circus parties, parties where one had to dress as somebody else, almost naked parties in St. John's Wood, parties in flats and studios and houses and ships and hotels and night clubs, in windmills and swimming baths, tea parties at school where one ate muffins and meringues and tinned crab, parties at Oxford where one drank brown sherry and smoked Turkish cigarettes, dull dances in London and comic dances in Scotland and disgusting dances in Paris -- all that succession and repetition of massed humanity. . . . Those vile bodies . . .) [VB, 123]

The older generation is curious as to what goes on at these parties and at times openly wishes that it could have as much fun being bad as it believes the young people do. [VB, 130] In fact the parties fail as antidotes and are marked more by people being sick than by people having fun. The parties always produce the problem of what one is going to do after they are over.

When the Bright Young People are not at parties they attempt to find other ways to preserve their unreal existence. Adam, Agatha Runcible and the other members of the group who attend the motor races start drinking as soon as they discover that they are expected to do some real work for their free passes. In fact Agatha becomes so drunk that she believes she is the spare driver and takes over the racing car without knowing what she is doing. As a result she is seriously injured when the car runs into a market cross. The search for an unreal life turns to disaster and from this point on one disaster follows another as the Bright Young People are later directly

responsible for Agatha's death and are themselves faced with death when war is declared. The motor race indicates symbolically that their search for constant, rapid motion will lead these people nowhere and that the motion itself will eventually destroy them. Agatha has a dream which reveals the truth to her, although there is no indication that she realizes this:

'D'you know, all that time when I was dotty I had the most awful dreams. I thought we were all driving round and round in a motor race and none of us could stop, and there was an enormous audience composed entirely of gossip writers and gate-crashers and Archie Schwert and people like that, all shouting to us at once to go faster, and car after car kept crashing until I was left all alone driving and driving -- and then I used to crash and wake up.' [VB, 186]

The Bright Young People have rejected all the more traditional value systems. The rights and property of others, for example, are ignored, and everything is used for their own pleasure. They expropriate Edward's house and car while he is away and then wreck both. Agatha complains about this to Adam:

'One awful thing is we haven't got a car. Miles broke it, Edward's, I mean, and we simply can't afford to get it mended, so I think we shall have to move soon. Everything's getting rather broken up, too, and dirty, if you know what I mean. Because, you see, there aren't any servants, only the butler and his wife, and they are always tight now.' [VB, 30]

On another occasion when the group who are to attend the motor races finally do discover a hotel which will accommodate them they leave the next morning without paying; moreover, they act as if that were the most natural way to behave. [VB, 156] Morality has no place in the lives of these people either and they are completely unaware of

any notion of immorality. Adam sells Nina because he needs money with which to pay his hotel bill; Nina feels no obligation to be faithful to her husband; and Miles Malpractice is always looking for another male partner. The only value they do acknowledge is pleasure.

The older generation is unable to understand its youth and although the topic of the "Younger Generation" permeates the conversation at the Anchorage House party, Outrage summarizes the feeling accurately when he says: "Everyone seems to have been talking about the younger generation to-night. The most boring subject I know" [VB, 131]. Distinctions of class make no difference in the gap between the generations; the two working class women whom Adam overhears on the train are just as insensitive to the needs of youth as are the Duke and Duchess of Stayle.

The Bright Young People are not only alienated from their elders but also from themselves. There is little human contact made between members of this group and the contacts that are made have certain unnatural tones about them. Miles Malpractice is always trying to develop some relationship, but he is a homosexual. [VB, 110, 162] Mary Mouse attends the wild parties with the Maharajah of Puckkapore, eventually leaves England with him and prepares for her "official reception as a royal concubine" [VB, 185]. The relationship between Adam and Nina is the only one that has possibilities of developing into something lasting between two individuals, but it never does achieve this state. [VB, 123] The love they have for one another is indicated in the scene in which

Nina refuses to spoil Adam's happiness even though she knows that the cheque her father gave them was worthless, as well as in the Christmas scene at Doubting Hall. [VB, 78-79, 84; 203-204] However, they are incapable of expressing this love to one another. On the first occasion Nina and Adam make love Nina is asked if she "had some fun out of it" and she replies: "My dear, I never hated anything so much in my life . . . still, as long as you enjoyed it that's something" [VB, 83]. Later she states: "For physical pleasure I'd sooner go to my dentist any day" [VB, 91]. Finally she is described as admitting that "love" was perhaps something one "could grow to be fond of after a time, like smoking a pipe. Still she maintained that it made one feel ill at first, and she doubted it was worth it" [VB, 91-92] Perhaps one of the reasons they fail to express their love is that such an expression would eventually demand some form of responsibility and stability and they are afraid to accept either. The Bright Young People fear stability for in their lives stability is followed by boredom. They tend to avoid permanent relationships and are a lonely generation who for the most part live and die feeling quite alone because they can find no valid basis for permanence.[14]

The only character who attempts to comment seriously on the younger generation is Father Rothschild who, although he has little contact with these people, nevertheless is able to understand their problems:

'Don't you think,' said Father Rothschild gently, 'that perhaps it is all in some way historical? I don't think people ever want to lose their faith either in religion or anything else. I know very few young people, but it seems to me that they are all possessed with an almost fatal hunger for permanence. I think all these divorces show that. People aren't content just to muddle along nowadays. . . . And this word "bogus" they all use. . . . They won't make the best of a bad job nowadays.' [VB, 131-132]

He goes on to suggest that the older generation follows the traditional maxim that "if a thing's worth doing at all it's worth doing well": 'But these young people have got hold of another end of the stick, and for all we know it may be the right one. They say, "If a thing's not worth doing well, it's not worth doing at all"' [VB, 132]. Outrage is unable to make any sense from Rothschild's remarks and seems to be typical of his generation. A generation which can view Outrage as a successful man[15] and which lives an entirely "bogus" existence itself is not likely to have much in common with another generation which not only does not possess any standards of success, but which has also rejected the façade which the older generation has constructed. The stream of tradition has been broken and the Bright Young People find themselves heirs to nothing.

In Vile Bodies the modern world is responsible for two creations in addition to the freakish party, the titled gossip columnist and the cinema. The first of these has already been discussed and it is perhaps only necessary to add that, at least in this novel, which contains the first of a number of satiric attacks Waugh made against the press, the columnist exists just as much to fill the insatiable desire of society to see itself in print as to

fill the equally insatiable desire of the lower classes to read about society.[16] The columns must insure that the mythical, bright, exciting life of the upper class is maintained, even if the columnist has to resort to pure fabrication to achieve this. The cinema is also an element of distortion and like most things in the world of Vile Bodies consists only of appearances. The movie on the life of John Wesley is described as "the most important All-Talkie super-religious film to be produced solely in this country by British artists and management and by British capital" [VB, 144].[17] One of the things about which the film is not interested is historical accuracy which, in fact, is sacrificed for "a scene that'll go over big". Neither the columns nor the cinema attempt to present the truth and both these modern creations are prepared to distort the truth when the need arises.

The modern world is also present when the custom officials confront Adam on his return to England at the beginning of the novel. In a very funny scene the modern custom officer seizes Adam's copy of Dante:

> 'French eh?' He said. 'I guessed as much, and pretty dirty, too, I shouldn't wonder. Now you just wait while I look up these here books' -- how he said it! -- 'in my list. Particularly against books the Home Secretary is. If we can't stamp out literature in the country, we can at least stop its being brought in from the outside. That's what he said the other day in Parliament, and I says "Hear, hear . . . ."' [VB, 25]

The satirically presented modern world of the custom official presents a picture of a way of life which does not even recognize the worth

of art.

There are only scattered references to family life in this novel, but the references that are made emphasize the deterioration of the family, and the main factor in this is the lack of any emotional bond between members of a family. Adam does not seem to have any family and is in much the same position as Paul Pennyfeather. Nina has a mad father who ignores her existence and of whom she thinks only when she needs money or a place to stay with Adam. A number of other families do appear, and in one case a mother does not recognize her son while in another a son prefers to disown his mother. [VB, 28, 52] The relations between married couples do not fare any better than those between parents and children. Marriage exists as a social convenience and wives of all ages are unfaithful to their husbands without any apparent feeling of remorse, and husbands accept this as part of the natural course of events.[18] The only child to be conceived during the time period spanned by the novel is Nina's unborn child and it is definitely not the product of a traditional family life.

The social situation in Vile Bodies can best be described as one of complete decadence. This quality applies as much to the older, aristocratic group as to the Bright Young People, but the former group attempts to maintain an illusion of respectability. There is no moral element in this respectability and the younger generation has seen through it. The second group has no moral principles either, but by also rejecting the social traditions

hypocritically subscribed to by their elders, the Bright Young People are forced to choose between facing the reality of a sterile existence or creating an illusory world of their own which will survive only as long as reality is excluded from it.[19] They choose the latter and bring disaster upon themselves. At the end of the novel the entire social order has broken down and the world is at war with itself.

In the discussion of the religious theme in Decline And Fall it was noted that the religion portrayed in that work had a certain worldly quality about it. There is no actual religious theme in Vile Bodies, but two characters who could be termed "religious" play minor roles in the novel. The first of these is Mrs Melrose-Ape, a creature of farce and satire. Her religion is modern and aimed at the emotions of the modern world. There is really nothing at all spiritual about the message preached by this woman, a message which never makes any reference to faith and is concerned only with something she calls "hope". She informs the people on the boat that "Hope is what you want and Hope's what I got" [VB, 22]. Just what one is supposed to hope for is never really made clear. Her approach is a crass one as is evident from the fact that she refers to her message as "the goods", has as her favourite hymn "There ain't no flies on the Lamb of God" and claims that "salvation doesn't do them the same good if they think it's free" [VB, 23]. At Lady Metroland's party she creates an almost hypnotic state as she turns to the guests and says: "Just you look at yourselves" [VB, 101]. The effect she produces is the result both of an intensely emotional appeal and the

fact that she is the "social find" of the season. As such she must be accepted by the fashionable people, but the effect has no influence at all on a person like Lady Circumference who never exhibits any emotional response and who has no interest in what is fashionable.

Mrs Melrose-Ape would probably be described by the Bright Young People as a "bogus" person. Certainly the religious front which she attempts to establish is a sham; by appearing at places like Pastmaster House and the Albert Hall she arouses more interest in her entertainment value than in her message. One man who sees her on the boat decides that he will attend her "meeting" at the Albert Hall and he quite readily admits that the only reason he wants to go is "to see those angels dressed up" [VB, 27]. The angels have no purpose other than to attract an audience and they see no religious significance in their work. There is nothing very angelic about girls who spend most of the time either physically attacking one another or chasing men. "Chastity", for example, bears less of a resemblance to an angel than to a nymphomaniac. Margot Metroland recognizes the girls for what they really are and turns two of them, "Chastity" and "Divine Discontent", into prostitutes. [VB, 110] The portrayal of Mrs Melrose-Ape is amusing, but at the same time the satire is evident and the danger of placing religion on a popular, emotional level is clearly illustrated. Father Rothschild recognizes the hazard this woman creates and describes her as "an extremely dangerous and disagreeable woman" [VB, 15].

The elusive Father Rothschild, who carries a false beard in his suitcase and orders the Leader of the Opposition to meet him for a secret rendezvous, has received greatly varied critical treatment.[20] One thing is certain, he is the only character in the novel who is able to see the truth and recognize it as such.[21] His comments on the Bright Young People serve to illustrate this point.[22] There is also a certain spiritual element about this man and at times, as on the channel crossing, he seems to be detached from the world: "To Father Rothschild no passage was worse than any other. He thought of the sufferings of the saints, the mutability of human nature, the Four Last Things, and between whiles repeated snatches of the penitential psalms" [VB, 17]. On the other hand he is very much a part of the world and is heavily involved in the political and social intrigues of the nation. While it would surely be a mistake to see Rothschild as the central figure in the portrayal of a general decline of religious values, Waugh's treatment of the Jesuit's secular activities is surely satirical, even if the satire is rather mild compared with the treatment of Mrs Melrose-Ape. He is one of those characters whom Waugh admires, even if he does not sanction all their antics. In the character of Rothschild Waugh is simply poking fun at the worldly interests of this man who is supposed to be dedicated to spiritual matters. The final description of Rothschild is a fine blend of the humour and satire which is found throughout this characterization: "Father Rothschild pulled on a pair of overall trousers in the forecourt and, mounting his motor cycle, disappeared

into the night, for he had many people to see and much business to transact before he went to bed" [VB, 133].

In Vile Bodies religion and society are very closely related. Father Rothschild is a member of the highest social set and Mrs Melrose-Ape performs for society's amusement. Although Rothschild's training enables him to view the world realistically, he is too involved in the world for a priest.[23] The religious figures which Waugh creates in this novel lack spiritual depth and there is no indication that they are revealing the spiritual side of life to the Bright Young People, a group that desperately needs to find a new dimension to their lives.

If one accepts that the centres of interest in Vile Bodies are the Bright Young People and the generation gap, then one can find a revealing gloss on the novel in an article written by Waugh himself. A year before the publication of Vile Bodies he wrote an essay on the "younger generation", the generation that was born before the war but was too young to fight in it, in fact his own generation. He described this group as containing "undiscriminating and ineffectual people" who were "Bolshevik at eighteen and bored at twenty." Then he added the following observation:

> The muscles which encounter the most resistance in daily routine are those which become more highly developed and adapted. It is thus that the restraint of a traditional culture tempers and directs creative impulses. Freedom produces sterility. There was nothing left for the younger generation to rebel against, except the widest conceptions of mere decency. Accordingly it was against these that it turned. The result in many cases is the perverse and aimless dissipation chronicled daily by the gossip-writers of the Press.[24]

He also refers to this group as the "crazy and sterile generation". At the same time he offers the following views on the generation gap:

> . . . in the social subsidence from the War a double cleft appeared in the life of Europe dividing it into three perfectly distinct classes between whom none but the most superficial sympathy can exist. There is (a) the wistful generation who grew up and formed their opinions before the War and were too old for military service; (b) the stunted and mutilated generation who fought; and (c) the younger generation.[25]

Waugh's attitude towards the Bright Young People in Vile Bodies cannot be considered as one of total condemnation. He belonged to this group, even if he does describe himself as "a member rather on the fringe than in the centre", and as late as 1964 could say of them: "They were totally unlike the various, publicized groups of modern youth, being mostly of good family and education and sharp intelligence, but they were equally anarchic and shortlived" [VB, 7]. At the end of the 1929 article he shows some optimism with regard to these people: "There seem signs, however, that a small group of young men and women are breaking away from their generation and striving to regain the sense of values that should have been instinctive to them."[26] Vile Bodies is a satire on the pointless lives led by the Bright Young People but one is always aware that Waugh has a certain amount of emotional attachment to these people and one suspects that he, like Balfour, admired the "flavour" with which this generation acted.

The style of the novel does emphasize the type of life led by the characters. There are pages of meaningless dialogue in which

people talk without exhibiting any particular interest in what they are saying. The telephone conversation between Adam and Nina that makes up chapter eleven of the novel is a good example of this type of dialogue. Waugh also makes use of absurd situations to describe the sterility that surrounds his characters. Agatha's role in the motor race, the party in her hotel room, and the scene on the battlefield where the "drunk major" and "Chastity" get into the back seat of a car with a case of champagne are typical examples of Waugh's use of the absurd. On a number of occasions burlesque is also effectively employed. Among these one might note the introduction of the two noble gossip columnists,[27] the actions of Outrage and the character of the American judge at Lottie Crump's hotel. All these technical devices serve to underscore the social attitudes described in the novel.

In Labels Waugh suggests that much of the interest in the quaint past displayed in England is the result of the fact that the past has "ceased to represent a significant part of English life" and he points to the craze for Tudor cottages as an example of this. [Labels, 56][28] The general attitude towards the aristocracy in Vile Bodies is one which shows it as losing its relationship with the past. Lord Metroland, for example, has no past as far as the aristocracy is concerned and when he commits suicide, Simon Balcairn actually eliminates one strand of the past tradition. Waugh's portrayal of the aristocracy leads one to suggest that he would probably have accepted Balfour's generalization about the aristocracy

in the twenties: "The general leveling up and leveling down of post-war Society, destroyed once and for all the aristocratic principle, brought this new standard [ie. "new material ritualism of wealth"] into being. It was cosmopolitan in its nature, and its gospel was the gospel of chic."[29] Balfour also makes this statement: "The courtesy of the aristocrat betrays a sensitive and sympathetic spirit which Mayfair entirely lacks."[30] Waugh's aristocrats in Vile Bodies though definitely products of Mayfair, have something very British about them, forming as they do an integral part of Waugh's England, and he did consider that loyalty to the customs of one's own country was an important factor in one's life:

> And yet, although everything one most loves in one's own country seems only to be the survival of an age one has not oneself seen, and though all that one finds sympathetic and praiseworthy in one's own age seems barely represented at all in one's own country, there still remains a certain uncontaminated glory in the fact of race, in the very limits and circumscription of language and territorial boundary; so that one does not feel lost and isolated and self-sufficient. It seems to me that there is this fatal deficiency about all those exiles, of infinitely admirable capabilities, who, through preference or by force of untoward circumstances, have made their home outside the country of their birth; it is the same deficiency one finds in those who indulge their consciences with sectarian religious beliefs, or adopt eccentrically hygenic habits of life, or practise curious, newly classified vices; a deficiency which lies outside personal peculiarities and individual emotion. [Labels, 205-206]

A change took place in Waugh's personal religious attitudes at this time, and in 1930 he was received into the Roman Catholic Church. The "Author's Note" to Labels is indicative of this change: "So far as this book contains any serious opinions, they are those of the dates with which it deals, eighteen months ago. Since then

in these works. The decay that is produced destroys the members of this set, but Waugh is not particularly interested in showing this decay in comparison with the situation in other social classes or in other countries. However in the next novel, Black Mischief, Basil Seal transplants the decayed aristocratic way of life into the African culture and the reader is faced with a comparison between the barbarity of life in Azania and Mayfair. The modern world becomes more closely linked with the general social decadence; civilization is equated with modernity and Seth accepts uncritically anything that is modern simply because it is modern. In England the decadence continues to grow and boredom becomes more prevalent.

Chapter Three: Black Mischief

A chance conversation about travel and the possibility of visiting Ethiopia seems to have stimulated Waugh's initial interest in that country. This interest, coupled with the possibility of being able to attend some of the ceremonies scheduled for Haile Selassie's coronation, resulted in his decision to visit Ethiopia. Prior to his departure from England he encountered a friend who arranged for him to report on the coronation as a special correspondent for The Times, thus assuring his admittance to various state functions.[1] During his stay in Ethiopia he wrote a series of articles for The Times and in the following year, 1931, published an account of his visit to Ethiopia and certain of the African territories of the British Empire in a book entitled Remote People. A year later some of the same material was to form the basis for a new novel, Black Mischief.[2] The similarities between the Ethiopia of Remote People and the Azania of Black Mischief are obvious to anyone who has read both books, even though Waugh has attempted to discount these similarities. [BM, 9]

In Black Mischief Waugh shows less interest in the wild antics of upper class social life than he did in the first two novels; though Basil Seal and his friends are members of this class.

Waugh has turned his attention towards the depravity of modern "values" and the effect of this depravity on the people who come into contact with these "values". The "civilization" that Seth tries to import into Azania must be "modern" and it is this emphasis on being "modern" rather than on being "civilized" that Waugh satirizes. While it is quite pointless to deny that there are racial overtones in the novel; it is equally as pointless, and it is to misrepresent Black Mischief, to view it as a satiric attack on African society in general or upon the nation of Ethiopia in particular. The main satiric attack in the novel is on the lack of genuine values in "progressive" society.

Waugh's social attitudes in Black Mischief can be studied by an examination of the two central characters in the novel and the different societies portrayed in it. Basil Seal has a position in the upper levels of London society, but he has already begun to fall from favour by the time he makes his appearance in the novel. The reader first sees Basil recovering from a four day "racket" and on his way "to Lady Metroland's to cash a bad cheque" [BM, 70]. Within a few pages one learns that Basil is not particularly welcome at his own club; that Margot Metroland tries to keep him away from her cocktail parties; and that he has run into some problems with his constituency. [BM, 72, 73] One of Margot's guests accurately summarizes society's attitude towards Basil when she replies to the statement that he has "done all kinds of odd things":

'Well, yes, and I think that's so boring too. Always in revolutions and murders and things, I mean, what is one to say? Poor Angela is literally off her head with him. I was there yesterday and she could talk of nothing else but the row he's had with his committee in his constituency. He does seem to have behaved rather oddly at the Conservative ball and then he and Alastair Trumpington and Peter Pastmaster and some others had a five-day party up there and left a lot of bad cheques behind and had a motor accident and one of them got run in -- you know what Basil's parties are. I mean, that sort of thing is all right in London, but you know what the provincial towns are. So what with one thing and another they've asked him to stand down. The trouble is that poor Angela still fancies him rather.' [BM, 74-75]

However at least one other guest shows a different reaction: "'My word, he is a corker,' remarked one of the girls" [BM, 75].

Basil is the perfect satiric portrait of a member of the post-war generation who has been raised without any moral principles in a decadent social system and then discovers that nothing has any meaning for him. The Bright Young People of Vile Bodies were regarded with amusement, but at twenty-eight years of age Basil has become a little too old to live this type of life, and society has begun to regard him as a bore. He manages to maintain his social position only because both his mistress and his mother supply him with considerable sums of money. Not only does he not see anything wrong in this, but when he runs out of cash he makes love to Angela to insure that she will give him more money and steals from his mother. [BM, 90-91] Nevertheless, he has a certain charm and this quality is enough to cause Angela to give him the money he needs for his trip to Azania even though she has seen through his scheme to get money from her. This combination of charm and decadence makes Basil Seal the most interesting of Waugh's exploiters.

Life in London begins to bore Basil and his repetition of the question "Isn't London hell?" indicates that he cannot find anything with which to amuse himself there.[3] Although one reason for his visit to Azania is to escape from his creditors, his chief reason is his desire to escape from the boredom of London and the hope of finding something new in Azania which will amuse him. He tries to rationalize his plans, but the truth is evident:

> 'You see I'm fed up with London and English politics. I want to get away. Azania is the obvious place. I had the Emperor to lunch once at Oxford. Amusing chap. The thing is this,' . . . 'Every year or so there's one place in the globe worth going to where things are happening. The secret is to find out where and be on the spot in time.' [BM, 88]

Azania is new, different, and offers Basil a chance to escape from boredom in much the same way that the parties in Vile Bodies offered the Bright Young People a similar opportunity.

In Azania Basil discovers that he is regarded with some degree of awe by the Emperor and he indulges himself in a type of make-believe world in which he is a hero. He accepts an appointment in Seth's preposterous government and then becomes fascinated with the absurdity of his position as High Commissioner in the Ministry of Modernization; nevertheless he is perfectly aware that Seth's plans are nothing more than chaotic impulses. When General Connolly tries to disregard Basil's new-found authority, Basil senses that he has a competitor in his new game. [BM, 126] It appears very much as if Basil has become completely involved in this game and the amusement it offers protects him from boredom for the time being.

His relationship with Prudence Courteney follows the same pattern as do his London affairs. He impresses a young girl who has never known any life outside her father's unreal diplomatic experiences and who claims to be desperately searching for life, but who is really searching for an escape from her boredom. Basil is someone new and offers the possibility of helping her to achieve her goal. There is no indication that either she or Basil have any deep affection for one another; in fact Waugh emphasizes the sterile quality of their relationship in one of the descriptions of their meetings:

> The atmosphere of the room was rank with tobacco smoke. Basil, in shirt-sleeves, rose from the deck-chair to greet her. He threw the butt of his Burma cheroot into the tin hip-bath which stood unemptied at the side of the bed; it sizzled and went out and floated throughout the afternoon, slowly unfurling in the soapy water. He bolted the door. It was half dark in the room. Dusty parallels of light struck through the shutters onto the floor-boards and the few shabby mats. Prudence stood isolated, waiting for him, her hat in her hand. At first neither spoke. Presently she said, 'You might have shaved,' and then 'Please help with my boots.'
>
> Below, in the yard, Madame Youkoumian upbraided a goat. Strips of sunlight traversed the floor as an hour passed. In the bath water, the soggy stub of tobacco emanated a brown blot of juice. [BM, 143-144]

Basil's new interests do not include the development of any serious relationship with another person; however, secret meetings with Prudence and attempts to impress her with his efficiency are appropriate to the make-believe life Basil is creating for himself.

Basil does show some signs of change however, if only because of a romantic illusion about his own worth and position. There are certain mock-serious and malicious qualities about his plan

to defend the British Legation against some possible attack while at the same time taking great delight in terrifying the women and children. [BM, 212-213] This is just what one would expect of Basil; however, shortly afterwards he begins to change. He rides through the jungle for six days in an attempt to find Seth, discovers that the Emperor has been murdered, orders the execution of the murderer, Viscount Boaz, then, with great ceremony, carries Seth's body back to the royal city. By this time the note of mock-seriousness has been replaced by an element of tragedy as Basil begins to see himself playing Horatio to Seth's Hamlet. His actions, even if they are only slightly less absurd and barbaric than Seth's, have praiseworthy motives and, at least in his mind, are significant. In the funeral oration which he delivers over Seth's pyre he shows signs of forgetting that he is in the middle of the African jungle and of believing that he is delivering the eulogy for a world leader. [BM, 229] Suddenly the reality of the situation and its full barbarity is revealed to him when he learns that the meat he has just eaten was his mistress. [BM, 232] The tragic note disappears to be replaced by one of barbarity, and the reality of the jungle feast destroys all illusions of the heroic.

Upon his return to London Basil discovers that since most people have lost their money, life in that society has declined and become even more boring. Despite the fact that Sonia fears that Basil is going to become "serious", there is no real indication that he has learnt very much from his experience. He says: "'I

think I've had enough of barbarism for a bit. I might stay in London or Berlin or somewhere like that'" [BM, 234]. Basil is the product of a "civilized barbarism" and he fails to see this element in London society just as he lost sight of the all too visible barbarity in Azania once he became involved in the game. While London society does not consciously indulge in cannibal feasts, it does contain people like Basil Seal who are so bored with life that they accidentally find themselves at such feasts in their search for amusement.

Basil travels from the barbarity of English society to the barbarity of Azania while Seth, who is a product of the barbarity in Azania, is exposed to English society during his stay at Oxford. He has learnt very little about civilization and the only concept he seems to have absorbed is a complete and uncritical acceptance of anything that is modern. He announces that "'at my stirrups run woman's suffrage, vaccination and vivisection. I am the New Age. I am the Future'" [BM, 20]. He has developed a naive association of what is good with what is civilized and what is civilized with what is modern. He never believes, for example, that the tank he issued to his army was more of a hindrance than a help. [BM, 43, 45, 131] The possession of the tank is evidence, according to Seth, that the war is one between Progress and Barbarism and thus his army is assured of victory because it is on the side of Progress. What Seth has brought back from the modern world is a love of appearances and this is immediately apparent in the first paragraph of the novel:

'We, Seth, Emperor of Azania, Chief of the Chiefs of Sakuyu, Lord of Wanda and Tyrant of the Seas, Bachelor of the Arts of Oxford University, being in this the twenty-fourth year of our life, summoned by the wisdom of Almighty God and the unanimous voice of our people to the throne of our ancestors, do hereby proclaim . . .' Seth paused in his dictation and gazed out across the harbour where in the fresh breeze of early morning the last dhow was setting sail for the open sea. 'Rats,' he said; 'stinking ours. They are all running away.' [BM, 11]

The Emperor's attitude towards Basil indicates the power which certain Oxford façades had over him. He regarded Basil as one of the most significant people at Oxford and when he finally did meet Basil he could only sit in silence and listen to what Basil's collection of peers, dons and assorted university celebrities had to say. "Three years had intervened, during which Seth had become Emperor, but Basil still stood for him as the personification of all that glittering, intangible Western culture to which he aspired" [BM, 116]. Basil is Seth's ideal of "a man of progress and culture" [BM, 105, 118].

The introduction of modern civilization into Azania has no purpose other than to create in that country an image similar to that possessed by the great Western nations. Seth shows no interest in planning the changes, he just introduces one modern idea after another as he discovers them. The changes are not aimed at improving the welfare of the people; in fact, Seth finds his subjects an embarrassment to him because they do not reach his standards of what is modern. [BM, 118] The list of tasks he assigns to Basil reinforces the idea of the absurdity of Seth's interest in the modern simply because it is modern:

For your information and necessary action, I have decided to abolish the following:
Death penalty.
Marriage.
The Sakuyu language and all native dialects.
Infant mortality.
Totemism.
Inhuman butchery.
Mortgages.
Emigration.
Please see to this. Also organize system of reservoirs for city's water supply and draft syllabus for competitive examination for public services. Suggest compulsory Esperanto. Seth. [BM, 150]

Seth is driven by some notion of "Progress" which he acquired while in Europe, but he does not have the slightest idea of where this Progress will lead him. As a result a massive cathedral must be torn down simply because it does not fit into his plans for a new city. [BM, 131] All modern countries must have a national museum and Seth orders an instant museum for Azania. [BM, 151-152] Money is needed for the modernization programme and Seth has none, so he prints his own. [BM, 157] Even when he has no idea what something is or what purpose it serves, he still orders its use because it is modern. [BM, 170]

Progress also demands the elimination of certain traditional values and Seth is prepared to face this problem, a fact which he indicates in his national campaign for the promotion of birth control. It should be emphasized that Seth is not introducing birth control into Azania because there is any need to limit the population of the country, but simply because it is a modern idea. Actually it is so modern an idea to Seth that he has no idea what birth control is and has to ask Basil to explain it to him, but as

soon as Basil does give him the required explanation Seth is prepared to act: "'I must have a lot of that. You will see to it. Perhaps it is not a matter for an ordinance, what do you think? We must popularize it by propaganda. -- educate the people in sterility. We might have a little pageant in its honour . . .'" [BM, 133]. Seth and Basil use the modern methods of high-powered advertising and propaganda in their attempt to "educate the people in sterility," but this time Seth has gone too far in his desire to be modern. He has tried to coax the people to act in a way which is contrary to their nature. There is no question of morality being involved here, but simply a question of the way of life natural to the people. They are completely incapable of understanding why anyone should want to limit the size of his family since, the larger the family, the larger the economic and social positions enjoyed by a man. In a magnificent farce the "Emperor's juju" is honoured as an instrument of fecundity and achieves instant popularity as men see a way of having even larger families. Slogans like: "WOMEN OF TOMORROW DEMAND AN EMPTY CRADLE" and "THROUGH STERILITY TO CULTURE" mean nothing to most of these people, and if they could understand the slogans the people would come to the conclusion that the Emperor was mad.

Seth's passion for Progress comes to an end when he is murdered as the result of an old-fashioned, but still very effective, political intrigue. In death he is abandoned by the modern world, and the barbarism which he tried to disown claims him. The devotee

of Progress is cremated at a native funeral concluding in a cannibal feast.

Although Basil and Seth are representatives of two different worlds and although Basil is in a sense Seth's mentor, they are both deeply involved in the corruption of society. The society to which Basil belongs has lost all its tradition and moral values, and as a result it is possible in Waugh's satire for someone like Seth to visit England without finding any evidence of either. All such a person can find is a mad acceptance of anything that is modern and a fanatical devotion to the concept of progress, a fact which causes him to assume that these are the basic principles on which Western civilization is constructed. The naive Seth tries to transplant this life of civilized appearances into a country which has never taken any particular interest in either civilization or appearances until quite recently.

In order to understand the nature of the lack of values in the "progressive" society satirized by Waugh it is necessary to examine in more detail those aspects of this society which are described in Black Mischief. This can best be seen in the lives of the people who inhabit the London social set, and in the lives of the members of the diplomatic corps in Azania. There is very little difference between these two groups, but the members of the diplomatic corps are made to appear even more foolish than their London counterparts, since the former are surrounded by an alien culture which they cheerfully ignore while attempting to maintain a way of

life which has lost all its real value.

London society gives the impression of being very fast moving and interesting. There are a number of parties held in different London social circles, but those who attend them exhibit very little gaiety. One party which Basil attends is an impromptu affair at the home of Sonia and Alastair Trumpington. He visits them and finds them both in bed drinking goblets of "black velvet" and surrounded by a large number of people whom they do not know, but who have been in the house for days. [BM, 81-82] There is a feeling of decadence created here and the house is in absolute chaos with strangers running all over the place, dogs upsetting everything and the Trumpingtons afraid to go out because of the "duns". After Basil has sailed for Azania Sonia offers a good description of London parties: "'The boring thing about parties is that it's far too much effort to meet new people, and if it is just all the ordinary people one knows already one might just as well stay at home and ring them up instead of having all the business of remembering the right day'" [BM, 94]. Some people do their best to make certain that they are not bothered by new people or new ideas. At Margot Metroland's party Lord Monomark, one of Waugh's satiric pictures of a press lord, isolates himself from all but "his cronies of the moment," who have to be invited to a party with him before he will agree to come, and then lectures to them on his theory of dietetics. [BM, 76] Furthermore, Margot's party is a cocktail party, a new invention which by its very nature assures one of not having to meet new people.[4]

have no real place in modern London social circles. Waugh's aristocracy, as seen through Lady Seal and Sir Joseph Mannering, can only be described as having retreated into its own unreal world where it can simply refuse to recognize the less desirable aspects of the world outside.

London society, as it is satirically depicted in the first half of Black Mischief, is divided into two quite separate groups. There is the society of Margot Metroland which is held together by its glitter, and Lady Seal's society whose common bond is a dying social tradition. The life led by both these groups is completely empty. These social layers find their counterparts in the British Society of Azania; Prudence and William would easily find a place in Margot's circle while Sir Samson and Lady Courteney would be quite comfortable at Lady Seal's dinner table.

Sir Samson is another of Waugh's creatures of farce, even within the novel other characters view him in this light. He has been relegated to Azania to save his uncles in the Foreign Office the embarrassment of finding him in a more sensitive area of the world, and he is known throughout the foreign service as the "Envoy Extraordinary". [BM, 52] His only concerns are his own physical comforts at the Legation; the possibility of having a road built from the town to the Legation; the state of his knitting and a desire to grow his own asparagus. He has no interest at all in Azania and cannot even remember who Seth is. [BM, 67] In a delightfully funny scene Waugh captures the character of this man:

> Prudence and William had left an inflated india-rubber sea-serpent behind them in the bathroom. Sir Samson sat in the warm water engrossed with it. He swished it down the water and caught it in his toes; he made waves for it; he blew it along; he sat on it and let it shoot up suddenly to the surface between his thighs; he squeezed some of the air out of it and made bubbles. Chance treats of this kind made or marred the happiness of the Envoy's day. [BM, 65]

Sir Samson is a childish character who plays in his bath while the reports of the end of the civil war are waiting for him. The envoy and his wife have also created an unreal life in much the same way that the London aristocrats have done. They go about their daily routine completely ignoring what goes on outside the walls of the Legation. Even in the midst of a civil war these people can have their tea and complain about having to eat tinned asparagus. The Minister objects strongly to any change in his daily routine and is upset by the fact that the local Anglican Bishop spends a night at the Legation from time to time. [BM, 55] Sir Samson also tries to prevent two British nationals, Dame Mildred and Miss Tin, from seeking refuge in the Legation during the fighting in the town, on the grounds that their presence would make things crowded. [BM, 202] Work never interferes with his life and he usually succeeds in ignoring it completely. [BM, 58]

The other characters at the mission, Prudence and William in particular, differ from Sir Samson and his wife. These characters are equally as ignorant with regard to what is going on around them, but their interests are modern ones. Thus they object to the civil war because of the shortage of hair-wash, detective stories and cigarettes. Prudence is going to record all the experience of life

in her "Panorama of Life", but the experiences are pretty well limited to the pursuit of pleasure, and her account would not be that much different from the one Nina Blount or Sonia Trumpington might write.

The descriptions of the other diplomatic missions are just as satirical. The French Minister[5] sees spies everywhere and misjudges the character of Sir Samson so completely as to believe that the British Minister is deeply involved in the politics of Azania. M. Ballon regards Seth as a puppet of both Sir Samson and the British secret agent in Azania, Basil Seal. Because of this he spends all his time trying to outmanoeuvre the British and eventually organizes the group that overthrows Seth. The American Minister is not as politically minded as Ballon even though he does hold his position as the result of political patronage. [BM, 50] The chief duty of the staff at the American Legation is to act as sales representatives for American manufacturers who want to do business in Azania. [BM, 53]

There are other products of civilized society in Azania who merit some attention. The two British women from the Cruelty to Animals Commission, Dame Mildred Porch and Miss Sarah Tin, are good examples of people whose value systems lack a sense of proportion and are hopelessly out of touch with reality. Two quotations from Dame Mildred's diary will make this evident:

Fed doggies in market-place. Children tried to take food from doggies. Greedy little wretches.

Road to station blocked brown motor lorry. Natives living in it. Also two goats. Seemed well but cannot be healthy for them so near natives. [BM, 160]

These completely naive women are so involved in their own private world that Dame Mildred refuses even to consider that the pageant which Seth is planning has anything to do with birth control, and the information which she acquires about the planned revolution means nothing to her. [BM, 165, 174] The effect that these two women create is just as amusing as that created by the Emperor in his campaign to promote birth control. Viscount Boaz proves this in his address to the two visitors:

'Ladies and gentlemen, we must be Modern, we must be refined in our Cruelty to Animals. That is the message of the New Age brought us by our guests this evening. May I, in conclusion, raise my glass and ask you to join with me in wishing them old age and prolonged fecundity.' [BM, 174]

Dame Mildred and Miss Tin are two "civilized" people who attempt to bring their impractical ideas to Azania; but there is another character who adapts himself to the native way of life. General Connolly is an Irish army man who enjoys fighting, and this mercenary commands the Emperor's army. He has none of the naivety associated with the British people living in the country and his "blood and guts", no nonsense attitude enables him to survive in Azania. He has been practically assimilated into the Azanian way of life and has married an African woman to whom he affectionately refers as "Black Bitch". Lady Courteney's first encounter with Black Bitch was enough to have Connolly ostracized from the British set.

He is a pragmatist with few social pretensions, no moral values, and a certain cynical realism which enable him to see through absurdity. When Seth tries to ascribe his victory to the theory that Progress must always triumph, Connolly retorts with: "'All right, Seth, say it your way. All I know is that my little war was won the day before yesterday and by two very ancient weapons -- lies and the long spear'" [BM, 43]. Later when Basil tries to force the army to wear boots, Connolly, who is now Duke of Ukaka, sends him the following memorandum: "The Minister of Damn All can go to blazes. My men couldn't move a yard in boots. Try and sell Seth top hats next time. Ukaka C.inC" [BM, 126].

There are people of other cultures in Azania and of these the Armenian, Mr Youkoumian, is the most interesting.[6] This man is a fully qualified exploiter who manages to survive one catastrophe after another. His only interest is in his own wealth and he will gladly do anything for money, even if it means putting his wife with the mules in a baggage car so that he can make a profit on her train ticket. [BM, 101] Youkoumian is the perfect satiric picture of the unscrupulous merchant who sells everything from instant champagne to birth control devices and makes a profit on all his deals. It is no surprise that he and Basil team up in the Ministry of Modernization, though Youkoumian is more of an exploiter than Basil ever hopes to be. It is true that he lacks some of Basil's social graces and insights, but this does not hamper his success. [BM, 126] As Basil's assistant in the Ministry he is able to acquire a fortune

for himself, and after Seth's overthrow he is back in the country carrying on a thriving business with the new administration.[7]

Another aspect of the social picture which must be examined is the native social order in Azania. As far as Black Mischief is concerned there are two classes in this society, one consisting of those people who have had some measure of contact with Seth's "progressive" ideas and another composed of those who have not. The second of these classes includes the vast majority of the people in Azania, in fact nearly everyone living outside the capital city. This is a primitive and violent society which appears quite barbaric to the Western world. General Connolly commands an army of these men and his orders to them give some indication of the type of action one can expect from them:

> 'Guards, Chiefs and tribesmen of the Azanian Empire. The war is over. It is fitting that you should rest and rejoice. Two things only I charge you are forbidden. The white men, their houses, cattle, goods or women you must not take. Nor must you burn anything or any of the houses nor pour out the petrol in the streets. If any man do this he shall be killed. I have spoken. Long live the Emperor.' [BM, 40]

These are the same type of people who prepare the cannibal feast at the end of the novel. [BM, 231-232] Although they are violent, these Azanians lead lives unmarked by pretensions and their simplicity helps to expose the absurdity behind some of the "progressive" ideas being introduced into the country. Their reaction to the birth control campaign has already been discussed and a similar reaction is evident when the army is presented with a thousand pairs of boots. Connolly, who had previously tried to explain that boots would be

useless to his men, gives the following report to Basil: "'You see my adjutant made rather a silly mistake. He hadn't much truck with boots before and the silly fellow thought they were extra rations. My men ate the whole bag of tricks last night'" [BM, 140-141].

In contrast to these people there is the class which might be referred to as the Court; people who have been exposed to Seth's modern ideas and who, to a certain extent, try to imitate them. There are many fantastic incidents involving this group, but three will serve to illustrate the point. In the first of these the Lord Chamberlain comes to Basil and asks him what it would be proper to prepare for a banquet since Seth has forbidden the serving of raw beef. Basil advises the official to serve the raw beef anyway but to call it "steak tartare" and assures him that this "is in accordance with modern thought" [BM, 129-130]. On another occasion Viscount Boaz, the Minister of the Interior, is invited to dine at the French Legation and indicates that he has not quite acquired all the social graces. [BM, 138-139] Finally, when Dame Mildred and Miss Tin arrive at the Palace for the State reception they find the Court in evening dress:

> This evening was the first occasion for it to be worn and all around the room stood somber but important figures completely fitted up by Mr Youkoumian with tail coats, white gloves, starched linen and enamelled studs; only in a few cases were shoes and socks lacking; the unaccustomed attire lent a certain dignified rigidity to their deportment. [BM, 171]

In each of these incidents it is evident that Seth's plans for modernization do not go beyond the creation of the proper appearances

and when some slight abnormality is added to these appearances the entire situation becomes ludicrous. Yet it must be noted that there is no evidence in the novel to suggest that Seth is aware that there should be anything other than appearances involved in these situations.

Finally forces of "conservatism" within Azanian society, aided by the French Minister, join together to defeat the "progressive" Seth. The Earl of Ngumo, the "backwoods" peer, has been insulted by Seth's "progressive" moves; since he is the father of a very large family he views the birth control campaign as a personal insult and he has also suffered the indignity of having his house expropriated for the new museum. The Nestorian Patriarch rebels against the birth control programme. Finally, General Connolly is annoyed with the "modern" interference with his army and is seduced by Ballon's kindness to Black Bitch. It is doubtful that if left to its own devices this "conservative" alliance would ever have been formed, or if it had been formed that it would have been able to exploit its own power. Ironically it is M. Ballon, a representative of Seth's great Western civilization, who is the actual instigator of the plan. [BM, 136, 168] Ballon is not concerned with whether or not Seth's progressive ideas are successful, he just wants to get rid of him because of the mistaken notion that Seth is too susceptible to Sir Samson's powers.

At the end of the novel the forces of pride, greed and ignorance destroy the appearance of civilization which Seth attempted

to construct. The modern concept of Progress never had anything to offer the people of Azania in the first place; ironically Seth's attempts to introduce Progress do bring the "civilized" world into Azania, but at the cost of its independence. The country is placed under a League of Nations mandate and administered jointly by Britain and France. This results in a situation which is just as absurd as the conditions created by Seth, and Waugh satirizes the League of Nations by associating it with this absurdity. It will be remembered that he has already given some indication of his attitude towards the League in Decline And Fall where the rather ridiculous character called Potts was a special investigator for the League. Waugh tends to regard the League as an agent of the modern, progressive world and one which would probably destroy the traditions of a nation in its attempt to be modern. The League of Nations is a multi-national organization formed in the twentieth century and as such has no real association with the traditions Waugh is upholding. As far as Black Mischief is concerned the organization is totally ineffective. It does bring a sense of order to Azania; the order however is established on a code of appearances in which the French and English are supposed to be co-operating, but in fact seem to be competing with one another. [BM, 237] The British society that comes to the country under the mandate follows a rigid code of appearances which decrees that a civil servant living in Azania who has not passed an examination in Arabic, and as a result is on a low salary scale, is excluded from the company of certain of his fellow countrymen who are

also living in the country. [BM, 236-237] The native people have no place in the society of the new Azania and the introduction of Progress by the League of Nations effectively destroys their way of life. The reader must surely suspect that Waugh has arranged his satire in such a way that the League is to be seen as continuing Seth's work of introducing into the country everything that is modern.

In this novel the religious theme, though again a very minor one, is closely related to the social theme. References are made to two types of Christianity, one the Western concept and the other a native Church. In neither case is there any indication of a spiritual role played by the Church.

The Anglican Bishop is part of the British community in Azania and sees his duty as being restricted to his fellow countrymen. He refuses, for example, to join with the other Church leaders in a combined protest against the Emperor's campaign to promote birth control, claiming that "his work lay exclusively among the British community who, since they were already fully informed and equipped in the matter, could scarcely be injured in any way by the Emperor's new policy"; he then adds that he is "too deeply embroiled with the progressive party, who were threatening the demolition of his Cathedral, to confuse the issue with any other cause, however laudable it might be in itself" [BM, 147]. Although the Bishop shows an interest in abstract theories about native life and esoteric points of native protocol, he never actually has anything to do with the people. [BM, 55-56] In fact the Bishop's only genuine concern lies

in sharing the English life preserved at the Legation. This official of the Anglican Church is seen as a rather worldly figure.[8]

The native Christian denomination, which Waugh calls the Nestorian Church but which bears a strong resemblance to his description of the Ethiopian Coptic Church in Remote People,[9] is the subject of some harsh satire. Waugh's Nestorian Church combines a minimum of Christianity with a maximum of native paganism and corruption. The leader of the Church, who gets elevated somewhere in the novel from a simple Metropolitan to a Patriarch, is a man of very lax morals. When he accompanies Seth back to the capital he is "unquestionably drunk". [BM, 103] Further insights into his character are revealed when he leads the opposition to the introduction of birth control:

> No one could reasonably accuse the Nestorian Patriarch of fanatical moral inflexibility -- indeed there had been incidents in his Beatitude's career when all but grave scandal had been caused to the faithful -- but whatever his personal indulgence, his theology had always been unimpeachable. Whenever a firm lead was wanted on a question of opinion, the Patriarch had been willing to forsake his pleasure and pronounce freely and intransigently for the tradition he had inherited. [BM, 146-147]

The Patriarch is also a deeply political man and is one of the leading figures in the plot to overthrow Seth.

The Nestorian Church is just one more façade in Azania. [BM, 16] It has been declared the Established Church, but has little influence on the country since most of the people are pagan. Even among the leaders of the Church there is little in the nature of a common faith. The Abbot of the Monastery of St Mark the Evangelist,

for example, "is inclined to the lamentable heresy that the souls in hell marry and beget hobgoblins" [BM, 168]. The fact that the Abbot is ready to turn Amurath, Seth's uncle, over to the Earl of Ngumo for a certain monetary consideration indicates that this monk also has a worldly nature. [BM, 179] In general then, the description of the Nestorian Church reveals corruption, superstition and squalor.

Christianity had been introduced into Azania by Seth's grandfather as one of his moves to pacify the European powers and prevent outside intervention in Azania:

> There were soon three Bishops in Debra Dowa -- Anglican, Catholic and Nestorian -- and three substantial cathedrals. There were also Quaker, Moravian, American-Baptist, Mormon and Swedish-Lutheran missions handsomely supported by foreign subscribers. All this brought money into the new capital and enhanced his reputation abroad. [BM, 16-17]

There was never any spiritual basis for the introduction of Christianity into the country, it had simply been accepted as one of the elements of society by which Western people judge the degree of civilization in a nation. In Black Mischief religion becomes, in effect, part of a secular culture.

If one turns now from the social and religious themes as they are presented in Black Mischief in an attempt to identify some of Waugh's personal attitudes on these subjects one is drawn almost immediately to Remote People. Many of the incidents in Black Mischief have their source in Remote People, and in some cases Waugh has given extensive commentary on them.

There can be no doubt from its treatment in the novel that

Waugh did not regard the independent country of Azania very seriously. The fact that it is essentially a backward nation trying to play at being civilized has already been discussed. One literary technique in particular strengthens this image of a make-believe world. Exaggeration is the most frequently employed device in the novel and some of the incidents such as the troops eating a thousand pairs of boots, the reception for the women from the Cruelty to Animals Commission and the cannibal feast at the end of the novel illustrate this point. The character of Seth is another example of the use of exaggeration and practically everything he does is tainted with this quality, from the useless decrees he issues at the beginning of the novel to the birth control pageant. Seth resembles a young boy playing king in a make-believe kingdom but believing that the kingdom is real. Waugh's use of satirical exaggeration forces the essentially ridiculous aspects of Azania to the attention of the reader.

In the "Preface" to the uniform edition of Black Mischief he wrote the following note: "Thirty years ago it seemed an anachronism that any part of Africa should be independent of European administration. History has not followed what then seemed its natural course" [BM, 9]. This is certainly in keeping with the attitude one finds in the novel, and the same attitude is evident in Remote People. In the travel book Waugh claims that it was to Alice In Wonderland that his thoughts returned "in seeking some historical parallel for life in Addis Ababa" [RP, 29]. He describes a number of

events which seemed fantastic and slightly unreal to him. One of these occurred when the foreign dignitaries to the coronation were received by an Ethiopian guard of honour:

> They wore brand-new, well-cut, khaki uniforms; the lion of Judah shone in polished brass on cap badges and buttons; with bayonets fixed and rifles of recent pattern. Beside them a band of bugle and drums, with a little black drummer poising crossed sticks across the big drum. But for the bare feet below their puttees, they might have been the prize platoon of some Public School O.T.C. [RP, 27]

That is Waugh's description of the Emperor's prestigious personal guard. On another occasion the journalists received invitations to a Palace banquet less than a half-hour before the banquet was to start and the invitations were delivered by an illiterate messenger. [RP, 66] Perhaps the description which gives the best insight into Waugh's attitudes towards life in Ethiopia is the one of his return to his hotel room after a party. His room was actually detached from the hotel proper and to reach it he had to pass a number of native huts. In one of these a party of some sort was being held at which one song was being played continuously. Dressed in tall hat, evening clothes and white gloves, Waugh stopped and watched the party for about fifteen minutes:

> Presently the [hotel] guard woke up and blew a little trumpet; the sound was taken up by other guards at neighbouring houses (it is in this way that they assure their employers of their vigilance); then he wrapped himself once more in his blanket and relapsed into sleep.
>
> The song continued unvarying in the still night. The absurdity of the whole week became suddenly typified for me in that situation -- my preposterous clothes, the sleeping animals, and the wakeful party on the other side of the stockade. [RP, 68-69]

The attitude which permeates Black Mischief and Remote People is one which regards as absurd the existence of an independent African state which is trying to imitate some Western customs while at the same time retaining its own primitive traditions.

Waugh's satiric treatment of Sir Samson Courteney, the Anglican Bishop and M. Ballon indicates that the Africans are not those whom he regards as being primarily responsible for this situation. There is just as much exaggeration used in the description of these European characters as in that of Seth, and the situation of the European society in Azania is just as absurd as the situation at the Court. It would appear that Waugh was unsympathetic to a good many European influences in Africa and believed that some African problems could be traced to these influences. He describes the great attention given to Haile Selassie's coronation by the European powers as an attempt to win a game of diplomatic one-upmanship and he claims that the importance given to the occasion by these countries deeply influenced the people of Ethiopia. One Ethiopian is quoted as saying: "We did not think so much of Tafari . . . until we learned that your king was sending his own son to the coronation" [RP, 33].[10]

There is no indication in the novel as to Waugh's opinions on Europeans who settle in Africa and plan to make their homes there. General Connolly is the only character who bears any resemblance to this type of person, but it is rather difficult to conceive of him as a settler. Remote People contains several

these people and in large measure shared their dream; the major difference between the two is that Waugh seems to have cherished some hope that this way of life might be reintroduced into England.

The Kenyan settlers of Remote People have a very different attitude towards Africa than do the colonial administrators of Black Mischief. The Courteneys, Reppingtons and Lepperidges are people who have no stake in the country; they are only interested in doing their job and maintaining the social life they knew in England. Such characters are satirized in the novel while in the travel book the settlers appear as almost heroic figures. As far as Waugh is concerned the administrators are representatives of the modern world and will return to it once their tour of duty is finished; the settlers on the other hand have rejected that world and are trying to establish in Kenya the type of rural society that existed in England before the Industrial Revolution.

When this society does emerge however, the white settlers are determined that they will be the country squires. Waugh is a colonialist in outlook and in his mind Kenya exists for the settler, not for the native African. In Black Mischief it is always the white man who controls Azanian society; Seth regards Basil as the one person who can modernize the country; Connolly is the only one who can maintain any degree of order among the people; and Ballon organizes Seth's overthrow. The African appears in an inferior role to the European. Waugh makes several observations on this subject in Remote People, all of which are tainted with an ultra-conservative,

colonialist attitude towards race. Of the relationship between the white master and the native servant in Kenya he says:

> People abused their native servants in round terms and occasionally cuffed their heads, as they did their English servants up to the end of the eighteenth century. The idea of courtesy to servants, in fact, only came into being when the relationship ceased to be a human one and became purely financial. [RP, 185-186]

He claims that the settlers acknowledge no "native problem", but the implication is that this is so only as long as the master-servant relationship is maintained. Waugh denounces the doctrine of "paramountcy" which would insure that the interests of Africans would have precedence over those of the European settlers and he offers a rebuttal to this doctrine:

> The relationship of settler to native is primarily that of an employer of labour, and there is no reason why this should not become easier rather than less easy as the second generation of natives grow up who are accustomed to the idea of white neighbours and curious to see more of the world than life in the reserves can offer. [RP, 187]

Waugh's attitudes towards the Africans are affected by some sense of racial superiority and this will again be apparent in the discussions on Waugh In Abyssinia and A Tourist In Africa later in this thesis. This should not suggest that he held up European society as some sort of ideal. From what has already been said about Basil Seal and the London society he frequents it should be evident that while Waugh appears far more sympathetic to the problems of this society than he is to the problems faced by the African, he does believe that "civilized" European society is in a decadent state. The inordinate self-interest of people like Lady Seal and the hedonistic

lives led by Alastair and Sonia Trumpington are obvious aspects of this decadence. In the section of Remote People entitled "Third Nightmare" Waugh describes a visit he made to a recently opened "supper-restaurant" in London on the night of his return from Africa: "It was underground. We stepped down into the blare of noise as into a hot swimming-pool, and immersed ourselves; the atmosphere caught our breath like the emanation in a brewery over the tanks where fermentation begins. Cigarette-smoke stung the eyes" [RP, 239]. The service in the restaurant was practically non-existent, the wine awful, and the place overcrowded:

> I was back in the centre of the Empire, and in the spot where, at the moment, "everyone" was going. Next day the gossip-writers would chronicle the young M.P.s, peers, and financial magnates who were assembled in that rowdy cellar, hotter than Zanzibar, noisier than the market place at Harar, more reckless of the decencies of hospitality than the taverns of Kabalo or Tabora. And a month later the wives of English officials would read about it, and stare out across the bush or jungle or desert or forest or golf links, and envy their sisters at home, and wish they had the money to marry rich men. [RP, 240]

Just as there are close similarities between the societies of Azania and Ethiopia, there are also close similarities between the Nestorian Church and the Ethiopian Coptic Church.[11] The picture of the Nestorian Church in Black Mischief gives a fairly accurate impression of Waugh's attitudes towards a religion which lacks a strong rational appeal. In Remote People the rather lengthy description of his visit to the monastery at Debra Lebanos exhibits this same attitude. His comments on the Ethiopian Coptic liturgy and its relationship to the Latin rite Mass of the Catholic Church

merit extensive quotation as they help to establish one of the important factors in Waugh's own religious beliefs, as well as one of the factors that will play an important part in the lives of certain characters in his later novels, namely the demand that religion, to be acceptable, must have a rational basis:[12]

> For anyone accustomed to the Western rite it was difficult to think of this [ie. the Ethiopian Coptic Liturgy] as a Christian service, for it bore that secret and confused character which I had hitherto associated with the non-Christian sects of the East.
>
> I had sometimes thought it an odd thing that Western Christianity, alone of all the religions of the world, exposes its mysteries to every observer, but I was so accustomed to this openness that I had never before questioned whether it was an essential and natural feature of the Christian system. . . . At Debra Lebanos I suddenly saw the classic basilica and open altar as a great positive achievement, a triumph of light over darkness consciously accomplished, and I saw theology as the science of simplification by which nebulous and elusive ideas are formalized and made intelligible and exact. I saw the Church of the first century as a dark and hidden thing, as dark and hidden as the seed germinating in the womb. . . . And the pure nucleus of the truth lay in the minds of the people, encumbered with superstitions, gross survivals of the paganism in which they had been brought up; hazy and obscene nonsense seeping through from the other esoteric cults of the Near East, magical infections from the conquered barbarian. And I began to see how these obscure sanctuaries had grown, with the clarity of the Western reason, into the great open altars of Catholic Europe, where a Mass is said in a flood of light, high in the sight of all, while tourists can clatter round with their Baedekers, incurious to the mystery. [RP, 87-89]

Certainly in Black Mischief, the Nestorian Church as well as the different heresies which are listed all have a distinctive pagan flavour to them. [BM, 147]

Waugh's attitude towards the Western religions in Africa is not quite so easy to discern from Black Mischief. Both the Anglican and Roman Catholic clergy in Azania are satirically depicted, but at least part of the satire is aimed at the fact that

they are not acting as missionaries and have associated themselves completely with the Western elements and interests in the country. In his travel books Waugh shows great admiration for the work of the genuine missionary and in Remote People gives an accurate theological explanation of the work of a missionary. [RP, 205] However he follows this with some rather pessimistic remarks about the state of European society and suggests that it has ruined civilization. Waugh argues that if it had been possible, the Africans would have been better off without being introduced to any alien culture; but he claims that "all negative things" from Europe were coming to Africa inevitably. "Europe has only one positive thing that it can offer to anyone, and that is what the missionaries brought" [RP, 205].

It should now be apparent that the main target of Waugh's satire in Black Mischief is not African society itself. Waugh does, it is true, look upon the societies of Ethiopia and Azania as being essentially absurd, but the reason for their absurdity is their pretension to a European way of life. The Africans are not depicted as being primarily responsible for this, indeed Africa is to a certain extent a victim at the mercy of Europe:

> Whether it wanted it or not, it was going to be heaped with all the rubbish of our own continent; mechanised transport, representative government, organized labour, artificially stimulated appetites for variety in clothes, food, and amusement were waiting for the African around the corner. [RP, 205]

There is evidence in Remote People and Black Mischief that Waugh believed the European to be superior to the African and, as can be

seen in the earlier discussion on this problem, he combines the racial question with a social one so that it is at times difficult to differentiate the two. In Waugh's mind the white man assumes the role of the old feudal lord and the African that of the serf. In another sense, the African is regarded as a child and the English settler becomes a type of stern father figure whose discipline and control is administered with some degree of affection; but the child is never allowed to mature. There are, however, also occasions when one has the impression Waugh is not talking so much about the superiority of the white race as about Anglo-Saxon superiority.[13] At one point, in order to justify the role of the British in Kenya, he suggests that "it is just worth considering the possibility that there may be something valuable behind the indefensible and inexplicable assumption of superiority by the Anglo-Saxon race" [RP, 91].

There is a note of deeper seriousness in Black Mischief than had been evident in Decline And Fall or Vile Bodies. The novel shows a concern about the state of Western civilization and describes a general deterioration which Waugh sees as descending upon life in Europe. This note of seriousness will be intensified in A Handful Of Dust. The interest in that novel is focused on the affect on one man of the loss of all the traditional values associated with civilized life. The religious theme is of greater importance in A Handful Of Dust than it has been in the first three novels, and Waugh begins to make more explicit those values which he believes must be

maintained in order to preserve some sense of meaning in human life.

Chapter Four: A Handful Of Dust

Ninety-Two Days, A Handful Of Dust[1] and Edmund Campion[2] were published in the years 1934 and 1935. Ninety-Two Days is an account of Waugh's travels through relatively unknown areas of Brazil and British Guiana in the winter of 1932-1933. There is nothing particularly significant about the book as far as this thesis is concerned, but it does introduce the reader to several rather interesting characters and among these are Mr Melville and Mr Christie, both of whom seem to have had some share in the creation of Mr Todd.[3] Waugh's treatment of the Catholic missionaries described in this book lends further support to the belief that he had great admiration for the true missionary who actually worked with the native people.[4] Edmund Campion was the first truly "Catholic" book which Waugh wrote. This is an informal biography of Father Edmund Campion S.J. who was executed in 1581 for treason and who is regarded as a martyr by English Catholics. Waugh admits that the work is not a scholarly biography and that he dealt with only those aspects of Campion's life which were important to a novelist.[5] Critics have accused him of being somewhat less than objective in this study, a charge which is not without some justification.[6] There

Waugh uses to introduce his novel does more than just contain the phrase which is used for the title of the work; it immediately creates an association, no matter how vague, between the two works and serves to underscore the theme of the novel. This particular passage from Eliot's poem recalls to mind not only the aimless life of the characters in The Waste Land, but also the living death which the Sibyl was forced to endure; both of these images are relevant to A Handful Of Dust.

In the novel Waugh again employs a naive hero who allows himself to be placed at the mercy of others. Tony Last bears a strong resemblance to both Paul Pennyfeather and Adam Fenwick-Symes, but has nothing in common with Basil Seal. Throughout most of the novel he makes little effort to control his own life and often agrees with his wife's plans without seriously questioning them. He lets her have a flat in London; he does not object too strongly when Mrs Beaver reveals her ideas for a re-modeled morning room at Hetton Abbey, although he is very much opposed to her plans; he is prepared to let Brenda have a divorce and save her reputation at the same time. [HD, 64, 91, 147] In none of these cases does Tony stop to analyse the consequences of his actions in relation to his own life. It is only when Brenda threatens him with the loss of Hetton Abbey, the one thing that is of real value to him, that he begins to have some realization as to just how much a victim he has been. [HD, 173-174] He lives the life of a country squire and simply ignores the London society which exists outside the boundaries of Hetton. This

society has no standards of any sort and thinks that his are, at best, rather foolish. He never feels comfortable in the company of these people and would prefer to spend his entire life by himself at Hetton rather than have to meet them. [HD, 20, 76]

Like Paul Pennyfeather, Tony is too naive to survive in the social world. He has a certain set of standards which are in some way related to an anachronistic concept of the squirearchy and he is surprised to discover that there are people of his class who do not possess these same standards. In his own case these involve a sense of duty which he takes very seriously andwhich he regards as part of the tradition he has inherited. When Brenda says that she sometimes thinks it is "'rather pointless keeping up a house this size if we don't now and then ask some other people to stay in it,'" Tony has an answer ready for her:

> 'Pointless? I can't think what you mean. I don't keep up this house to be a hostel for a lot of bores to come and gossip in. We've always lived here and I hope John will be able to keep it on after me. One has a duty towards one's employees, and towards the place, too. It's a definite part of English life which would be a serious loss if . . .' [HD, 21-22]

Tony performs his duties with great regularity even if the original purpose for these duties has escaped him. Thus he attends church every Sunday not because of any spiritual motivation but because this is part of the tradition of the squire and he likes the tradition.

He is also conscious of the fact that his position creates a certain class distinction between himself and others. On one

occasion he tries to explain this to his son when the boy calls his nanny "a silly old tart," an expression he had heard Ben, the groom, use:

'. . . you were using a word which people of your age and class do not use. Poor people use certain expressions which gentlemen do not. You are a gentleman. When you grow up all this house and lots of other things besides will belong to you. You must learn to speak like someone who is going to have these things and to be considerate to people less fortunate than you, particularly women. Do you understand?' [HD, 27]

Tony's lesson does not seem to have been immediately effective for when he asks John Andrew if he had fallen off the horse the boy replies with other expressions he has picked up from Ben: "'Yes, once. It wasn't Thunderclap's fault. I just opened my bloody legs and cut an arser'" [HD, 28].

Tony's traditions are slightly suspect since in many instances they are only imitations of earlier traditions. Hetton Abbey is a Victorian Gothic reconstruction and really has no history other than the romantic one with which Tony likes to surround it. The rooms in the Abbey are named after the legendary heroes of the Arthurian romances and the very fact that legendary heroes have been chosen and that there was a certain Arthurian revival in the Victorian Age creates an air of unreality about the place. The atmosphere surrounding Hetton Abbey is more like that surrounding a child's fairytale castle than the medieval building of which it is supposed to be an imitation. There is still a link with the medieval world, but Hetton Abbey itself is only a reconstruction of that world.

Tony has a strong attachment to the past and does everything he can to preserve his house even to the extent of spending nearly all his fortune on the upkeep of the Abbey. Much of the attraction Hetton Abbey has for him is associated with his childhood, indeed his adult life often appears as a retreat from the present into childhood:

> Morgan le Fay had been his room since he left the night nursery. He had been put there so that he would be within calling distance of his parents (inseparable in Guinevere), for until quite late in his life he was subject to nightmares. He had taken nothing from the room since he had slept there, but every year added to its contents. . . . [HD, 19]

As long as he stays on his estate Tony can maintain his fairy-tale life; it is only when he leaves there that he must face the realities of the outside world. On one of these occasions he goes up to London to pay Brenda a surprise visit, but she lies to him and will not let him come to her flat because John Beaver is already there. Tony gets drunk, makes a fool of himself and then feels guilty for having disturbed Brenda. [HD, 86] Another time he tries to plant evidence for his divorce, but having no idea how to act he is completely unaware of how foolish it was for Milly to have brought her daughter along. [HD, 156] Finally, he tries to play the role of the gentleman in his discussions with Brenda's brother about a divorce settlement and it quite some time before he realizes that Brenda is making her demands with the full knowledge that he will have to sell Hetton in order to meet them. [HD, 173] He is completely unprepared for the dishonesty and cruelty which exist outside

tton Abbey.

Tony only begins to take control of his own life and to become aware of the realities of life outside Hetton when he realizes that the house means nothing to Brenda, that she has no interest in its future, and that in fact her only interest is in acquiring enough money to support herself and Beaver in London society. The death of his son and the unfaithfulness of his wife would not in themselves have destroyed his life, but Brenda's divorce plans will insure this. The sale of Hetton Abbey would deprive Tony of his dream world, leave him without any type of life, and force him into the reality of life in the modern world. For a few moments Tony acts decisively and informs Reggie St Cloud that Brenda can have her divorce in six months time only there will be no settlement attached to it. [HD, 174] However, he does not adapt to the real world for any length of time and it is not long before he is searching for some legendary lost city in South America which is supposed to have escaped all contact with modern civilization.

Tony Last is destroyed both by himself and by others. His naivety entails a refusal to face up to reality and he prefers to act as if life at Hetton Abbey were the only type of life that has any meaning. It is very easy for him to trust everyone because he lets himself believe that the romantic code of conduct which he tries to maintain is accepted by Brenda. Under these circumstances he never doubts that his wife is actually studying economics in London and never seriously questions the fact that she spends less

third class railway ticket to London. [HD, 44] It must be emphasized that to a certain extent Brenda is a prisoner in Hetton Abbey, though of course this idea never occurs to Tony. The romantic notion which he has about the place means nothing to her and she regards it as a rather uncomfortable place to live. The role of the country squire which Tony likes to assume is one that is devoid of interest for Brenda and she tries to refuse any such duties as may come her way. [HD, 20] She stays within the walls of Hetton Abbey because she is married to Tony, but she would much prefer to return to her social life in London.

None of the above comments are meant to create the impression that Brenda is a victim in the same way that Tony is. Quite the contrary; once she realizes that she is bored and that life with Tony is not likely to change very much in the future, she throws herself at John Beaver and is fully aware of what she is doing. Her adultery does not cause her any remorse of conscience and she makes no real attempt to hide her affair from anyone other than Tony. At first she is worried to a certain extent that he might get annoyed by her continued absence and agrees to Polly Cockpurse's suggestion that she should supply him with a mistress to keep him happy. Even though the plan fails, Brenda feels that she has put herself out to be kind to Tony. [HD, 107] On another occasion she spends the weekend with him and plays the role of the loving wife so that he will not get too upset when he discovers that she plans to be away for quite a while. [HD, 108-109] Brenda becomes a victim of her

own infatuation with Beaver and does anything that will assure his constant attention. Nowhere is Brenda's amorality and lack of emotion more evident than in her relationship with her son, John Andrew. She never fills the role of a mother and practically abandons the child when she becomes involved with Beaver. The frailty of her attachment to the boy can be seen in the manner in which she reacts to the news of his death. [HD, 136] Brenda develops into a self-centred character who is only interested in her affair with Beaver; the sufferings which eventually face John Andrew and Tony can be partially traced to her exploitation. Beaver turns out to be a more astute exploiter than Brenda; when it becomes apparent that she will never get any of Tony's money he leaves her practically penniless in her London flat and sails to New York with his mother.

Waugh does not make Brenda suffer the same terrible fate that befalls Tony. She is adapted to life in London society and is herself possessed of the decadent qualities which are associated with the satirical picture of that group. Because she does not have Tony's naivety she is not so vulnerable to exploitation from society; in fact as long as she has money she is a perfectly acceptable member of the social set. She does go through a period of some discomfort when she is left alone in her flat without any money, but her marriage to Jock remedies that situation. At the end of the novel Waugh creates the impression that Brenda is happy in her new life and would prefer to forget all about Tony and Hetton Abbey. [HD, 251-252]

Both Tony and Brenda are affected by London society, but the society which Waugh describes in this novel has a different tone to it than that in the earlier works. While it is true that Margot Metroland is still around, Waugh's society now contains "corrupters" such as Mrs Beaver, who like to be considered very modern and who are totally without standards of either morality or taste. This woman is a fashionable interior decorator; in other words she either rips out the interiors of old houses and divides them up into flats or redecorates them in the latest gaudy fashion. Her lack of any type of emotion and her deep self-interest are evident in the opening paragraph of the novel:

> 'Was anyone hurt?'
> 'No one, I am thankful to say,' said Mrs Beaver, 'except two housemaids who lost their heads and jumped through a glass roof into the paved court. They were in no danger. The fire never reached the bedrooms, I am afraid. Still, they are bound to need doing up, everything black with smoke and drenched in water, and luckily they had that old-fashioned sort of extinguisher which ruins everything. One really cannot complain. The chief rooms were completely gutted and everything was insured. Sylvia Newport knows the people. I must get on to them this morning before that ghoul Mrs Shutter snaps them up.' [HD, 9]

Mrs Beaver has no moral standards of any sort. Her son's affair with Brenda receives her approval and she actually agrees to spend a weekend at Hetton Abbey with Brenda and Tony during this time. [HD, 66, 89] Her plan to redecorate Tony's morning room with white chromium plating is a good indication of the woman's taste. [HD, 91]

Mrs Beaver spends her time destroying different aspects of past traditions while at the same time playing the role of the

gracious hostess. Her parties at Daisy's restaurant, for example, have little relation to the usual mode of entertaining since they are nothing more than a promotion gimmick to get people to come to the restaurant and to obtain a contract for herself. [HD, 46-47] In general, Waugh's satirical description of the social set in A Handful Of Dust is harsher than it has been before. There was something likable about Margot, Alastair, Nina and the other characters; but Mrs Beaver, John Beaver and Polly Cockpurse are totally devoid of this quality. The "tone" which had been only too evident in the aristocracy of the first novels is not present in the social set of A Handful Of Dust. There are still fashionable parties given in this society, but they tend to be along the lines of those held by the social climber, Lady Cockpurse, where practically everyone is invited, or where fortune tellers repeat the same fortune to everyone and pay a commission to Mrs Beaver. [HD, 47, 55, 133, 136] Although members of the Royal Family still attend the parties at Anchorage House, the modern vulgarity has begun to seep into this bastion of old world manners since Brenda is able to acquire an invitation for Beaver. [HD, 197-198]

John Beaver is another indicator of the deterioration in London society. Basil Seal lived on money he was able to obtain from his mother and his mistress, but Basil had "tone" and charm which he put to use quite frequently. He was a member of the aristocratic set, even if some of its members had begun to regard him as a bore, and felt quite at ease in society. The same is not

true of John Beaver. This modern man has neither tone nor charm; he may do some of the same things Basil did, yet the effect is altogether different. It is hard to imagine Basil Seal being in a position where a woman would have to make him feel important. [HD, 55] It is also hard to imagine, despite his reputation in some circles, that Basil could ever be "London's only spare man": [HD, 52]

> (Most of Beaver's invitations came to him at the last moment; occasionally even later, when he had already begun to eat a solitary meal from a tray . . . 'John, darling, there's been a muddle and Sonia has arrived without Reggie. Could you be an angel and help me out? Only be quick, because we're going in now' . . . Then he would go head-long for a taxi and arrive, with apologies, after the first course . . . One of his few recent quarrels with his mother had occurred when he left a luncheon party of hers in this way.) [HD, 11]

He is able to maintain his position because he has mastered the manners and appearances of London society; while he may be a deadly bore he knows exactly how to act and no hostess ever has to worry about his creating the wrong social impression on her guests. He is simply a useful person to have in reserve. However, he does not usually gain entry into the aristocratic society of Anchorage House, and Brenda finds it very difficult to obtain an invitation for him. [HD, 197]

The symbol of the new London society is the flat. While one would have to admit that A Flat In London, the title used in the serialized version which appeared in an American magazine, is not nearly as effective a title for this novel as A Handful Of Dust,[9] it does serve to bring attention to one aspect of the general social

decadence in Waugh's satiric picture. The flats are the remains of old houses and are set up to offer a minimum of basic necessities in the minimum amount of space for the maximum price. The flats which Mrs Beaver rents are examples of this:

> She was subdividing a small house in Belgravia into six flats at three pounds a week, of one room each and a bath; the bathrooms were going to be slap-up, with limitless hot water and every transatlantic refinement; the other room would have a large built-in wardrobe with electric light inside, and space for a bed. It would fill a long felt need, Mrs Beaver said. [HD, 48]

A further description of the place is given later in the novel when Brenda moves into her flat:

> 'Well, there are a good many smells at present and the bath makes odd sounds and when you turn on the hot tap there's just a rush of air and that's all, and the cold tap keeps dripping and the water is rather brown and the cupboard doors are jammed and the curtains won't pull right across so that the street lamp shines in all night . . . but it's lovely.' [HD, 68]

The flat becomes the fashionable modern possession. It is debatable as to just what "long felt need" the flat actually fills; at best it serves as a temptation to entice people from the country to spend more time in the city, but one cannot help feeling that Mrs Beaver's flats were never designed for any purpose other than that for which Brenda uses hers. There is a note of impermanence about life in them and they are only designed to be lived in for short periods. For a time Brenda is forced to use the flat as her only residence, but this is the result of necessity, not choice, for by then she has run out of money and begun to lose her place in society; furthermore, the very existence of the flat has in some measure been responsible

for the destruction of her home.

Jock Grant-Menzies is quite comfortable in aristocratic society and he is different enough from John Beaver, whom he sees through and has little use for, to be one of Tony's few friends. Of all the characters in A Handful Of Dust Jock is the one who bears the closest resemblance to the members of the social set in the first three novels. He is popular at his club, a welcome guest at Hetton Abbey and he certainly does not sit around waiting for invitations in the way Beaver does. Serious commitment to duty is not one of Jock's main characteristics, and he never lets his Parliamentary duties as an MP interfere with his social life. He is quite satisfied if, after several months delay, he finally gets around to asking a few questions in the House about pigs, a matter of some importance to his constituents, and the fact that his questions do not elicit any information from the government does not disturb him: "Jock left the House that afternoon with the comfortable feeling that he had at last done something tangible in the interests of his constituents"[HD, 202]. There is no reason to believe that Jock's life is any less decadent or pleasure-centred than Beaver's, but he does have qualities of "tone" which Beaver will never acquire. He also exhibits certain human emotions that are not present in the other man, as when he seems genuinely pleased to have Tony's company in London and when he volunteers to make the drive from Hetton to London in order to tell Brenda about John Andrew's death. [HD, 75, 123] While Waugh certainly does not depict

Jock as a type of ideal character, there can be no doubt that the characterization is meant to create some sort of contrast between Jock and Beaver, and that Beaver is the one who emerges as the less appealing to the reader.

The aristocracy is another aspect of society depicted in this novel. Waugh does not pay as much attention to the social activities of these characters as he has previously done, but some of the aristocrats can still be found going from party to party. Reggie St Cloud who ignores society and who has little contact with English life in general, is presented as a comical, pompous character, a point which Waugh's description of him effectively establishes:

> He was prematurely, unnaturally stout, and he carried his burden of flesh as though he were not yet used to it; as though it had been buckled on to him that morning for the first time and he was still experimenting for its better adjustment; there was an instability in his gait and in his eyes a furtive look as though he were at any moment liable to ambush and realized that he was unfairly handicapped for flight. This impression, however, was due solely to his physical appearance; it was the deep bed of fat in which his eyes lay, that gave him this look of suspicion; the caution of his movements resulted from the exertion of keeping his balance and not from any embarrassment at his own clumsiness, for it had never occurred to him that he looked at all unusual. [HD, 167]

He has no interest in the English aristocratic tradition and only shows concern about certain archeological expeditions on which he can amuse himself by "desecrating some tombs" [HD, 167]. Reggie reveals his attitude about tradition when he talks to Tony about the sale of his ancestral home: "'Well, I gave up Brakeleigh, and I assure you my, [sic] dear fellow, I never regret it. It was a nasty wrench at

at the time of course, of association and everything like that, but I can tell you this, that when the sale was through I felt a different man, free to go where I liked . . .'" [HD, 171]. He simply cannot understand Tony's response: "'But I don't happen to want to go anywhere except Hetton'" and suggests that perhaps "these Labour fellows" are right when they claim that "big houses are a thing of the past in England" [HD, 171].

Brenda has a similar attitude toward Hetton Abbey and can see no reason for Tony's attempting to preserve it. When the divorce arrangements are discussed she shows no very deep interest in the fact that Tony will have to sell Hetton to meet her demands for a settlement. [HD, 173] In fact both she and her brother have lost all connection with the aristocratic past and are interested solely in their own particular pleasures. They are however members of the aristocracy by virtue of birth; some of the modern aristocrats have even less connection with tradition.

In Decline And Fall Waugh created a character whom he called Maltravers, a social climber who managed to gain entry into the ranks of the aristocracy. Polly Cockpurse is a somewhat similar character and Waugh's treatment of her is highly satirical. In an unguarded moment Tony tells his son that Polly "looks like a monkey" and the boy takes his father seriously. [HD, 51] From this point on he keeps referring to her as the "monkey-lady". Waugh's description of her is not much more flattering:

(Although Polly's fortune was derived from men, her popularity was chiefly among women, who admired her clothes and bought them from her second-hand at bargain prices; her first steps to eminence had been in circles so obscure that they had made her no enemies in the world to which she aspired; some time ago she had married a good-natured Earl, whom nobody else happened to want at the time; since then she had scaled all but the highest peaks of every social mountain.) [HD, 47]

The Countess does not fit into Tony's image of the English aristocracy.

While technically Tony may not be an aristocrat, the type of life he tries to preserve is more closely related to the tradition of that class than are the lives of Reggie, Brenda, or Polly Cockpurse. Tony's role in the novel has already been discussed, but at this point it is worth-while emphasizing that he genuinely enjoys the life of a country squire and feels certain responsibilities to be incumbent upon him because of his position. A great part of his life is arranged around these traditions and anything that disturbs them annoys him. He looks forward to Sunday when tradition calls for him to take his place in the family pew as a signal for the service to begin, and after the service to be greeted by the local people. [HD, 34-35, 38] Even though he does not hunt, Tony keeps up the tradition of the fox hunt at Hetton and seems to take pleasure in this. [HD, 107-108] It is true that he preserves these traditions and Reggie does not, but it is also true that in Tony's case the traditions have become ends in themselves; there does not seem to be any purpose in Tony's retention of them other than that they are tradition and he feels tradition is an

essential part of life. The fact that he does retain them and performs the required ceremonies does not mean that he completely understands the significance of these ceremonies; certainly he is never able to transcend their social significance. His attitude toward the Church, which will be discussed shortly, offers further proof of this point.

Nothing in Tony's life is more bound up with the aristocratic tradition than is Hetton Abbey. As has already been pointed out he believes that he has a responsibility to preserve the family seat and to pass it on intact to his son, yet it is Hetton Abbey which openly indicates just how empty of meaning some of Tony's traditions actually are. As it now stands the house is only about seventy years old and there does not appear to be anything left of the former house. The county Guide Book gives the following information: "Between the villages of Hetton and Compton Last lies the extensive park of Hetton Abbey. This, formerly one of the notable houses of the county, was extensively rebuilt in 1864 in the Gothic style and is now devoid of interest" [HD, 17]. The present Hetton Abbey can only be regarded as an imitation of the former house; it is difficult to view in any other terms the medieval styled buildings which were constructed in the Victorian era. Although Hetton Abbey does contain a link with past traditions, the very fact that it is a nineteenth century reconstruction indicates that a certain continuity of history and tradition has been broken; this particular symbol of tradition is of relatively recent origin. At

the end of the novel the future of the Abbey looks bleak. The new family of Lasts have closed down most of it and have turned the grounds into a silver fox farm. The only way they can hope to keep the house is by making a profit from the farm. For a time at least Hetton Abbey becomes a business concern and the aristocratic way of life associated with the country squire gives way to the life of the practical peasant. It is true that the new heir has his own plans, but these are not such as to make one believe that a great future is in the offing for the house: "Teddy surveyed his charges with pride and affection. It was by means of them that he hoped one day to restore Hetton to the glory that it had enjoyed in the days of his cousin Tony" [HD, 254].

Tony's aristocratic existence does offer a principle for social order, but it is one which no longer has any foundation and when Tony leaves his own retreat he discovers that he is not prepared to face the world. The aristocratic notion of hierarchical structure in society did at one time give assurance of an ordered life, but in the satiric world of A Handful Of Dust where aristocrats either completely ignore the traditions or where they treat them as a matter of habit, no such assurance is possible.

The last society in the novel is the one which is found in the South American jungle. Waugh brilliantly counterpoints this society with life in London and the savagery of the latter is heightened by the comparison. One example will serve to illustrate the effectiveness of this technique. In a very short scene Waugh

describes Tony alone in the jungle, suffering from fever, and having just lost all his kerosene: "When he realized what had happened he began to cry again. He lay down in his hammock and in a few minutes the light sank, flickered and went out. There was a reek of kerosene on his hands and on the sodden earth. He lay awake in the darkness crying" [HD, 229]. This scene is followed by one in which Brenda is shown alone in her London flat. Beaver is in New York, Jock has gone to Scotland, and Brenda's sister is sailing down the coast of Spain. Brenda is unable to leave London because Tony has cut off most of her money: "For weeks past she had attempted to keep a fair mind towards Tony and his treatment of her; now at last she broke down and turning over buried her face in the pillow, in an agony of resentment and self-pity" [HD, 230]. There are several other scenes arranged in a similar manner, but this example should be enough to indicate how Waugh has created his counterpoint. The jungle-like existence in both cases is quite apparent, as are the feeling of loneliness and the note of futility.

There is a "city" in the jungle which does possess a measure of ordered life, though this is only too obviously not the city Tony had hoped to find, but the order is autocratically imposed by an illiterate madman. There are some peculiar similarities between Hetton Abbey and Mr Todd's community. Both are dependent on Victorian culture; Hetton Abbey was built during the Victorian period and Dickens is the only source of culture in Todd's society. Life at Hetton Abbey is an artificially ordered life surrounded by the

wild, decadent life of Waugh's satiric London society; Todd's society is the ordered creation of a madman surrounded by the wild South American jungle. This society is an absurd one, yet when it is examined in terms of the other societies portrayed in the novel Waugh's purpose is revealed. Todd acknowledges no authority other than his own and expects that everything done in his community should be carried out under his control and for his good. This is not too far removed from the self-centred way of life Tony led at Hetton Abbey. The madman has cut himself off from the outside world and this is exactly what Tony was trying to do at Hetton. In the jungle there is no respect for the human person, for his emotions, or for his rights; once again the comparison with London society is clear. Far from finding the lost city of some past civilization Tony has been allowed to discover a society in which all present day decadent social trends have come to their logical conclusion and in which a madman can assume control of society.

A Handful Of Dust is the first novel in which Waugh employs the concept of the family to a significant degree in the development of the story. The Lasts are one of the few complete families in his work and, despite Brenda's boredom, they at first give the impression of being united and happy. However, strains soon begin to appear and it is still early in the novel when John Andrew announces that he loves Ben far more than he loves his mother. [HD, 26] It also becomes evident that Tony is uneasy in his relationship with his son, as for example on the occasion when he

loses patience when the boy points out the illogic in some of his father's statements. [HD, 27-28] By moving into her London flat Brenda effectively abandons her son and there is no indication that she is worried about the effect her affair with Beaver will have on John Andrew's life. The novel contains an ironic scene in which Tony and the boy welcome Brenda back from London. The picture is that of a happy family being reunited and Brenda greets her husband and son by saying: "'You've both come. What angels you are. I don't at all deserve it'" [HD, 62]. The irony rests on the fact that the reader is aware that Brenda has just begun her affair with Beaver and that one of the reasons for her being so warm to Tony is because she wants him to pay for her London flat. From this point onward the family ties continue to snap. There is a family reunion at Christmas and on the weekend already referred to, during which Brenda tries to assume the role of the loving wife, but by this time the Lasts have ceased to exist as a family. Brenda, who has planned to get rid of her husband, cries "'Oh, thank God'" when she realizes that the John who has been killed is John Andrew and not John Beaver. [HD, 136] This death breaks the last link and allows Brenda to make her departure from Hetton Abbey a permanent one. [HD, 144] With John Andrew dead and Brenda suing for divorce, one of Tony's chief reasons for preserving Hetton Abbey no longer has any validity as there will be no direct heir to inherit it.

After the boy's death a number of people remark that the accident was nobody's fault,[10] but these comments sound more like

excuses than statements of fact. The doctor gives Jock and Mrs Rattery his account: "'Killed instantly,' he said. 'Took it full on the base of the skull. Very sad, awfully fond of the kid. No one to blame though'" [HD, 121]. The official verdict is given by the coroner who remarks "that it was clear from the evidence that nobody was in anyway to blame for the misadventure" [HD, 139]. The verdict seems too matter-of-fact and no one, with the possible exception of Ben,[11] exhibits any anger at the pointlessness of the boy's death. One cannot help thinking that perhaps John Andrew was killed because there would no longer have been any place for him in society if there were no family. His parents, Brenda in particular, have destroyed all possibility of the three living together as a family in the future and the only reason that Brenda has not already left Tony is that she does not know what to do with the boy. In effect as long as John Andrew was alive she was prevented from freeing herself completely from Hetton. In her letter to Tony after their son's death she writes: "I am in love with John Beaver and I want to have a divorce and marry him. If John Andrew had not died things might not have happened like this. I can't tell. As it is, I simply can't begin over again" [HD, 144]. Once John Andrew dies there is not even the façade of a family left and Brenda is at last free to make her break. However, this surely indicates that there is another level of responsibility involved in the boy's death in addition to the purely legal one. Although it may be legally valid to declare that nobody can be held responsible for the accident it

does seem possible to suggest that in fact Waugh is implying that the social conditions created by the adults were such that a child could never have survived in that world and that both Tony and Brenda must share some moral responsibility for their son's "misadventure". They have failed to provide a home in which he could grow up and acquire those values which one normally expects a parent to pass on to his child.

Other comments on the state of the family made in A Handful Of Dust are also worth-while mentioning. As is usual in Waugh's novels, most of the families are incomplete. John Beaver lives with his mother and at twenty-five years of age is still totally dependent upon her for financial support. Enough has already been said about this woman to suggest that she probably never offered much of an example as a mother. Milly, who is both a "professional dancing partner" and the mother of a young girl, decides to bring her daughter with her to Brighton to plant evidence for Tony's divorce. Once again it is obvious that a child is being offered nothing in the way of moral values and is being reared in a world that does not contain any. Thérèse de Vitré, the girl from Trinidad whom Tony meets on the ship, with her strong sense of loyalty to her family, to her national traditions and to the religious principles which her parents have instilled in her, is one exception to the pattern, and will be discussed in more detail shortly. [HD, 187-188] Another exception may be the Last family who inherit Hetton Abbey after Tony's "death". At the end of the novel they appear to be working

with some degree of family union. Generally though, the family is not depicted as a very solid unit in the societies of this novel and parents seldom offer anything of value to their children.

One of the most poignant pieces of satire in the novel is related to the divorce laws of the country. Waugh's description of the manner in which Tony arranges for his divorce shows how misplaced chivalry, vulgarity and technically illicit acts are combined to satisfy the requirements set down for a divorce. Tony, despite the fact that Brenda's adultery is public knowledge, decides to allow Brenda to sue for divorce; but in order to do this she must prove adultery against Tony and he must supply her with evidence of his "infidelity". This is to be accomplished by having a waiter discover Tony and a woman in bed together when he brings them their breakfast. The ludicrous and indeed sordid nature of this process is highlighted when the girl Tony picks up at the Old Hundredth for this purpose brings her child with her. The entire affair soon degenerates into a farce despite the detective's warning that: "'Our trouble is always the same -- to make the clients realize that divorce is a serious matter'" [HD, 157]. On the morning that Tony's "intimacy" is to be discovered he gets up early, has breakfast with Milly's daughter and then goes for a walk with her. When it is time to plant the evidence the daughter is shut up in an adjoining room and Tony, wearing his "dressing-gown tight around his throat," climbs into bed with Milly and is forced to order a second breakfast: "When the tray had been brought Tony got out of

significance in this regard:

> The service followed its course. As Tony inhaled the agreeable, slightly musty atmosphere and performed the familiar motions of sitting, standing and leaning forward, his thoughts drifted from subject to subject, among the events of the past week and his plans for the future. Occasionally some arresting phrase in the liturgy would recall him to his surroundings, but for the most part that morning he occupied himself with the question of bathrooms and lavatories, and of how more of them could best be introduced without disturbing the character of his house. [HD, 37]

Although the tradition and emotion of the Church appeal to Tony there is a great deal of doubt about his belief in the spiritual side of the Church. When Mr Tendril, the vicar, tries to offer some spiritual comfort after John Andrew's death Tony remarks that "'the last thing one wants to talk about at a time like this is religion'" [HD, 133]. Mrs Rattery's suggestion that "some like it" leads to Tony discounting the possibility of any parent wanting spiritual comfort under similar circumstances. Todd asks if Tony believes in God and is told: "'I suppose so. I've never really thought about it much'" [HD, 240]. If it were not apparent before this, there can now be no doubt that Tony's affection for the Church of England does not have any spiritual foundation at all. The man who attends church every Sunday and who occasionally reads the lesson has not even bothered to stop and ask himself whether or not he believes in God.

The Anglican clergymen described in Waugh's earlier novels have generally been likable men who show more interest in worldly matters than in spiritual ones. Mr Tendril can certainly be included in the list of likable clerics, but he is somewhat removed

from the world around him and never seems to realize that he is in an English parish. All his sermons were originally written for delivery to troops in the eastern outposts of the Empire, and include requests for prayers for "our Gracious Queen Empress" [HD, 38]. His Christmas sermon is a particular favourite with the congregation:

> 'How difficult it is for us,' he began, blandly surveying his congregation, who coughed into their mufflers and chafed their chilblains under their woollen gloves, 'to realize that this is indeed Christmas. Instead of the glowing log fire and windows tight shuttered against the drifting snow, we have only the harsh glare of an alien sun; instead of the happy circle of loved faces, of home and family, we have the uncomprehending stares of the subjugated, though no doubt grateful, heathen. Instead of the placid ox and ass of Bethlehem,' said the vicar, slightly losing the thread of his comparison, 'we have for companions the ravening tiger and the exotic camel, the furtive jackal and the ponderous elephant. . . .' And so on, through the pages of faded manuscript. [HD, 69-70]

Waugh's entire treatment of Mr Tendril is satiric and points to the failure of the Church to meet the spiritual needs of the people. Those who hear the Christmas sermon derive no spiritual message from it even if it is "an integral part of their Christmas festivities; one with which they would find it very hard to dispense" [HD, 70]. The Church has become an accepted part of the social life of these people, but it seldom seems to acquire any other status in their lives.[12]

Thérèse de Vitré, the eighteen year old girl from Trinidad, is another character whose life is dependent upon social traditions. However, there is a sense of immediacy about the traditions of her class and the sacrifices it endures to preserve its culture which is not evident in Tony's case. Thérèse never shows a romantic interest

in these traditions; it would be quite possible to turn her story into one of high romance yet her account is logical and unsentimental:

'. . . Now I am coming home to be married. . . . No, I am not yet engaged, but you see there are so few young men I can marry. They must be Catholic and of an island family. It would not do to marry an official and go back to live in England. But it will be easy, because I have no brothers or sisters and my father has one of the best houses in Trinidad. You must come and see it. It is a stone house, outside the town. My family came to Trinidad in the French Revolution. There are two or three other rich families and I shall marry into one of them. Our son will have the house. It will be easy . . .' [HD, 187-188]

The traditions are an everyday part of the family's existence as is their commitment to the Catholic faith. Thérèse's faith is something which affects her whole life, not just her Sunday morning activities. It is for this reason that she stops seeing Tony the minute she realizes that he is married. [HD, 191] One of the major differences between Thérèse and the other characters in the novel is that she is not attempting to find a pleasure-centred life and that her goals are not necessarily material ones. In many ways she is typical of Waugh's later Catholic characters, some of whom reveal the same realistic attitude towards life and their religion and show a certain detachment from worldly concerns.

It is doubtful that one can carry the following comparison very far, but there does seem to be justification for suggesting it as part of Waugh's scheme. In some slight sense Thérèse and Dr Messinger are like two forces fighting for Tony's soul. Thérèse's Catholicism offers one way of life and Messinger's false world another. In the sense that he leads Tony along the wrong

path Messinger is a force of evil. It is significant that Messinger does not approve of Tony's relationship with Thérèse: "He had observed the growing friendship between Tony and Thérèse with the strongest disapproval and told him of a friend of his who had been knifed in a back street of Smyrna, as a warning of what happened if one got mixed up with women" [HD, 190]. On the other hand Thérèse does not like Messinger: "'I don't like Doctor Messinger at all,' she said. 'Not anything about him.'" Tony decides to follow Messinger's unreal life and goes off in search of a lost city to which he refers as "the City" and which at various times has been called "the Shining", "the Many Watered", "the Bright Feathered" and "the Aromatic Jam". In his mind he attributes a very definite character to "the City":

> It was Gothic in character, all vanes and pinnacles, gargoyles, battlements, groining and tracery, pavilions and terraces, a transfigured Hetton, pennons and banners floating on the sweet breeze, everything luminous and translucent; a coral citadel crowning a green hill top sown with daisies, among groves and streams; a tapestry landscape filled with heraldic and fabulous animals and symmetrical, disproportionate blossom. [HD, 184]

Tony's Gothic world in England has come to grief, "there was now no armour glittering through the forest glades, no embroidered feet on the green sword; the cream and the dappled unicorns had fled" [HD, 173-174]. Messinger's world is simply Tony's substitute for Hetton. The Gothic character of the City is essentially medieval, but Tony remains ignorant of any spiritual values associated with that age and continues his search for some sort of idyllic world which will offer him an alternative to his present empty existence.

He never recognizes Thérèse's Catholicism as an essential component of medieval life, nor as the alternative for which he is desperately searching.

Todd is another type of false religious figure. He is the son of a missionary who left his calling and his wife to search for gold. [HD, 239] Although Todd thinks about God, Dickens' novels are his only source of information on the subject. [HD, 240] There has been no attempt made on his part to establish any sort of religious life in the community; indeed the man has really established a community in which there is no room for the Christian God because His will might conflict with Todd's.[13]

The jungle community also has a symbolic religious significance in A Handful Of Dust. Tony went off in search of a lost city which had certain paradisal qualities about it and eventually finds a real community which bears no resemblance to Paradise. The Sibyl and the characters in The Waste Land exist in a state of living death and this is just the state in which Tony finds himself. The Sibyl asked for as many years of life as there were grains of sand in her hands, but forgot to ask for eternal youth and as she grew older and more decrepit she began to hate and fear the extra life which had been granted to her. Tony, whose wish is to find a romantic, Gothic city, has his wish granted in the same way that the Sibyl's was and will also learn to fear the very act of living. However Tony's state also bears a certain resemblance to Purgatory. Tony, though legally "dead" as far as English society is concerned,

is going through a period of peculiar suffering. According to a popular belief subscribed to unofficially by some Catholics the sufferings in Purgatory and Hell have a direct affinity to the sins of one's earthly life. In this way Tony's being a prisoner is relevant for reasons outlined earlier in this chapter,[14] and the fact that he has to spend the rest of his life reading Dickens can also be seen in a similar light. The man who lived in a romantic world created by the Victorians is now condemned to reading every day for the rest of his life the works of a Victorian who often depicted a world very different from that of Hetton Abbey. Tony's life in England had been centred around the display of empty traditions that had lost their original meaning. In Mr Todd's community he finds himself treated with all the outward appearance of good manners and hospitality, but he quickly discovers that these are only empty gestures and that he is actually being held prisoner by a madman. In whatever way one regards it, Tony's imprisonment is a period of suffering for him and his only assurance is that this suffering will end when death eventually releases him. Here again there is a parallel with the Catholic notion of Purgatory; the Church believes that the sufferings in Purgatory last only for a limited time while those of Hell are eternal.[15]

Tony is a very sympathetically treated character throughout the novel and yet Waugh allows him to suffer a horrible fate at the hands of a madman. Waugh's purpose in doing this is surely to point out the shallowness of Tony's life, a life which exists solely on a

natural level. Tony's only values are his romantic notions of the country squire and when this illusion is destroyed by the cold reality of a decadent society he discovers that he has nothing in which he can believe and nothing upon which he can centre his life.

The religious theme in A Handful Of Dust points to the necessity of a supernatural faith if one is to find any purpose in life. Waugh's use of the quotation from The Waste Land reinforces his description of the pointless aspects of a life led on a purely natural level. The people inhabiting the satirical world of Waugh's England resemble "a heap of broken images" wandering aimlessly in search of pleasure. Thérèse de Vitré is the exception to this picture of general decadence and she is also the only character who has a serious commitment to a religious faith.

A good deal has already been said in earlier chapters about Waugh's attitude towards the modern aristocrat and life in London society. The following discussion will be concerned with only four specific attitudes pertinent to A Handful Of Dust, namely, Waugh's attitude towards the country gentleman, the relationship between the aristocracy and the Church, the concept of human happiness, and the need for a spiritual influence on society. Much of the material for this discussion is derived from Waugh's comments in Edmund Campion.

All the biographical information available about Waugh indicates that he would be in sympathy with Tony's attempts to live apart from urban society and to establish his own very private

retreat in the country. The Ordeal Of Gilbert Pinfold, which will be examined in a later chapter, gives some indication of just how strong Waugh's attachment to country life actually was. Frances Donaldson indicates that in middle age Waugh tried to live the life of a country gentleman himself.[16] Certainly some of Waugh's own letters suggest that after the Second World War his appearances in London were relatively infrequent.[17] The passage from Remote People quoted in the last chapter indicates that Waugh felt a strong sympathy for the settlers in Kenya who were attempting to establish a rural life in Africa when it became impossible for them to do so in England.[18]

While it is safe to assume that Waugh is favourably disposed to the idea of a country existence it is also apparent that he does not give Tony's life his wholehearted support. Tony's naivety leaves him open to exploitation and Waugh indicates that the character is in some measure responsible for his own situation. Waugh would also have little use for Tony's empty gestures towards religion. He was himself quite devout in the practice of his religion and that other country gentleman, Gilbert Pinfold, takes his religion very seriously.[19] After all one must remember that the original country lords, besides being the temporal leaders of their people, were also supposed to set the moral and spiritual example for the other classes to follow.

In Edmund Campion Waugh describes the efforts of some members of the upper class to preserve and perpetuate the Catholic faith in England. If one were to judge from this account it would

appear that Campion spent nearly all his time in England moving from one great house to another. Whether or not this is historically accurate is of no great importance to this chapter, but it is of some importance that Waugh chose to emphasize this part of Campion's life. Describing one of the priest's journeys into the English countryside Waugh writes:

> The only names that can be given with any certainty as Campion's hosts during this journey are Sir William Catesby of Ashby St. Leger, Lord Vaux of Harrowden and Sir Thomas Tresham, a man of exceptional character, eventually brought to ruin for his faith, whose singular and brilliant taste in architecture may still be seen. . . . [EC, 122]

Of course Waugh does describe the sufferings inflicted upon those members of the upper class who retained their faith: "Campion found his Catholic hosts impoverished to the verge of ruin by the recusancy fines; often the household were in mourning for one or more of their number who had been removed to prison" [EC, 126]. Unlike Tony Last or the aristocrats in A Handful Of Dust the Catholic gentry in Edmund Campion set the example for the other people and their houses become the centre of religious activity in the area.

Earthly happiness is not a quality usually associated with Waugh's attitude towards Catholicism. The case of Thérèse de Vitré has already been cited and a similar attitude appears in his portrayal of the Catholics in Edmund Campion. More will be said in the chapter on Brideshead Revisited about this aspect of Waugh's Catholicism, but for the time being one can suggest that Waugh's Catholic characters do not expect earthly happiness and that he, at

least in his novels, associates the search for this type of happiness with the attempt to lead a pleasure-centred life. Waugh shows no signs of believing that being a Catholic was any guarantee of happiness on earth; in fact there are times when one suspects the opposite to be true.

The four novels that have now been examined have satirically depicted an English society in which there is no active spiritual influence. The Anglican Church is usually portrayed as a worldly institution enjoying a comfortable place in the general social structure of the nation and maintained for its cultural rather than its religious importance.[20] Edmund Campion records Waugh's belief that a spiritual faith is an essential element both in the life of an individual and in the history of a people. Waugh is concerned with the spiritual quality of religion and claims that if English Catholics had been deprived of the sacraments during the Elizabethan Age the resulting spiritual decay would have been sufficient to cause Roman Catholicism to vanish from the country within a generation. [EC, 55] He also claims that as attempts to suppress the Church became more and more rigidly enforced the faith itself became stronger than it had been in more comfortable times:

> Catholics no longer chose their chaplain for his speed in saying Mass, or kept Boccaccio bound in the covers of their missals. Driven back to the life of the catacombs, the Church was recovering their temper. No one now complained of the length of the services . . . if a Mass did not last nearly an hour they were discontented. . . . [EC, 126]

In Waugh's mind the danger of a world in which the Church is completely free lies in the fact that religion becomes little more than "the half-hour's duty perfunctorily accorded on days of obligation" [EC, 126]. Most characters in A Handful Of Dust have given up the duty entirely and those who continue to perform it do so because it is tradition.

In discussing Waugh's attitude towards religion there is one constant problem which must be faced and that is the distinction in Waugh's mind between the Church as a spiritual body and the Church as part of the cultural tradition of a country or an age. Certainly Tony's affection for the Anglican Church is readily associated with the latter of these ideas. However, Waugh is writing satire here and no one can accurately deduce his attitude on this question from the novel. Nevertheless one can point out that the tone of the satire is mild enough to cause one to suspect that Waugh might find something in Tony's attitude with which he could sympathize. This is not meant to suggest that Waugh would at any time accept Tony's completely non-spiritual attitude toward the Church, but it does at the same time suggest that Waugh did regard both the Church of England and the Roman Catholic Church in terms other than purely spiritual ones. The Catholics in Edmund Campion do not only preserve what Waugh regards as the traditional religion of England, they also preserve, as far as he is concerned, the traditional English pattern of life. It is a person like Cecil who, in Waugh's opinion, is trying to destroy this traditional pattern by introducing a new way

of life into the country. However, in Waugh's works the question of a link between the Church and culture can go beyond purely national problems. His comments on the death of Pope Pius V and the election of Gregory XIII show him trying to write with approval of the changes that occurred in the Vatican, but there is a note of melancholy about the passage:

> These two Popes, the saint and the administrator, may be taken to typify the change which had come over the Holy City, and was to determine her character through the succeeding centuries; the luxury and scepticism had gone, but with them something of the former chivalry and culture. The Popes were no longer patrons of art; their revenues were directed into strictly practical channels, to build missions and to subsidize theological colleges; their entourage ceased to be of courtiers and connoisseurs, but was composed, instead, of soft-footed, bureaucratic clergymen; no buffoon was kept in the Vatican after the Council of Trent to remind the Pontiff of his human follies; instead, at his elbow there was always a confessor. [EC, 60]

This is another aspect of Waugh's religious attitudes which will have to be dealt with again in relation to other works, but at this point one can remark that if Waugh did establish a clear distinction in his own mind between the spiritual and the cultural aspects of the Roman Catholic Church the distinction tends to become confused in his novels.

A Handful Of Dust is a much more serious work than any of the other novels already discussed, but it was not followed by a work of similar tone. In fact the next two novels, Scoop and Put Out More Flags, re-establish the humorous tone that one has come to associate with Waugh. Scoop has some affinity with Black Mischief in that both novels are set in an independent African country that is

attempting to imitate western life. There is also a relationship between Scoop and A Handful Of Dust since the heroes of both novels lead somewhat similar lives, but Waugh does reserve different fates for them. Much of the best satire and humour in Scoop is not aimed at a particular social class or way of life but is at the expense of the modern newspaper man who will do anything for a story.

Chapter Five: Scoop

Waugh In Abyssinia is an account of the author's second and third visits to Ethiopia in 1935 and 1936. He returned to Ethiopia, this time as a "war correspondent", after being commissioned by a London newspaper to report on the arrangements being made by the Ethiopians to defend themselves against the already inevitable Italian invasion. [WA, 49] He remained there for some time and in fact got out just before the invasion was completed, but a few months later was the first Englishman the Italians allowed into the country. [WA, 216] The last two chapters of this travel book give what seems to be a somewhat biased account of the activities of the Italian government in Ethiopia. Waugh claims that in Scoop[1] he tried to arrange a "combination" of the Ethiopian occupation and the Spanish Civil War. [Scoop, 9] Much of the material in the novel can be traced back to incidents recorded in the first part of Waugh In Abyssinia although the power struggle in Ishmaelia between the Communists and the Fascists is an obvious contribution from the events in Spain.

Waugh describes Scoop as "a light-hearted tale" written during a period of "peculiar personal happiness" [Scoop, 9]. The novel contains a great deal of humour and for the most part it

creates an atmosphere of good-natured fun rather than of serious satire. Passages such as those dealing with the antics of Julia Stitch or with the journalists show Waugh working as a well developed humorist. Scoop is also interesting because it is one of the very few works that is not concerned in some way with a religious theme.[2]

The English society in Scoop is not nearly as homogeneous as it has been in Waugh's other novels where society was pretty well limited to the aristocracy and those social sets closely related to it. In Scoop there are at least four different sections of society and some of them are quite far removed from one another. William Boot is trying to preserve a decaying rural society; Lord Copper is entirely a product of the modern world of progress and financial gain; Julia Stitch belongs to a light-hearted but decadent upper-class urban society; the fourth section is frequented by the middle-class Salter. None of the "city classes" subscribes to any traditional set of values and William is incapable of passing his way of life to others.

William Boot devotes himself to writing a column entitled "Lush Places" for the Beast, a London newspaper owned by Copper. The column deals with different aspects of rural life and is written in a highly ornate style which William has assiduously copied from the previous writer. [Scoop, 29] The fact that William writes for a newspaper does not mean that he is well acquainted with life outside Boot Magna Hall. He has never actually met anyone else connected with the Beast and his visits to London have been "infrequent enough

for each to be distinct and perennially horrifying in his memory" [Scoop, 29]. When the novel opens William Boot is as much of a recluse as are the other, older members of his family.

It will be remembered that Paul Pennyfeather was forced to leave his retreat at Scone College when he inadvertently fell victim to the members of the Bollinger Club. Something similar happens to the hero of Scoop when the forces of high society and modern journalism combine, and through an absurd case of mistaken identity William emerges as their "victim". He is summoned to London by a telegram from the Beast and, erroneously believing that his sister's substitution of "great crested grebe" for "badger" in his last column has been discovered by the editor, William decides that he must go to London and try to defend himself since he likes the extra money he receives for writing "Lush Places" and the column serves as a perfect excuse for his staying in the country. A departure for London is a very serious event for William Boot and Waugh describes it in a mock serious tone. [Scoop, 32] Once William leaves the protection of his home, Boot Magna Hall, it becomes evident that Waugh is again employing a naive central character who will be exploited by practically everyone he meets. The first proof of this is seen when William is still on the train to London and a fast-talking passenger manages to trick him into giving up one of his gold sovereigns. [Scoop, 33] Mr Salter, the foreign editor of the Beast, finds William's innocence impenetrable and is finally forced to resort to pure blackmail in order to get him to accept the

assignment Lord Copper has for him. [Scoop, 45] From now until the time of William's return from Africa there are a variety of incidents which show just how inadequately prepared he is for this type of life.[3]

London is not the only place where William finds himself to be a victim. At least one other journalist, Corker of U.N., is prepared to use William's naivety for his own advantage, even if it means leaving the other man stranded in Aden. William receives the following telegram: "OPPOSITION SPLASHING FRONTWARD SPEEDIEST STOP ADEN REPORTED PREPARED WARWISE FLASH FACTS BEAST" [Scoop, 81]. He cannot understand the message and tells Corker the only thing that makes sense to him is the order to stop in Aden. Corker does nothing to enlighten him until another telegram arrives instructing the two men to work together. [Scoop, 83] When William learns the truth about the first message he asks why Corker did not explain it when it first arrived. The experienced journalist now tries to explain the obvious: "'Brother, have some sense. Last night we were competing. It was a great chance, leaving you behind. Then the Beast would have had to take U.N. Laugh? I should have bust my pants'" [Scoop, 83].

Corker's world is an unknown one to William; the separation between it and Boot Magna Hall is just as great as the separation between King's Thursday and Scone College. The world of Boot Magna Hall is another of Waugh's relics of a way of life all but gone, as well as a retreat from the urban life of the modern

world. The Hall is completely cut off from anything outside its immediate area, there is not even a telephone within three miles of the estate. [Scoop, 241] The people who live there are reasonably content with their position in life and show no outward signs of wanting to give up their rural existence or to adapt to the modern age. However, there is an air of doom hanging over the Hall and Uncle Theodore introduces it into the novel, though entirely unintentionally, when he recites a line from "Abide With Me" which has become a cliché for him: "'Change and decay in all around I see'". The narrator gives meaning to this by remarking that "decay, rather than change, was characteristic of the immediate prospect" and then continues:

> The immense trees that encircled Boot Magna Hall, shaded its drives and rides, and stood (tastefully disposed at the whim of some forgotten, provincial predecessor of Repton), single and in groups about the park, had suffered, some from ivy, some from lightning, some from the various malignant disorders that vegetation is heir to, but all, principally, from old age. Some were supported with trusses and crutches of iron, some were filled with cement; some, even now, in June, could show only a handful of green leaves at their extremities. Sap ran thin and slow; a gusty night always brought down a litter of dead timber. [Scoop, 26]

The inhabitants of the Hall also participate in the general decay. Boot Magna Hall is William Boot's home and he shares it with his unmarried sister, his widowed mother, his widowed grandmother, a great aunt, three uncles, two invalid nannies, two invalid nurses, one invalid governess, one invalid butler, one invalid footman and one slightly ailing nurse. The Boots live together because of financial necessity; by combining their annual incomes, which only

amount to about one hundred pounds each, they are able to live in a reasonable state of comfort. [Scoop, 27]

When, by mere accident, William does obtain a scoop during his assignment in Ishmaelia, Lord Copper is prepared to make him a hero for the greater glory of the newspaper. William declines the opportunity and returns to Boot Magna Hall. The Boots succeed in making Lord Copper and the city look ridiculous and quite unintentionally manage to exploit this world. The Prime Minister recommends the wrong Boot for a knighthood and William flatly rejects the suggestion that he should come to London for a testimonial banquet. He later signs a life contract for two thousand pounds while at the same time maintaining his stand with regard to the banquet. [Scoop, 240-241] Uncle Theodore, on the other hand, wants to go to London and readily agrees with the idea that he should appear at the banquet as "Boot of the Beast". His very presence is enough to make Lord Copper feel foolish; but Uncle Theodore is content, particularly since his attendance at the banquet has resulted in his receiving a contract similar to the one William signed. [Scoop, 251, 253][4]

The defences of Boot Magna Hall will certainly be strengthened by the additional two thousand pounds per year in revenue and as a result William will be able to continue to live there. Oddly enough his life will probably be a more contented one, for he has satisfied his secret longing:

> . . . when he told Mr Salter that he wanted nothing except to live at home and keep his job, he had hidden the remote and secret ambition of fifteen years or more. He did, very deeply, long to go up in an aeroplane. It was a wish so far from the probabilities of life at Boot Magna, that William never spoke of it; very rarely consciously considered it. . . . But it still haunted his dreams and returned to him more vividly, in the minutes of transition between sleep and wakefulness, on occasions of physical exhaustion and inner content, hacking home in the twilight after a good day's hunt, fuddled with port on the not infrequent birthdays of the Boothousehold. [Scoop, 57-58]

Now that this dream has been realized life will continue in Boot Magna Hall undisturbed by world events; the opinions of Nannie Bloggs and Nannie Price will continue to be of more importance than the whims of Lord Copper and only here will William be certain that he will not feel like "an ass". [Scoop, 241]

Waugh allows both Paul Pennyfeather and William Boot to survive their encounter with the world and then withdraw from it; however there are differences. Paul retreats from a decadent, but attractive, aristocratic society while William rejects the ruthless and impersonal modern business world. At the end of Decline And Fall Paul is embarking on a new life and there is at least a hint that he has learnt something from his experience with the world outside Scone; but William Boot, although he has certainly learnt a great deal about the world,[5] does not seem to have much of a future before him. His return to Boot Magna Hall resembles an escape into an unreal world from which he will never again emerge if he can possibly help it. DeVitis suggests that Scoop ends on an optimistic note,[6] but this is highly questionable. William's rejection of the absurd modern world and its standards of success can be seen as a victory

over the world of the Beast, but this rejection does not retard the decay which infects Boot Magna Hall; nothing that has occurred has done anything to alter that fact. The inhabitants of the Hall are all decaying and since there are no children among them, they are the last of their line. William has returned to a way of life that is slowly dying; perhaps the death can be delayed slightly but there is no possibility of a recovery.

Although Waugh does not reveal any new social attitudes in Scoop, the novel does strengthen some that have already been discussed. His attachment to the life of a country gentleman is evident in his treatment of William Boot. The satiric portrayal of this character's naivety is rather mild and the reader is usually prepared to view William as a victim, even allowing for the fact that he must accept some responsibility for this status. In the Preface to the 1963 edition of the novel Waugh writes:

> The most anachronistic part is the domestic scene of Boot Magna. There are today pale ghosts of Lord Copper, Lady Metroland and Mrs Stitch. Nothing survives of the Boots. Younger readers must accept my assurance that such people and their servants did exist quite lately and are not pure fantasy. [Scoop, 9]

Even though he does describe Boot Magna as being in such a condition of decay that it could not possibly survive for any length of time, he definitely laments the passing of this way of life. Instead of being something normal it has become a curiosity piece inhabited by a variety of eccentrics and looked upon with consternation by a person like Salter. The reader becomes aware that Waugh is watching the Boot Magna Halls of England fade into history knowing that there

is nothing that can be done to prevent this and yet nostalgically wishing this were not the case. There can be no doubt that Waugh regards William and his class as victims being exploited by the modern world; in this particular case the victim gains a temporary victory over the modern world by retreating completely from it.

Waugh's primary interest in Scoop is not the condition of English rural life; the novel is in essence a satire on the press. This is not the first novel in which Waugh satirizes the press; the gossip columnists in Vile Bodies and Lord Copper in Black Mischief are earlier indications of his attitude towards that institution. The world of Waugh's jouranlists is a mad one which does not often come into contact with reality. The journalists are only interested in getting their scoop and in this satiric picture of them they show no concern about whether or not there is any truth in their reports. At one point Corker arranges things so that he and William send two contradictory stories to London so the editors can choose the one that "suits them". [Scoop, 85] Another reporter, Shumble, creates a story about a Russian secret agent arriving by train in Ishmaelia. Jakes, the famous American correspondent, decides to "kill" the story and when William discovers that, by pure chance, it did contain a measure of truth he is told he cannot report this because the story is already "dead". [Scoop, 114-116, 120] William, Corker and Shumble do not possess any great reputation in journalistic circles, but men like Wenlock Jakes and Sir Jocelyn Hitchcock are known for creating stories of world wide significance.

Jakes "scooped the world with an eye-witness story of the sinking of the Lusitania four hours before she was hit" and created a revolution in a country simply by reporting that there was one going on there. [Scoop, 80-81][7]

Waugh also gives a fascinating satiric picture of the lives of the minor correspondents and the extremes to which they will go to protect themselves from their competitors. The situation in Ishmaelia is made all the more humorous by the fact that all the men are staying in the same hotel, keeping one another under constant surveillance, and the instructions they receive from their respective newspapers are always identical so that there is never really any chance for them to get a scoop, but they still attempt it. [Scoop, 104-106, 142, 144] Ironically, when the news story does break these men are all trying to beat one another to a non-existent city and William is the only one left in the capital.[8]

In Waugh's London the world of journalism is a powerful business concern with only one basic rule, get a story in print before the rival papers do. The staff of the Beast do not report world events, they shape these events into stories which they think will appeal to the reading public. The brunt of Waugh's satire is clearly felt when Lord Copper outlines this policy before William sets off for Africa:

'With regard to Policy, I expect you already have your own views. I never hamper my correspondents in any way. What the British public wants first, last and all the time is News. Remember that the Patriots are in the right and are going to win. The Beast stands by them four square. But they must win quickly. The British

Alec Waugh discusses the situation in the following passage:

> It was at that time the practice of the large dailies to hire university graduates as probationers, at less than union rates. If they retained them after six months, they had to pay them the minimum union salary. It was a satisfactory system for everyone. The newspapers got good work cheap; they might make 'a discovery'; the young men got valuable experience.[9]

Apparently the number of people who were kept on after the six month period was rather small; Evelyn Waugh was not one of them. He did of course have other contacts with journalism. In Remote People he writes of the fantastic efforts on the part of the journalists to get a description of Haile Selassie's coronation to their newspapers before the ceremony had even begun, and in that book he claims that "almost any London newspaper, to-day, would prefer an incomplete, inaccurate, and insignificant report of an event provided it came in time for an earlier edition than its rivals" [RP, 51-52]. Enough has already been said about Scoop to make it obvious that it is this type of operation that Waugh is satirizing. Waugh In Abyssinia contains similar comments on the correspondents who were sent to Africa to cover the Italian invasion of Ethiopia. There are numerous incidents which again suggest that the only thing Fleet Street wants is a story and at times "good colourful stuff" will serve this purpose just as well as "news". [WA, 74] When one compares Waugh's descriptions of the press in Remote People and Waugh In Abyssinia with those in Scoop, one is immediately struck by the fact that the satire in the novel is not nearly as exaggerated as one might at first have suspected.

Lord Copper is not the first of Waugh's press lords, but he is the best developed of them.[10] This man has created an empire over which he rules with despotic powers, demanding instant obedience from his staff and refusing to acknowledge that anyone would question his opinion. [Scoop, 23, 208-209] He manipulates people whenever he wants to and believes, quite correctly as it turns out, that he can actually purchase people for his pleasure:

> Lord Copper quite often gave banquets; it would be an understatement to say that no one enjoyed them more than the host for no one else enjoyed them at all, while Lord Copper positively exulted in every minute. . . . the guests were assembled for no other reason than that Lord Copper had ordered it . . . they were there either because it was part of their job or because they were glad of a free dinner. . . . [Lord Copper] had bought them and bound them, hand and foot, with consommé and cream of chicken, turbot and saddle, duck and pêche melba, and afterwards when the cigars had been furtively pocketed and the brandy glasses filled with the horrible brown compound for which Lord Copper was paying two pounds a bottle, there came the golden hour when he rose to speak at whatever length he liked and on whatever subject, without fear of rivalry or interruption. [Scoop, 247]

Among government officials and politicians he has a great deal of power. William discovers some of this when he learns that a police sergeant works for the Beast; Copper's power in higher places is revealed by his ability to have the Prime Minister grant a knighthood to a Boot. [Scoop, 51, 210-211]

Boot Magna Hall is one area of society over which Lord Copper has little influence, even though the Boots do read his newspapers. His values and way of life are unknown here and William, who is quite insistent that nothing change this, never understands Salter's reverential attitude towards his employer. [Scoop, 241]

William is not the only Boot who shows little regard for Copper; Uncle Theodore finds him to be a "dull dog" who serves a rather inferior brandy. [Scoop, 249, 252] Copper's title does not associate him with the landed gentry, on the other hand he has much in common with such modern peers as Lord Metroland and Lord Monomark. Waugh satirizes Copper's commitment to a life in the modern business world which does not acknowledge either the moral values or the social traditions associated with Boot Magna Hall and the aristocratic past. Neither the Boots nor Waugh would envy Copper his future:

> A future for Lord Copper that was full to surfeit of things which no sane man seriously coveted -- of long years of uninterrupted oratory at other banquets in other causes; of yearly, prodigious payments of super-tax crowned at their final end by death duties of unprecedented size; of a diferential opening and closing of doors, of muffled telephone bells and almost soundless typewriters. [Scoop, 252]

London society is not entirely absent from the pages of Scoop and once again the reader is confronted by Waugh's ambivalent attitude toward that society; he is attracted by its sophistication and ties with the past, even though he knows these to be slight indeed, but he is also repelled by its decadence. Julia Stitch is the central figure of his London society in Scoop and she shares certain qualities with another of Waugh's female social figures, Lady Circumference, not the least of which is a total disregard for basic social conventions and the rights of others. On one occasion, while driving her little Austin, Mrs Stitch gets annoyed with the congested London traffic:

'This is too much,' she said; started the engine, turned sharp again onto the kerb and proceeded to Piccadilly, driving before her at a brisk pace, until he took refuge on the step of Brook's, a portly, bald young man; when he reached safety, he turned to remonstrate, recognized Mrs Stitch, and bowed profoundly to the tiny, black back as it shot the corner of Arlington Street. 'One of the things I like about these absurd cars,' she said, 'is that you can do things with them that you couldn't do in a real one.' [Scoop, 18]

She proves this statement in another scene when she drives into a men's lavatory:

'I can't think what you're all making such a fuss about,' she said. 'It's simply a case of mistaken identity. There's a man I've been wanting to speak to for weeks and I thought I saw him popping in here. So I drove down after him. Well it was someone quite different but he behaved beautifully about it and now I can't get out; I've been here nearly half an hour and I've a great deal to do. I do think some of you might help, instead of standing there asking questions.' [Scoop, 51]

Mrs Stitch is a delightful character who possesses the "tone" which Waugh admires. At eleven o'clock in the morning she is at work dictating to her secretary, giving instructions to a painter, and supposedly teaching her daughter to translate Virgil; all of these activities are carried on while she is still in bed. Her life is one that cannot be taken seriously; there is nothing serious in a person who is concerned with a "Model Madhouse", paintings of ruined castles on her bedroom ceiling, and at the same time blissfully ignoring the fact that cars are supposed to drive on the street. It is also impossible for the reader to treat Lord Copper seriously, but the main difference between these two characters is that he is pictured as a man who regards himself very seriously, while Mrs Stitch shows no indication of ever having considered the subject.

Julia Stitch is one of Waugh's comic creations and it is obvious that he enjoys her absurd activities. As with William Boot, Waugh indicates some interest in her way of life, at least to the extent that it is neither the power-seeking business life of a Lord Copper nor the uninteresting routine which is accepted as life by a Salter. Apparently Mrs Stitch was modeled on one of Waugh's friends and when he describes the real "Mrs Stitch" in A Tourist In Africa she appears no less interesting than the character in Scoop.[11] Waugh shows a certain fascination for this woman as he does with Lady Metroland and Lady Circumference.

There are other characters to whom some attention should be paid since they also reveal certain of Waugh's attitudes. The most important of these is Mr Salter, the reluctant foreign editor of the Beast. Salter is a middle class, city-reared, suburban-living shadow who is endowed with most of the dull qualities that one would expect to find in such a Waugh creation. He has no connection with the country whatsoever:

> His knowledge of rural life was meagre. He had been born in West Kensington and educated at a large London day-school. When not engaged in one or other capacity in the vast Megalopolitan organization he led a life of blameless domesticity in Welwyn Garden City. . . . 'The Country', for him, meant what you saw in the train between Liverpool Street and Frinton. [Scoop, 36]

His concept of life could not be much further removed from William's life at Boot Magna Hall: "Normal life, as he saw it, consisted in regular journeys by electric train, monthly cheques, communal amusements and a cosy horizon of slates and chimneys; there

was something unEnglish and not quite right about 'the country' . . ." [Scoop, 36]. He envisions William as being some sort of country yokel and the first encounter between the two men is an hilarious scene in which neither is able to understand a thing about the other. [Scoop, 37-40] When Salter does eventually visit Boot Magna Hall he is completely out of place and cannot even make contact with his "normal" world by telephone:

> He was in a strange country. These people were not his people nor their laws his. He felt like a Roman legionary, heavily armed, weighted with the steel and cast brass of civilization, tramping through forests beyond the Roman pale, harassed by silent, illusive savages, the vanguard of an advance that had pushed too far and had lost touch with the base . . . or was he the abandoned rearguard of a retreat? Had the legions sailed? [Scoop, 241]

Salter is the first genuine middle class character Waugh has developed in a novel and the result is a somewhat banal creature who knows no life other than that of the city, hates his present job as foreign editor of the Beast, though he does seem to like journalism, and lives in dread of Lord Copper. Waugh's satire is heightened when one realizes that Salter regards his way of life as being normal.

The female characters in Waugh's early novels are usually unscrupulous characters who exploit the innocent hero for their own benefit. Kätchen, the mysterious female in Scoop, has none of Margot Metroland's social graces and her interest in William, unlike Margot's interest in Paul, is not primarily one of amusement or pleasure; instead she is sublimely self-centred and simply believes

that William will be able to help her escape from Ishmaelia with the man to whom she refers as her husband. William never realizes this and naively falls in love with her:

> He meant it. He was in love. It was the first time in twenty-three years; he was suffused and inflated and tipsy with love. . . . For twenty-three years he had remained celibate and heart-whole; landbound. Now for the first time he was far from shore, submerged among deep waters, below wind and tide, where huge trees raised their spongy flowers and monstrous things without fur or feather, wing or foot, passed silently, in submarine twilight. A lush place. [Scoop, 147]

Kätchen is not an unlikable character and she gives no indication of being intentionally cruel to William; yet he becomes her victim simply because he expects her to act according to a certain set of standards which she does not even recognize. Once again Waugh indicates how susceptible the "innocent" can be and how unprepared he is to face people who acknowledge no moral code. Despite her lack of sophistication and her rather open acknowledgement of her self-interest, Kätchen is another of Waugh's "exploiters" and William is her victim. In a sense she is defeated at the end of the novel for there is a clear indication that William has seen through her. [Scoop, 253-254].

While a good part of Scoop is set in Ishmaelia there is very little description of that society; instead, a pattern is established similar to that found in Black Mischief in which the European influence on the African country becomes the centre of interest. Ishmaelia is described as a backward nation which in the past has been free of any serious internal problems, but which

eventually came to the attention of the European powers:

> A committee of jurists, drawn from the Universities, composed a constitution, providing a bicameral legislature, proportional representation by means of the single transferable vote, an executive removable by the President on the recommendation of both houses, an independent judicature, religious liberty, secular education, habeas corpus, free trade, joint stock banking, chartered corporations, and numerous other agreeable features. A pious old darky named Mr Samuel Smiles Jackson from Alabama was put in as the first President. . . . [Scoop, 92]

The Jacksons establish an hereditary dictatorship and eliminate even the pretence of democracy; in fact, any control that is exercised over the country is imposed by means of force. [Scoop, 93] Civilization in Ishmaelia is as much a façade as it was in the Azania of Black Mischief.

The events which have aroused European interests and caused William to be sent to this country have been created by forces outside Ishmaelia. Salter is closer to the truth than he may actually know when he tells William that the fighting in Ishmaelia is "really a war between Russia and Germany and Italy and Japan who are all against one another on the patriotic side" [Scoop, 55]. William receives a more detailed explanation later when he is told that the Russians and Germans are attempting to gain control of the mineral rights in Ishmaelia and that each side has chosen its own prospective dictator and local political party to facilitate that end. [Scoop, 196] The citizens have no idea that they are being exploited by European powers and have very little interest in politics even when a revolution is followed immediately by a

counter-revolution:

> They had been agreeably surprised to learn that the Jacksons had that morning all been sent to prison; now, it would be a treat to see them all again. As long as something, good or ill, was happening to the Jacksons, the Ishmaelites felt an intelligent interest in politics. Soon they were all crying: 'Jackson. Jackson. Jackson.' [Scoop, 201]

Another European influence in the country is the mysterious Mr Baldwin. Waugh is rather fond of mysterious characters and Baldwin appears a little more mysterious than most.[12] He makes sudden, unexplained appearances and often times takes on an aura that is almost divine. [Scoop, 189-190][13] Baldwin, a British financier, has purchased the mineral rights of Ishmaelia from President Jackson, who needed money for his personal retirement fund; it is therefore essential to Baldwin's interests that the Communist coup fail and that Jackson be restored to power. [Scoop, 196] He is devoted to the belief that: 'Might must find a way. Not "Force". . . .' He tells William that 'other nations use "force"; we Britons alone use "Might"' [Scoop, 196]. After the trouble is over the financier prepares a report for William to send to the Beast: "MYSTERY FINANCIER RECALLED EXPLOITS RHODES LAWRENCE TODAY SECURING VAST EAST AFRICAN CONCESSION BRITISH INTERESTS IN TEETH ARMED OPPOSITION BOLSHEVIST SPIES . . ." [Scoop, 202].[14]

It was the European forces which created the nation of Ishmaelia and the same forces try to exploit it. Whether the nation be Russia or Germany the goal is the same, to get as much money out of the country as possible.[15] Waugh does not present a sympathetic picture of the people of Ishmaelia, in fact they are made to appear

completely ignorant and corrupt, but here, as in Black Mischief, the satire is aimed more at the European powers than at the African people; more at those who originally tried to impose the façade of civilization upon a backward country than on the people who make no attempt to acquire anything more than a façade; definitely more at the people who scheme to exploit the nation than at the exploited citizens. There is nothing very real about Ishmaelia, one of its chief cities does not even exist, and as a result the European attempt to treat it as an area of strategic importance appears all the more insane. Ishmaelia and Azania receive similar treatment from Waugh and his attitude towards Ethiopia did not change between the writing of Remote People and Waugh In Abyssinia. In the latter work he writes of the dislike some Europeans have for the country and his tone suggests that their attitude finds some favour with him: "The essence of the offence was that the Abyssinians, in spite of being by any possible standard an inferior race, persisted in behaving as superior; it was not that they were hostile, but contemptuous" [WA, 35]. He continues to regard this nation as a completely barbarous one, and one which European political strife helps to maintain as an independent state.

At this point it might be worthwhile to point out that although there are Fascists and Communists in Scoop, Waugh does not appear to take either very seriously and neither side seems to gain any measure of approval from him. If one can point to anything, it is that the Communists are a little better organized and have

chosen a slightly less ridiculous leader than their opponents. Waugh never gives any indication that he supports either faction.

The same cannot be said about Waugh In Abyssinia since it indicates Waugh's support for the Italian occupation of Ethiopia and at times appears to be very biased in favour of the Italians.[16] While this much is obvious to anyone who reads the book, the differences of opinion arise in the attempts to interpret this attitude. For example, although Italy was under a Fascist regime at the time, Waugh never advocates this type of government despite the fact that he does praise the Italians and what they are able to accomplish in Ethiopia. It must be remembered that Waugh sees Ethiopia, and the same can be said of Ishmaelia, as an area lacking any form of culture or principle of order and not in fact as a nation as he understands the term.[17] The Italians on the other hand are people often associated with the finest aspects of western civilization, and a people whose ancestors were part of the order of the Roman Empire. As far as Waugh's attitudes are concerned this is where the real problem lies. In his mind order and civilization co-exist and the absence of one implies the absence of the other. The road which is being built in Ethiopia by the Italians comes to symbolize both these qualities for him. He sees it as bringing civilization to a barbarous people and as conquering in the name of civilization an area which was a "no man's land of bog and bandits":

> And from Dessye new roads will be radiating to all points of the compass, and along the roads will pass the eagles of ancient Rome, as they came to our savage ancestors in France and Britain and

> Germany, bringing some rubbish and some mischief; a good deal of vulgar talk and some sharp misfortunes for individual opponents; but above all and beyond and entirely predominating, the inestimable gifts of fine workmanship and clear judgment -- the two determining qualities of the human spirit, by which alone, under God, man grows and flourishes. [WA, 253]

However much Waugh may ignore the more violent aspects of the Fascist Italian government, and however suspect his views on the rights of European nations to exercise control over Africa may be to the reader, there is no real evidence in Waugh In Abyssinia, let alone in Scoop, that Waugh supported the Fascist ideologies. As far as the Italians are concerned his attitude seems to be associated with their past, which he traces back to ancient Rome, rather than with their political system in 1936.[18]

Scoop marked the end of an era for Waugh in that it was the last novel he published before the Second World War. It was eventually to be followed by another relatively light and amusing work, Put Out More Flags, but by that time Waugh had worked on and laid aside another novel which possessed marked differences in style and tone from anything he had previously written. The fragment was published in 1942 as Work Suspended and when one examines it now, one can easily see Waugh moving in the direction of Brideshead Revisited.

Chapter Six: Work Suspended

With the outbreak of war in 1939 Evelyn Waugh ceased work on the novel he was writing at the time and although over a hundred pages of it were eventually published in 1942 as Work Suspended,[1] he never attempted to finish the work. A second edition of the fragment appeared in 1949 accompanied by eight short stories Waugh had written before the war.[2] A number of changes were made in the latter edition ranging from simple stylistic alterations, the toning down of what might be considered Anti-Semitism,[3] to the complete elimination of certain passages.[4] None of these changes significantly alter the story although some do change the historical setting,[5] and the elimination of certain passages does rid the work of comments which are unrelated to anything else in the fragment. Despite the fact that he never finished this novel Waugh considered it to be a work of some importance, a point he makes obvious in his Dedicatory Letter to Alexander Woollcott:

> This is the book on which I was at work in September, 1939. It is now clear to me that even if I were again to have the leisure and will to finish it, the work would be vain, for the world in which and for which it was designed, has ceased to exist.
>
> So far as it went, this was my best writing. Will you, who, in the past, have been so prodigal of encouragement, accept this fragment of what, complete, might have come within measurable distance of justifying your interest? [WS (1942), vii]

Work Suspended marks the first occasion that Waugh employs the first person narrator in a novel. The effect of this is to establish a degree of intimacy between the reader and the narrator, John Plant. It is usually very tempting to assume that there is a direct relationship between the first person narrator and the author and that, in fact, the novel contains a strong autobiographical element. Although in many other novels the assumption cannot be justified, the reader of Work Suspended may be excused for making just this assumption since there are such strong similarities between John Plant and Evelyn Waugh. While it is true that this can be established by pointing to such easily discernible facts as the ages and occupations of the two men, the real similarities are found in their social attitudes. Waugh's attitudes, as they appear in his first five novels, have already been examined and upon reading Work Suspended it should become immediately apparent that John Plant expresses many of these same attitudes.

John is a conservative with a strong attachment to both the traditions of the past and English rural society. His father has been killed in an auto accident and upon his return to England from Morocco John is faced with the problems of selling his father's house and buying a new one for himself. The old house has to be sold because it has become a victim of the modern world of progress:

> Nevertheless, I realized, the house had been an important part of my life. It had remained unaltered for as long as I could remember. It was a decent house, built in 1840 or thereabouts, in the contemporary Swiss mode of stucco and ornamented weather boards, one of a street of similar, detached houses when I first saw it. By the time of my father's death the transformation of the district, though

not complete, was painfully evident. The skyline of the garden was broken on three sides by blocks of flats. [WS, 153]

Since John has no love for London he decides to search for a house which is still free from the incursions of the modern world and has a definite country atmosphere about it:

> . . . it must be in agricultural country, preferably within five miles of an antiquated market town, it must be at least a hundred years old, and it must be a house, no matter how dingy, rather than a cottage, however luxurious; there must be a cellar, two staircases, high ceilings, a marble chimney-piece in the drawing room, room to turn a car at the front door, a coach-house and a stable yard, a walled kitchen garden, a paddock and one or two substantial trees -- these seemed to me the minimum requisites of the standard of gentility at which I aimed, something between the squire's and the retired admiral's. [WS, 216-217]

He is searching for a house and a way of life; the way of life seems to resemble more closely that of the country squire than of the retired admiral. William Boot succeeded in maintaining this way of life, at least for a time, and both Gilbert Pinfold and Guy Crouchback ultimately choose the same type of life. From what one can judge, John Plant would probably have been very content with life at Piers Court and Combe Florey. John's desires are simply a re-statement of Waugh's attraction to the English rural society. He indicates in Remote People that such a society has practically disappeared from England, but in his novels many of his heroes attempt to preserve just this society. In Sword Of Honour Waugh's hero retreats from the life of the modern world and finds an alternative to it in rural England. Work Suspended begins to develop an opposition between the country life and the modern, predominately urban life, and in this way indicates the

irection Waugh is to follow in his later novels.

Waugh also employs John's father as a means of expressing is own social attitudes. The senior Mr Plant harboured no illusions bout his social position:

> We have been uprooted and harried," he would say. "There are only hree classes in England now -- politicians, tradesmen and slaves." . . "Seventy years ago the politicians and the tradesmen were in lliance; they destroyed the gentry by destroying the value of land; ome of the gentry became politicians themselves, others tradesmen; ut of what was left they created the new class into which I was orn, the moneyless, landless, educated gentry who managed the ountry for them . . . . Now the politicians are in alliance with the laves to destroy the tradesmen. They don't need to bother about us. am a Dodo," he used to say, defiantly staring at his audience. "You, y poor son, are a petrified egg." [WS, 145]

he world of Mr Plant was a doomed one and the only way he could fford to maintain his way of life in the midst of the modern nvasion was by his work on "restorations". In fact he made copies f famous paintings which were sent to the "New World" where they ere apparently sold as originals. [WS, 150] By exploiting the gnorance and lack of culture in the modern world he is able to preserve his own position for a time; eventually he is killed when he efies an automobile, one of the symbols of the modern world. Mr Plant refused to adapt to the modern world and obtained a great deal f pleasure from the fact that this world was already rapidly eteriorating. Arthur Waugh is reported to have remarked on many ccasions that "anything new was likely to be nasty" and his son indicates his full concurrence with this belief. [LL, 117] To what extent a relationship between Arthur Waugh and Mr Plant exists can only be a matter of conjecture,[6] but since both Evelyn Waugh and

John Plant agree with their fathers' ideas about modern creations, one suspects that Mr Plant's attitude toward modern society is an accurate reflection of Waugh's personal attitude. Despite his eccentricities this character is treated with sympathy and respect. In the fragment Waugh's satire is aimed at people like Julia Stitch who are willing to pay five hundred guineas for Mr Plant's work because he happens to be "popular" at a given time, as well as at those who tear down old houses and then erect ugly modern flats which they are unable to rent. [WS, 151, 155] There is a genuine note of affection shown to Mr Plant throughout the work and in several aspects, in such things as his formal relationship with his son, his self-sufficiency and his retreat from the modern world, he can be seen as an early prototype for Mr Crouchback, the finest of Waugh's gentlemen. In the treatment of this character the reader can see the re-affirmation of Waugh's basically conservative social attitudes.

These same attitudes are apparent in his description of characters who reject Mr Plant's life. Roger Simmonds is Waugh's satiric portrait of an upper class character playing at being a Socialist; he bears some resemblance to Lord Hovenden in Those Barren Leaves and Ravelston in Keep The Aspidistra Flying. Waugh's satire has two distinct targets in this case. In the first place Simmonds's devotion to Socialist principles is open to some question, particularly since he appears to be totally dependent upon his wife's inherited income. [WS, 169] Even his ultimate Socialist goal is a

peculiar one: "'When the revolution comes, I've no ambitions to be a commissar or a secret policeman. I want to be the director of the Museum of Bourgeois Art'" [WS, 184]. The disparity between the basic principles of Socialism and the application of these principles to the lives of the modern upper class makes a fine subject for Waugh's satire. Waugh never approved of Socialism; in the present work he attacks the hypocrisy of the upper class figures who become Socialists because this is the modern, popular thing to do.

This in turn leads one to the second target of Waugh's satiric attack, the association of Socialism with the modern world and its effect on art. Roger Simmonds is a writer, but his latest literary work, which is both avant garde and Left wing, lacks any significant audience appeal. His publisher despairingly refers to this work, a play entitled Internal Combustion, as "magnetos and sparking plugs and camshaft all talking in verse about communism" [WS (1942), 44]. Roger later expands on this:

> "The usual trouble with idealogical drama," he said, "is that they're too mechanical. I mean the characters are economic types, not individuals, and as long as they look and speak like individuals it's bad art. D'you see what I mean?"
> . . . . . .
> "Well I've cut human beings out altogether." [WS, 170]

Besides the fact that Waugh is once again objecting to Socialism on the grounds that it ignores the value of the individual, he is also reiterating the familiar charge that a good deal of the Socialist writing in England during the inter-war period, works published by the Left Book Club for example, was primarily Socialist propaganda.

society is persecuting him because he is poor. [WS, 175, 177] For the most part he is a figure who combines lack of initiative, naivety and insensitivity to the feelings of others; a person who can actually ask John Plant for money in order to leave the country illegally after having been responsible for Mr Plant's death. [WS, 176] Waugh contrasts Atwater's world with both that of John Plant and of his father; it is surely more than just coincidence that it is Atwater who kills Mr Plant. The contrast between Atwater's world and that of the Plants is heightened by the description of the Wimpole Club, an imitation which bears very little resemblance to the original London Clubs. [WS, 228, 231-233] It is difficult to ascertain Waugh's attitude towards Atwater since he is the least well developed of the major characters in Work Suspended, but Waugh seems to have originally intended that Atwater enter some sort of relationship with John and at one point John invites Atwater to live with him.[8] Nevertheless, it is fairly obvious that Waugh wants the reader to compare the life led by both these characters and, once the comparison is made, to reach the conclusion that Atwater represents a level to which modern, urban society could descend if it does not maintain some of the traditions of the past, particularly a sense of responsibility for one's own actions.

Women have appeared in all Waugh's early novels, but none of them has been sympathetically treated; indeed until Work Suspended, Waugh's depiction of women was anything but flattering. His female characters are often very self-centred, hedonistic creatures who

exhibit absolutely no sense of moral values. Some of them, Margot and Brenda for example, emasculate the males with whom they are most closely associated and endanger the world in which these men exist. Even Prudence and Kätchen possess this quality to some extent; Prudence employs William and Basil for her "research" and Kätchen makes use of William Boot in order to escape from Ishmaelia. For the most part, Waugh's female is an exploiter and she has no connection with the traditional roles of wife and mother. Nina Blount is a possible exception insofar as she is not an exploiter in the sense that Margot is, but at the same time Nina is certainly not the traditional wife and mother remaining in the home and protecting her family. The women in Waugh's early novels tend to be a danger to the predominantly masculine society which he creates and very definitely do not produce the heirs which would insure the continuation of this society. Even when they do have sons, as Margot, Lady Circumference and Brenda do, they have little maternal interest in them; Lady Circumference and Brenda do not, for example, get very upset when their sons are killed. Interestingly enough there are no daughters born to any of these characters. In general then, one might say that the woman as wife and mother just never appears in these novels.

Lucy Simmonds differs from Waugh's earlier females since she, along with Julia Flyte in Brideshead Revisited, is sympathetically treated by her author. She is both true wife and true mother and adapts herself to her husband's Socialist theories so that she can share his world with him. "She and Roger had been to meetings together,

and together read epitomes of Marxist philosophy. Her faith, like a Christian's was essential to her marriage . . ." [WS, 214]. Unlike Brenda Last, Lucy makes a great effort to support her husband's way of life. [WS, 169, 170] Furthermore, Lucy has a quality which sets her apart from Waugh's earlier females as well as from both her husband and John; she demands a type of total honesty from the people with whom she associates. [WS, 213] Margot, Brenda, Kätchen and Prudence to some extent, depend upon deception in order to achieve their ends; in Lucy Simmonds Waugh creates a character who is embarrassed by any hint of deception. Finally, Lucy differs from the other females because she is obviously going to fill the role of the traditional mother. [WS, 236-237]

Once again one must admit that Waugh's attitude towards this character is difficult to discern because of the incomplete nature of Work Suspended, but he does seem to approve of Lucy's home-centred life and her lack of involvement in the modern world. Except for her friendship with John Plant, she has few interests outside her home. She never assumes the active social role that Margot Metroland and Brenda Last do; in a sense they become partners with their male companions while Lucy continues to play the handmaid. Her relationship with John is interesting from this point of view. When he first meets her she is pregnant and at the end of the fragment the birth of her son seems to indicate the end of the close relationship between Lucy and John; in other words, throughout the entire period of their close friendship she is untouchable in a certain sense. She

resembles somewhat the fictitious medieval lady of the manor to whom the knights would be devoted, but whom they would never touch. If one is to judge from the fragment, one might suggest that Lucy represents Waugh's attitude that women should perform very specific functions in society, those of wife and mother, and that they should always remain socially distinct from men. It is when this distinction breaks down, as it does in the earlier novels, that Waugh's women become unattractive, exploiting characters trying to compete with the masculine world for a place in society.

It is extremely difficult to draw any conclusions from this unfinished work, but in the Postscript which Waugh wrote for the revised edition John notes that with the outbreak of war "an epoch, my epoch, came to an end. Intellectually we had forseen the event and had calmly discussed it, but our inherited habits continued to the last moment" [WS, 238]. These remarks are made after the war and end with the following observations: "No one of my close acquaintance was killed, but our lives, as we had constructed them, quietly came to an end. Our story, like my novel, remained unfinished -- a heap of neglected foolscap at the back of a drawer" [WS, 239]. It is John Plant who makes this statement, but unfortunately Waugh wrote this after he had decided to abandon the novel and there is no way of knowing how he planned to treat John and his way of life in the original version of the work; both Brideshead Revisited and Sword Of Honour, however, give proof that he shared John's attitude about the effect of the war on the English upper class.

Despite its unfinished nature, Work Suspended gives a good indication of the direction some of Waugh's work was to take. John Plant, the character who tries to hold back the onrush of what he considers to be an unappealing modern world, emerges an an important type of character in Waugh's later works, and his ideas are in many ways central to Waugh's two major novels. As will be seen in later chapters, Charles Ryder and Guy Crouchback have much in common with John Plant.[9] The inevitable destruction of Mr Plant's way of life can be seen in the futures of Brideshead and Broome. Arthur Atwater, as a figure of the modern world, was to develop into the corrupter of past traditions who is never aware how greatly some people despise him; he is closely related to Hooper in Brideshead Revisited. The literary heirs of Roger Simmonds can be found among characters like Sir Ralph Brompton of Sword Of Honour and the Socialist bureaucrats of Love Among The Ruins. Work Suspended also points towards a change in Waugh's style. The use of the first person narrative is an obvious technical change and one which he was to employ again in Brideshead Revisited. There is also a greater emphasis shown in character delineation and once again this received further development in the two major works. Perhaps the most noticeable change is a further movement in the direction of the "serious" novel and away from the emphasis on humour; a movement that was begun in A Handful Of Dust. Satire is still an important force in the work and there is no doubt that Roger and Atwater are subjected to it in some degree, but it is somewhat less direct than the satire in the earlier works. When all

these facts are examined it should be apparent that a study of Work Suspended can serve as a valuable introduction to Waugh's later works.

ii

Waugh did write and publish one other book before the outbreak of the war. This book, Robbery Under Law, is an account of his visit to Mexico and is by his own admission, primarily "a political book".[10] The work claims to be an examination of the political situation in Mexico; it is really concerned with only two aspects of this situation, the expropriation of British business interests by the Mexican government and the suppression and plundering of the Catholic Church. Waugh does not give an objective report on Mexico and admits quite freely that this book was written with a very definite bias:[11]

> Let me, then, warn the reader that I was a Conservative when I went to Mexico and that everything I saw there strengthened my opinions. I believe that man is, by nature, an exile and will never be self-sufficient or complete on this earth . . . that the intellectual communists of today have personal, irrelevant grounds for the antagonism to society which they are trying to exploit. I believe in government; that men cannot live together without rules but that these should be kept at the bare minimum of safety; that there is no form of government ordained from God as being better than any other; that the anarchic elements in society are so strong that it is a whole-time task to keep the peace. I believe that inequalities of wealth and position are inevitable and that it is therefore meaningless to discuss the advantages of their elimination. . . . I believe in nationality; not in terms of race or of divine commissions for world conquest, but simply this: mankind inevitably organizes itself into communities according to its geographical distribution . . . . I do not think that British prosperity must necessarily be inimical to anyone else, but if, on occasion, it is, I want Britain to prosper and not her rivals. I believe that war and conquest are inevitable . . . . I believe that Art is a natural function of man . . . but I do not think it has a connection with any political system, least of all with representative government, as nowadays in England, America and France it seems popular to believe. . . . [RUL, 16-17]

His credo is almost two pages long, but this abridged version of it should be enough to establish the basic conservative tone that prevails throughout this book. Most of the views expressed are the antithesis of Socialist doctrine and place Waugh in direct opposition to the Mexican government of the time.

The other point of interest in Robbery Under Law, as far as this thesis is concerned, is Waugh's attitude towards the Catholic Church in Mexico. He notes that the country is primarily a Catholic one and one in which the Church plays an important role in the lives of the people. He claims that the non-Catholic missions, despite their massive foreign financial backing, have little influence on the country and only serve the function of providing "useful testimony for Government propagandists of the kind we lately heard from Barcelona, that the government is not opposed to Christianity as such -- only to political priests" [RUL, 207]. He suggests that the government attacked the Catholic Church because it was the only religious body that had any influence with the people and thus could serve as a threat to the government: "it is in direct conflict with merciless, fanatical atheism -- an atheism that at the moment adopts Marxist language, just as in earlier generations it used Liberal language, but which antedates either; the atheism of the impenitent thief at the crucifixion" [RUL, 207]. Waugh also gives a summary of Catholic beliefs and one can perhaps assume that he would accept this summary as a statement of his own belief. Certainly the clear cut, rational approach to faith is similar to that which he expressed in

Remote People:[12]

> The Catholic believes that in logic and in historical evidence he has grounds for accepting the Church as a society of divine institution, holding a unique commission for her work, privileged on occasions by special revelation, glorified continually by members of supernatural sanctity; he finds in her doctrine a philosophy which explains his own peculiar position in the order of the universe, a way of life which makes the earth habitable during his existence there and, after that, according to his merits, the hope of Heaven or the fear of Hell. [RUL, 207-208]

In Robbery Under Law Waugh reveals some of his own social, political and religious attitudes. The social and political attitudes are rigidly conservative, showing his support for a type of government that interferes as little as possible in the daily lives of the people, and scoffing at the idea that representative democracies have some sort of divine approval about them. In his attitudes towards the Catholic Church he shows a concern for the sufferings of the Mexican Catholics and in the Preface to the 1961 edition of Edmund Campion he establishes some links between the Catholics in Mexico in 1939 and the Catholics in Elizabethan England. [EC, viii] However, his rather rational approach to religion, while it might have appealed to the educated, upper class followers of Campion, surely has little in common with the emotional religious response one is accustomed to associate with peoples such as the lower class Mexicans. For the most part the book is a boring political tract and never arouses the same interest as do either Waugh's earlier Remote People or Graham Greene's The Lawless Roads, which was published in the same year as Robbery Under Law.[13] It is of some interest however, in that it does give additional insight into Waugh's political and religious attitudes.

Chapter Seven: Put Out More Flags

Put Out More Flags[1] was first published in 1942 and in the preface to the 1967 edition Waugh states that this novel was the only one he ever wrote "purely for pleasure". He also reveals that the work was completed in one month while he was on a troop ship bringing him from commando operations in the Middle East to his wife and children in England. The preface indicates his interest in the characters who had appeared in the earlier novels:

> The characters about whom I had written in the previous decade came to life for me. I was anxious to know how they had been doing since I last heard of them, and I followed them with no preconceived plan, not knowing where I should find them from one page to the next. [POMF, 7]

The relationship of these characters to a way of life that was particularly attractive to Waugh is made apparent in the Dedicatory Letter to Randolph Churchill in the 1942 edition:[2]

> I am afraid that these pages may not be altogether acceptable to your ardent and sanguine nature. They deal, mostly, with a race of ghosts, the survivors of the world we both knew ten years ago, which you have outflown in the empyrean of strenuous politics, but where my imagination still fondly lingers. I find more food for thought in the follies of Basil Seal and Ambrose Silk, than in the sagacity of the higher command. These characters are no longer contemporary in sympathy; they were forgotten even before the war; but they lived on delightfully in holes and corners and, like everyone else, they have been disturbed in their habits by the rough intrusion of current history. Here they are in the odd, dead period before the Churchillian

renaissance, which people called at the time the Great Bore War. [POMF (1942), 11]

The novel is introduced by two Chinese quotations; the first of these contains the title of the novel and advises the maintenance of military splendour in war so as to strengthen the spirit of the people; the second quotation justifies war as the only means of "drowning" "a great injustice in the world." There is plenty of evidence in the novel to indicate that Waugh saw the war as the blow that finally demolished a decayed, but nevertheless attractive, upper class way of life, and believed that as a result of the war some new life form would have to develop. In many ways Put Out More Flags is a memorial to the social era depicted by Waugh in such novels as Decline And Fall and Vile Bodies.

Seven years separate the Basil Seal of Black Mischief and Put Out More Flags and yet at thirty-six he is still trying to live the life of a Bright Young Thing and likes to believe that he has more in common with the young crowd who surround Poppet Green, the people who are the social successors of the Bright Young People, than to the people of his own age group; but he never realizes that the young people look upon him with amusement and refer to him as the "old adventurer". [POMF, 37] Ambrose Silk gives an accurate indication of Basil's position: "'Poor Basil, it's sad enough for him to be an enfant terrible at the age of thirty-six; but to be regarded by the younger generation as a kind of dilapidated Bull Dog Drummond . . . '" [POMF, 37]. In fact Basil has been unable to adapt himself to any

these women are concerned, the war is Basil's great chance, if not his only one, to make a success of his life; the fact that he might be killed in the process is simply part of the romantic aura which they see as surrounding him in war.

In Put Out More Flags Waugh divides Basil's life into four distinct phases. The first of these occurs during the period immediately following the declaration of war. Throughout this period Basil does not regard the war as being anything worth his serious consideration; he sees it instead as an opportunity to try out a few new pranks. Immediately after the first air raid warning, for example, he walks through the street posing as an agent with "M. I. 13" and gives anyone unlucky enough to meet him a vivid description of the devastating results of a possible gas attack. [POMF, 35-36][3] Perhaps Waugh's finest indication of Basil's character during this period is to be found in the description of his applying for a commission in the Guards. In that scene he explains his reasons to the Colonel of the Bombadier Guards:

> 'After all there is always a number of interesting staff jobs going for anyone in the Guards, isn't there? What I thought of doing was to sign up with you and then look around for something more interesting. I should be frightfully bored with regimental life you know, but everyone tells me it's a great help to start in a decent regiment.' [POMF, 62]

Barbara's house in Malfrey is the scene for the second phase of Basil's war life. His move to Malfrey is a retreat into his childhood and away from the war responsibilities he might be forced to assume if he remained in London; for a time he is free from the

realities of life and able to indulge in any type of amusement he desires. Waugh's description of the relationship between Barbara and Basil clearly emphasizes the element of "the child" in Basil:

> 'Don't be a chump,' said Basil relapsing, as he often did with Barbara, into the language of the school room. 'I'll fix it [ie. get rid of the Connolly children] for you.'
> 'Swank. Chump yourself. Double chump.'
> 'Double Chump with nobs on.'
> 'Darling Basil, it is nice to have you back. I do believe if anyone could fix it, you could.'
> 'Freddy couldn't, could he?'
> 'Freddy isn't here.'
> . . . . . .
> 'Say I, Barbara, love you, Basil, more than him Freddy.'
> 'I won't. I don't . . . Beast, you're hurting.'
> 'Say it.'
> 'Basil stop at once or I shall call Miss Pinfold.'
> They were back twenty years, in the school room again. 'Miss Pinfold, Miss Pinfold, Basil's pulling my hair.' [POMF, 90]

There is something perverse about this, but the perversity is found in the ages of the "children" and not, as Doris Connolly suggests, in any sexual activity between Basil and his sister. Basil has just never completely grown up and in this portion of the novel he changes from a thirty-six year old *enfant terrible* to a thirty-six year old adolescent. However, the adolescent is still an exploiter as Basil proves when he blackmails his sister's neighbours by threatening to assign the three Connolly children, "evacuees" whose notorious reputation is spreading rapidly through the district, to their homes. The homes he chooses are always highly unsuitable ones and the occupants are only too pleased to pay him anything he asks in order to protect themselves from the children. [POMF, 97, 106, 129, 133] Throughout this period it is quite easy for the reader, as it is for

Basil, to forget that the country is in a state of war; certainly Basil's actions during this time show a complete disregard for this fact.

In the third stage Basil is back in London and in order to protect himself from his mother's plans to make him a platoon commander, he persuades the "Assistant Deputy Director of Internal Security" to accept him on his staff at the War Office. [POMF, 158] Waugh clearly indicates that the concept of social responsibility makes no more impression on Basil now than it did earlier. In order to obtain a promotion, and thus win some attention from Colonel Plumb's secretary, Basil fabricates enough evidence to convince the security authorities that his friend, Ambrose Silk, is a Fascist agent. [POMF, 200, 202-203] The plan misfires when it appears that the Colonel, not Basil, will receive all the credit and this leads to Basil's decision to help Ambrose escape. In the following passage Waugh gives some fascinating insights into Basil's character:

> In the first place Colonel Plumb seemed to be getting all the credit and all the fun . . . . It was not for this that [Basil] had planned the betrayal of an old friend. . . .
>
> In the second place the sensation of being on the side of the law was novel to Basil and not the least agreeable . . . .
>
> In the third place he was not absolutely happy in his mind about what Ambrose might say . . . .
>
> And in the fourth place Basil had from long association an appreciable softness of disposition towards Ambrose. Other things being equal, he wished him well rather than ill.
>
> These considerations, in that order of importance, worked in Basil's mind. [POMF, 204-205]

As the novel ends Basil moves into a fourth stage and is preparing to join Peter Pastmaster's commando unit. [POMF, 233] Basil

has changed enough to decide to marry Angela and seems to have developed, at least in some small measure, a sense of social responsibility: "'There's only one serious occupation for a chap now, that's killing Germans. I have an idea I shall rather enjoy it'" [POMF, 233]. He has become aware of life outside his rather restricted circle of interests. The change in Basil is central to a more general social change which Waugh slowly develops throughout the novel, the change from life during the Great Bore War to life in the Churchillian renaissance.

Throughout the different stages of Basil's war life there is an unpleasant characteristic which is constantly associated with him; he is in fact a very cruel and selfish person who has no concern about the sufferings he inflicts on others. When the air raid warning sounds for the first time Poppet Green becomes afraid and Basil enjoys watching her in this state:

> He rejoiced, always, in the spectacle of women at a disadvantage: he would watch, in the asparagus season, a dribble of melted butter on a woman's chin, marring her beauty and making her ridiculous, while she would still talk and smile and turn her head, not knowing how she appeared to him. [POMF, 35]

His treatment of the people around Malfrey is certainly cruel, calculated and completely selfish, and while it is true that he does eventually show some willingness to help Ambrose, this has a very low priority for him. Respect for the rights of others, a sense of "fair play" and the acceptance of the responsibilities of living in a community, these are aspects of life which appear to be almost unknown to Basil. Despite this cruelty there can be little doubt

that Waugh intends Basil to be regarded as a sympathetically portrayed character. Part of Waugh's attitude towards Basil undoubtedly arises from the fact that the characters whom Basil exploits often bear some personal responsibility for this exploitation. The people around Malfrey are not accepting their responsibility to assist the evacuees; Ambrose's planned periodical, Ivory Tower, is out of place in war time; Colonel Plumb does try to claim credit for something with which he had no immediate involvement. To some extent Waugh seems to regard Basil as exploiting the exploiters and being more successful at the game than they are. This is certainly one of Basil's attractions and Waugh indicates some admiration for the successful exploiter. However, Basil's real attraction for Waugh is to be found in what Dr Fagan, referring to one of his former teachers, calls "tone"; when he wants to use them Basil has the proper set of social manners and a certain charm to accompany them. He is an irresponsible eccentric throughout most of Put Out More Flags; but, as far as Waugh is concerned, this combination of charm and manners makes him far more interesting and attractive than Poppet Green, Ambrose Silk, or Parsnip and Pimpernell. Basil's charm allows Waugh to regard him with amusement rather than with moral censure.

In general, the attitude of the upper class society in the novel towards the war is an irresponsible one, and for the most part these characters regard war as something that could be rather enjoyable. Sir Joseph Mainwaring and Lady Seal look upon it as an opportunity to restore some of the past tradition and purpose in

their lives; a point which Sir Joseph, who is referred to as the "old booby" throughout the novel, indicates in the following passage:

'Nothing could be more delightful. Yes, I think we shall all be busy again now. I don't know exactly what I shall be doing yet. I shall know better after I've been to Downing Street tomorrow morning. I imagine it will be some advisory capacity to the War Cabinet. It's nice to feel in the centre of things again, takes one back ten years. Stirring times, Cynthia, stirring times.' [POMF, 24]

Lady Seal, on the other hand, looks forward to the "many committees we ought to start" [POMF, 24, 150]. All of this shows these characters living in an unreal world in which they attempt to insure that the war will not have a detrimental effect on their way of life, but will offer some excitement to lives plagued by boredom. Sir Joseph "summed up the situation at home by saying, 'one takes one's gas-mask to one's office but not to one's club'" [POMF, 123-124]. Lady Seal hopes that Basil will be able to make a name for himself in the war and when she hears that her son has joined the commandos, certainly not a traditional military unit, she says: "'I am not quite sure what they are going to do, but I know it is very dashing and may well have a decisive effect on the war'" [POMF, 234]. In Black Mischief she was depicted as a woman who had great dreams of the traditional aristocratic society and family without realizing that both had all but disappeared; in Put Out More Flags she dreams of a romantic war which would re-establish these values and does not realize that romantic wars are also a thing of the past.

The older generation has no monopoly on this unrealistic and irresponsible attitude towards the war; Sonia Trumpington is

quite ready to believe that since Margot Metroland found the last war to be "absolute heaven" the present one will be the same. [POMF, 41] Sonia and Alastair need some sort of excitement since they, like Basil, have not kept up with the changing times and in fact have become a "forgotten cove" "where the wreckage of the roaring-twenties, long tossed on the high seas, lay beached, dry and battered, barely worth the attention of the most assiduous beach-comber" [POMF, 39]. War, as far as Sonia is concerned, is associated with such antics as watching Peter Pastmaster, resplendent in his uniform, walk past Buckingham Palace and receive a salute from the sentries. [POMF, 50] The members of the younger Poppet Green set are so wrapped up in their Leftist theories that they show interest in only those aspects of the war which are compatible with their doctrine:

> I feel positively glad. After all we've all said for years that the present order of things was doomed, haven't we? I mean it's always been the choice for us between concentration camp and being blown up, hasn't it? I just sat thinking how much I preferred being blown up to being beaten with rubber truncheons.' [POMF, 36-37]

However, for these young Leftist intellectuals the war is of relatively little importance compared with the "Parsnip-Pimpernell controversy" and the "aesthetic wrangle" which results from it. [POMF, 42] If one shifts one's focus again and moves one's interest from the city to the country it is obvious that the people around Malfrey live as if the war had no relation to their lives, and they resent any restrictions that are imposed on them because of this

hypothetical war danger. Freddy Sothill likes to play a game of "drawing in his horns a bit," but the results are nothing more than an appearance of adapting to war time conditions. [POMF, 79] He is also a very practical man and devises a plan which will allow him to live at Malfrey and at the same time make some money from the government by having part of the house used as the officers' mess. [POMF, 150] Basil and Freddy use the war to improve their financial position, but generally speaking society in Put Out More Flags regards the war as an excuse to make life more exciting; there is no actual fighting taking place in England during this "Great Bore War" period and the realities of war do not have to be faced.

The government departments and the army have much the same attitude towards the war as do the characters discussed above. Waugh's descriptions of the Ministry of Information and the War Office satirically depict civil servants either going their merry way without any interest in the war or spending their time creating useless war jobs. Mr Bentley, a publisher now attached to the Ministry of Information, claims that his job "'consists of sending people who want to see me on to someone they don't want to see'" [POMF, 66]. Ambrose Silk eventually finds himself working in this Ministry as "the sole representative of Atheism" and performing the task of "representing to British and colonial atheists that Nazism was at heart agnostic with a strong tinge of religious superstition" [POMF, 117]. The War Office is no improvement over the Ministry of Information and, as has already been pointed out, Basil succeeds in

making use of this fact. Even Colonel Plumb acknowledges the absurd state of the War Office. When Basil tells him about the madman who is walking around with a bag full of bombs the Colonel replies that there are "some hundreds" of lunatics running around the place. [POMF, 156] In Put Out More Flags the bureaucratic civil service shows no particular interest in the war.

If the civil service is simply perpetuating a system, the army is continuing to "play" war games rather than concern itself with the actual war. The Lieutenant-Colonel of the Bombadiers finds that he is busier than he has ever been in his life, but even at that "it would be absurd to say that he was busy" [POMF, 58].[4] Although he shows no interest in the war he is greatly concerned with the traditional appearance and reputation of the Brigade of Guards. [POMF, 61-62] Alastair takes part in a "battalion exercise" which degenerates into utter chaos in which no one knows what he is doing or why he is doing it, while the commanding officer quite obviously never confronts the possibility that the next "exercise" might be the real thing. [POMF, 135-141] The war is not a reality to anyone and Alastair is the only person who tries to make any connection between the "exercise" and the war: "'I wonder if a real battle is much like that,' said Alastair just before he dropped off [to sleep]" [POMF, 141].

Within this society there is one group of people to whom Waugh pays particular attention. The "modern intellectual Left" has been subjected to Waugh's satire in Decline And Fall; in Put Out More

Flags it is seen in the Poppet Green crowd. These people pretend to take their pseudo-aesthetic existence and Socialist creed very seriously and it is at both these targets that Waugh aims his satire. Poppet Green, the Socialist painter, is a "remarkably silly girl":

> Evidence of her silliness abounded in the canvases, finished and unfinished, which crowded the studio. Eighty years ago her subjects would have been knights in armour; ladies in wimples and distress; fifty years ago 'nocturnes'; twenty years ago pierrots and willow trees; now, in 1939, they were bodiless heads, green horses and violet grass, seaweed, shells and fungi, neatly executed, conventionally arranged in the manner of Dali. Her work in progress on the easel was an overlarge, accurate but buttercup-coloured head of the Aphrodite of Melos, poised against a background of bull's-eyes and barley-sugar. [POMF, 33-34]

In a mischievous moment Basil paints a ginger moustache across the head of the Aphrodite and Ambrose Silk, not being aware of Basil's role in this, later gives a critical evaluation of the work:

> 'Now that,' he said, pausing before the Aphrodite, 'that I consider good. I consider it good, Poppet. The moustache . . . it shows you have crossed one of the artistic Rubicons and feel strong enough to be facetious. . . . You're growing up Poppet, my dear.' [POMF, 37]

The poetic team of Parsnip and Pimpernell[5] further illustrates this absurd Socialist aesthetic life as seen through Waugh's satire. These poets discover that they both require different environments in which to write and because of this "the complementary qualities which, many believed, made them together equal to one poet, now threatened the dissolution of partnership" [POMF, 42]. In addition to the fact that it takes two of these people to make one poet, the art associated with them seems to be inevitably involved in Socialist doctrine. Waugh's satiric picture of the "intellectual Left" is full of people

who recite partially understood social theories, but who will not indulge in any action. They have one thing in common with Basil since they also refuse, despite their theories, to accept any social responsibility or to take an active part in the war. Julia, the girl who asks the embarrassing questions, notes that the "contemporary" Parsnip and Pimpernell are running away "from the biggest event in contemporary history" by fleeing to the United States. She bluntly accuses them of "escapism": "'They were contemporary enough about Spain when no one threatened to come and bomb them'" [POMF, 43]. The same charge could be laid against the entire "intellectual Left" in the novel. Waugh's satiric presentation deprives this group of any credibility and the picture which emerges is that of a group of young people creating an intellectual façade for themselves and incorporating into this a political and social creed which happens to be popular in intellectual circles of the time.

It is unfair to associate Ambrose Silk too closely with the young Leftists since he does see through some of their theories and is certainly not dedicated to their cause. [POMF, 43-44] He denies that he was an actual member of the Communist party, claiming that he was never anything more than a "fellow traveller". [POMF, 118] It is true that this denial is made after he decides that he would be in considerable personal danger should the Nazis invade England, but there is evidence earlier in the novel to suggest that Ambrose's links with the "Party" were never very strong:

'I can't come all the way with you,' he said once to Parsnip and Pimpernell when they explained that only by becoming proletarian . . . could he hope to be a valuable writer. . . . 'But at least you know I have never sold myself to the upper-class.' In this mood he saw himself as a figure in a dream, walking down an endless fashionable street; every door stood open and the waiting footmen cried, 'Come in and join us; flatter our masters and we will feed you,' but Ambrose always marched straight ahead unheeding. 'I belong, hopelessly, to the age of the ivory tower,' he said. [POMF, 38-39]

It is far more valuable to examine Ambrose as an alienated artist rather than as a Communist, and this alienation is made all the more evident when one remembers that he is a homosexual and a Jew:

A pansy. An old queen. A habit of dress, a tone of voice, an elegant, humorous deportment that had been admired and imitated, a swift, epicene felicity of wit, the art of dazzling and confusing those he despised -- these had been his, and now they were the current exchange of comedians; there were only a few restaurants, now, which he could frequent without fear of ridicule and there he was surrounded, as though by distorting mirrors, with gross reflections and caricatures of himself. [POMF, 45][6]

He tries to adapt himself to the "intellectual Left" but soon tires of its politics and finally expresses a desire to live a different type of life, a life whose sole principle is "art for art's sake": "'Back to the lily and the lotus, away from these dusty young immortelles, these dandelions sprouting on the vacant lot'" [POMF, 117]. His plans include the publication of a magazine to be called the Ivory Tower which would be entirely dedicated to art and, one can assume, would be in keeping with his idea of scholarship:

'European scholarship has never lost its monastic character,' he said. 'Chinese scholarship deals with taste and wisdom, not with the memorizing of facts. In China the man whom we make a don sat for the Imperial examinations and became a bureaucrat. Their scholars were lonely men of few books and fewer pupils, content with a single concubine, a pine tree and the prospect of a stream. European culture

has become conventual; we must make it hermetic.' . . .
. . . . . .
'Invasions swept over China; the Empire split up into warring kingdoms. The scholars lived their frugal and idyllic lives undisturbed, occasionally making exquisite private jokes which they wrote on leaves and floated downstream.' [POMF, 186]

Ambrose's aesthetic existence has very little in common with the "contemporary" pseudo-political life of Poppet Green, but does share some characteristics with the completely non-aesthetic life of Basil Seal. Both these men enjoy lives which allow them to disclaim any social responsibility. While Waugh's Socialists may pretend to be involved with the world about them, Basil and Ambrose just do not care about involvement or responsibility. Despite Ambrose's statement that he has not sold out to the upper class, he enjoys certain upper class luxuries in much the same way that Basil does. [POMF, 65, 206] Basil frequents his socially irresponsible set and Ambrose retreats into his ivory tower, but there is a significant difference; the former is a man who loves action while the latter is a man who abhors it. Ambrose Silk is the first aesthete to appear in Waugh's novels and he is a rather important figure in relation to later works. Not only is he quite obviously the prototype for Anthony Blanche, but the difference between Ambrose and Basil has some relation to the internal struggle which Guy Crouchback faces.

Whatever else can be said about Basil he is a man of action; it is impossible, for example, to visualize him in the role of the aesthete. Ambrose, on the other hand, is an "ivory tower" intellectual who divorces himself from all action, especially the

war. [POMF, 77] Within the novel Basil instigates a confrontation of sorts between himself and Ambrose, and exploits his friend without any apparent remorse of conscience. In fact the somewhat naive Ambrose places himself in Basil's hands and allows Basil to persuade him to leave the country and to adopt a secluded life in a remote area of Ireland; a life which has much in common with that of the Chinese scholars to whom he seemed so attached. [POMF, 214] However, Ambrose is unable to follow this course for any length of time and soon develops an urge for movement, if not for direct action. [POMF, 231] The Basil-Ambrose confrontation is one between an active life and a remote, contemplative life; the result is the exploitation of the contemplative world and the emergence of the man of action as the victor. In Waugh's war time London there does not seem to be room for the ivory tower intellectual and Ambrose must give way to the rakish, but action orientated Basil Seal.[7]

As the war continues there are indications of significant changes taking place within society; changes which, for the most part, show the upper class characters of Put Out More Flags slowly acquiring some measure of responsibility for the social conditions in which they find themselves. An early indication of this change can be seen when Alastair, who is too old for a commission, enlists in the ranks because he believes he must serve his country in some way. [POMF, 76] The Alastair of Decline And Fall or Black Mischief would never have contemplated this move and even Sonia has trouble explaining his actions to other people:

'You remember that man who used to dress as an Arab and then went into the air force as a private because he thought the British government had let the Arabs down. I forget his name but there were lots of books about him. Well, I believe Alastair felt like that. You see he'd never done anything for the country and though we were always broke we had lots of money really and lots of fun. I believe he thought that perhaps if we hadn't had so much fun perhaps there wouldn't have been any war. Though how he could blame himself for Hitler I never quite saw. . . . At least I do now in a way,' she added. 'He went into the ranks as a kind of penance or whatever it's called that religious people are always supposed to do.' [POMF, 113]

The army is not the only responsibility which the Trumpingtons accept; Sonia becomes pregnant and her future role as a mother will necessitate considerable adjustments in the hedonistic type of life she and Alastair have been living.

Other characters show somewhat similar changes. Peter Pastmaster becomes an important figure in the commandos and decides to marry a very sensible and self-sufficient young woman. [POMF, 142, 167] The playboy Peter begins to give ground to the responsible middle aged army officer. Basil follows Peter's lead and decides to marry Angela Lyne after her husband is killed in battle, and at the same time prepares to go into action with the commandos. [POMF, 233] Even the aesthetes, Ambrose Silk and Cedric Lyne, show signs of dissatisfaction with their way of life. Ambrose's case has already been discussed and Cedric, who returns to his regiment when war breaks out despite his belief that the entire military operation is absurd, gives a creditable account of himself in action just before he is killed. [POMF, 223]

The former Bright Young People emerge from their "holes and corners" since "they have been disturbed in their habits by the rough

ranks and to accept the responsibilities of an officer; along with many of his friends he joins the commandos. However, when Sonia asks if this will be dangerous work Alastair's reply resembles that of a young boy in search of excitement rather than of a grown man faced with a war:

> 'I don't suppose so really. But very exciting. They're getting up special parties for raiding. They go across to France and creep up behind Germans and cut their throats in the dark.' He was excited, turning a page in his life, as, more than twenty years ago lying on his stomach before the fire, with a bound volume of Chums, he used to turn over to the next instalment of the serial.
> . . . . . .
> 'They have special knives and tommy-guns and knuckle dusters; they wear rope-soled shoes.'
> . . . . . .
> 'They carry rope ladders round their waists and files sewn in the seams of their coats to escape with. D'you mind very much if I accept?' [POMF, 229]

It is true, as was pointed out earlier, that a change is evident in that the characters do become socially involved and accept responsibility, and it is also true that this desire for involvement is probably sincere in its own way; but at the same time it appears highly unlikely that either Basil or Alastair has any idea of what he is about to face. They still see war as something heroic, romantic and exciting and have learnt nothing from the experiences of an earlier age. The Churchillian renaissance excites them and offers them visions of danger and glory that were impossible during the "Great Bore War". Perhaps Angela Lyne is the character who comes closest to understanding the changes that the war produces. As the "Great Bore War" continues she finds her life becoming less and less meaningful and at this point resorts to heavy drinking and making a

public spectacle of herself. [POMF, 160, 162, 169-171] However, at the end of the novel she offers a fairly accurate interpretation of the new social conditions: "'But you see one can't expect anything to be perfect now. In the old days if there was one thing wrong it spoiled everything; from now on for all our lives, if there's one thing right the day is made'" [POMF, 230].

One social institution which will need some readjustment as a result of the war is the family. Throughout most of the novels Waugh shows a certain interest in the family and its relation to society. The most unique family in Put Out More Flags is composed of the three Connolly children; Doris, Micky and Marlene are the offsprings of a decadent and irresponsible lower class. The novel implies that both their parents spent considerable time in prison and that eventually they simply abandoned the children with an unreceptive "auntie". [POMF, 85-86] The Connollies, who have had no real family life and have never been exposed to anything resembling family love, show every indication of being able to perpetuate the type of life they have inherited. Upper class families also have their problems in this novel. The Lynes have a son who appears to be largely ignored by his parents and is certainly not a bond of love between them. He is of little importance in Angela's life and on one of his infrequent visits to her she does not even try to be kind to him. The boy shows no great love for his mother and on this particular occasion keeps urging his father to end the visit so that they will not be late for the cinema. [POMF, 182] The relationship between Angela and

Cedric is no more than a parody of marriage, but Angela does not want a divorce because this would infringe on her privacy. [POMF, 180] Except for the fact that the Lynes have the money with which to keep Nigel in a good school, there is not really very much difference between his family life and that of the Connollies; in both cases the parents have refused to accept their responsibilities and the children are allowed to fend for themselves within the traditions of their class.

However, the war does seem to produce some new interest in the relationship between individuals and in the family. Peter Pastmaster at thirty years of age begins to suffer from "pangs of dynastic conscience," decides to get married and finally marries the one girl who is aware of all his weaknesses. [POMF, 141, 167] After Cedric's death Basil decides to marry Angela; this despite the fact that he prefers "silly girls" with whom he can enjoy a strongly sensual relationship, and in his relationship with Angela sensuality plays a rather small part. [POMF, 233, 30] Basil also marries a woman who has absolutely no illusions about him. [POMF, 230] Another type of interest in family life is shown by the Trumpingtons when Sonia, after about a decade of married life, finally conceives a child. [POMF, 115] The uncertainties of the war seem to produce a desire on the part of some of the characters for a more permanent human relationship even if this does entail the acceptance of certain responsibilities. Peter in particular exhibits very traditional and very aristocratic interests in his concern about the continuation of

his family name.

In Put Out More Flags the entire social fabric begins to undergo change once the war becomes more and more of a reality. Pastmaster House, the symbol of the gay and decadent social set presided over by Margot Metroland, is closed for the last time. [POMF, 123] The sensitive and rather naive Cedric Lyne exchanges his water garden for a battlefield on which he suffers a death which accomplishes absolutely nothing. [POMF, 223] The carefree and pleasure centred lives of Basil, Peter, Sonia and Alastair cannot be sustained in war time, and the ivory tower existence of Ambrose Silk is an unacceptable luxury. Perhaps the rush on the part of Peter and Basil to matrimony suggests a return to more traditional standards, but there is no indication as to what type of society will replace the one being destroyed by the war. The only point that is very obvious is that the war will produce irrevocable social change.

Religion is a factor of minor, if any, significance in the lives of these characters, but Waugh does subtly show its relationship to some of them. The minute Poppet Green becomes afraid of an air raid she falls back on her religion and forgets her Left wing "intellectualism"; once the warning is over, however, she is rather upset that she actually prayed when she thought her life was in danger. [POMF, 34, 37] Ambrose Silk attempts to lead a purely aesthetic life and never associates this with any other form of non-materialism. When he is forced to leave England he does so in the disguise of an Irish Jesuit[9] and at least one Irishman mistakes him

for a "spoilt priest". [POMF, 207, 215] Both Ambrose and Poppet fail to respond to religion or see that it offers them a reasonable alternative to both a completely material life and to their own present existence. Poppet Green never recognizes the historical relationship between art and religion even though she indulges in surrealism as an expression of her Socialist theories. The fact that she is not convinced of the validity of these theories is obvious enough from her sudden rejection of them in a moment of apparent danger. Ambrose eventually considers an alternative to his aesthetic life, though there is no indication that religion will play any role in this change. Nor can one label the change that takes place in the other characters as "religious". It is true that in the cases of Peter and Basil there is every indication that their lives will become more closely associated with principles of Christian ethics, but these ethics also tend to be rather closely associated with the acceptable social norms of the age and do not really have any connection with religion.[10] Sonia does give some indication that at least an awakening of conscience is taking place when she tries to explain Alastair's "penance". Generally speaking though, the characters in this novel pay little attention to religion and its influence on their lives is practically non-existent.

The same is not true of the government, and the novel contains an interesting satiric account of the official use of religion for propaganda purposes in the Ministry of Information. The office is staffed by "a fanatical young Roman Catholic layman,"

"a bland Nonconformist minister," a Church of England clergyman who wants the Church to reorientate itself "to Geneva", and Ambrose as the representative of Atheism. [POMF, 116-117] The work in the department is pure propaganda and religion is employed as just one more instrument in this general effort. The news that: "Storm Troopers had attended a requiem mass at Salzburg" is passed from the Catholic representative to Ambrose for use in his campaign to convince British Atheists that Nazism has a strongly religious base. [POMF, 119] The government makes use of religion but shows no interest in the spiritual side of the Church.[11]

When one comes to an examination of Waugh's attitudes as they are expressed in Put Out More Flags one is immediately aware of the feeling that he realized that the war would bring drastic social changes to the lives of the British upper class. In terms of his own work he effectively terminates the carefree lives of Basil Seal, Peter Pastmaster, the Trumpingtons and Angela Lyne by leading them into a more conventional moral and social life than they had led previously. He also closes Pastmaster House which is destroyed a short time later in one of the bombing raids on London; Margot Metroland moves to the Ritz. The idyllic period which Basil spends in the country with his sister is entitled "Winter" and there is at least an implication that this type of life is only an interlude and cannot survive for much longer. There is some indication that Waugh himself was caught up in the Churchillian renaissance and, like Guy Crouchback at the beginning of Men At Arms, thought that perhaps the

war would be a truly heroic event which would serve to rejuvenate the aristocratic traditions in England.

In the earlier chapters of this thesis the relationship between Waugh and the country gentlemen of his own creation has been discussed; but in this novel, with the outbreak of the war, he seems to have been prepared to give up this way of life for a time. Apparently he adapted himself to military life without any major problems and at least one of his contemporaries feels that he served with distinction in the commandos. [POMF, 7][12] It would not be accurate to suggest that before the war Waugh lived a contemplative life in the way that Ambrose Silk does, but as an artist he must have felt some kinship with Ambrose's desire to ignore the modern world, and although he never showed any signs of living an ivory tower existence, his preference for the secluded country life does have something in common with Ambrose's desires. However, in the novel, as in real life, Waugh shows support for the man of action in time of war. Basil Seal defeats Ambrose's plans to establish an organ for "art for art's sake" philosophy and later channels his love of action into the commandos.

John St John offers an interesting comment on this period:

> The early months, the grey, frozen winter of the phoney war -- or the "Great Bore War" as some called it -- were lacking in glory for present-day goggle-box appeal. The black-out and ration books were not exciting. My generation was not anxious to be heroes. We didn't go blithely to war as did our fathers in 1914, nor did we suffer their illusions. Throughout the 1930s we'd hoped and tried to kid ourselves it wouldn't happen; and when it did we joined up -- or for the most part were called up -- unwillingly but with resignation.[13]

"Churchillian renaissance"; Brideshead Revisited and Sword Of Honour reveal a search for a more permanent way of life to fill the vacuum.

Chapter Eight: Brideshead Revisited

Brideshead Revisited,[1] first published in 1945, is probably the best known of Waugh's novels and certainly the one which has aroused the greatest amount of critical comment. Some critics have found fault with the work on structural and stylistic grounds and have claimed that Sebastian Flyte is allowed to disappear from the story too quickly, that the novel does not prepare the reader for the sudden conversion of Charles Ryder at the end, and that at different points in the work Waugh allows himself to indulge in too romantic a literary style.[2] Waugh seems to have found some merit in these criticisms and the revised edition of 1960 contains certain changes along these lines. The original version of the novel was divided into a prologue, two books and an epilogue; in the revision the two books have been rearranged and there are now three. The first book, "Et In Arcadia Ego", originally had eight chapters and ended with Charles Ryder doing his painting of Marchmain House as it was about to be torn down. In the new edition the first book has been reduced to five chapters and now closes with Sebastian's being sent down from Oxford and Charles's decision not to return to the University. The final three chapters of the original first book make up a new second book entitled

"Brideshead Deserted". The third book, "A Twitch Upon The Thread", is the original second book and is the same length in both editions. By making this change Waugh allowed for a transitional section, separate from "Et In Arcadia Ego", in which Sebastian Flyte's influence on the story and over Charles Ryder slowly declines.

There have been many stylistic changes made in the revision and although most of them are rather slight some do involve fairly substantial revisions, usually deletions. The following quotations will give some indication of the nature of these revisions:

I rejoiced in the Burgundy. How can I describe it? The Pathetic Fallacy resounds in all our praise of wine. For centuries every language has been strained to define its beauty, and has produced only wild conceits or the stock epithets of the trade. This Burgundy seemed to me, then, serene and triumphant, a reminder that the world was an older and better place than Rex knew, that mankind in its long passion had learned another wisdom than his. [BR (1945), 155]

I rejoiced in the Burgundy. It seemed a reminder that the world was an older and better place than Rex knew, that mankind in its long passion had learned another wisdom than his. [BR, 196]

So at sunset I took formal possession of her as her lover. It was no time for the sweets of luxury; they would come, in their season, with the swallow and the lime flowers. Now on the rough water, as I made free of her narrow loins and, it seemed now, in assuaging that fierce appetite, cast a burden which I had borne all my life, toiled under, not knowing its nature -- now, while the waves still broke and thundered on the prow, the act of possession was a symbol, a rite of ancient origin and solemn meaning. [BR (1945), 228-229]

It was no time for the sweets of luxury; they would come, in their season, with the swallow and the lime flowers. Now on the rough water there was a formality to be observed, no more. It was as though a deed of conveyance of her narrow loins had been drawn and sealed. I was making my first entry as the freeholder of a property I would enjoy and develop at leisure. [BR, 288]

There are a good many smaller changes throughout the novel and Waugh has seen fit to give some explanation for them in the preface prepared

for the 1960 edition:

> In December 1943 I had the good fortune when parachuting to incur a minor injury which afforded me a rest from military service. This was extended by a sympathetic commanding officer, who let me remain unemployed until June 1944 when the book was finished. I wrote with a zest that was quite strange to me and also with impatience to get back to the war. It was a bleak period of present privation and threatening disaster -- the period of soya beans and Basic English -- and in consequence the book is infused with a kind of gluttony, for food and wine, for the splendours of the recent past, and for rhetorical and ornamental language, which now with a full stomach I find distasteful. I have modified the grosser passages but have not obliterated them because they are an essential part of the book. [BR, 9]

It should be noted, however, that none of the modifications alter the novel to any great extent.

Before commencing the discussion of the social and religious attitudes in Brideshead Revisited one further point should be noted by way of introduction. The sub-title of the novel is "The Sacred And Profane Memories Of Captain Charles Ryder" and at one point in the novel Charles says that his "theme is memory, that winged host that soared about me one grey morning of war time" [BR, 251]. The major portion of the book consists of the memories of Charles Ryder, particularly those of his association with the Flytes over a period from 1923 to 1939, and only the prologue and epilogue occur in the present. His return to Brideshead during the war as an army officer is the incident which triggers off the string of memories. This is the only novel in which Waugh departs from the traditional chronological use of time and in this sense at least Brideshead Revisited is Waugh's one venture into the "experimental novel".[3]

The social theme is primarily concerned with the life of the Catholic aristocracy in the fifteen years preceding the outbreak of war in 1939. It will be necessary throughout this chapter to draw a rather rigid distinction between the main body of the English aristocracy, to whom one might refer as the social aristocracy, and the Catholic aristocracy. The social aristocrats are represented as hopelessly decadent with their traditions and social positions in decline. Though some of the Catholic aristocrats share this decadence, their religious tradition is still so much a part of their lives that they never appear completely decadent. The Flytes are members of the small Catholic aristocracy and it is their way of life, not the life of the social aristocrat which attracts Charles Ryder. The distinction between the two segments of the aristocracy must be kept in mind since Waugh's attitude to each differs greatly.

Brideshead Revisited is the second novel in which Waugh employs a first person narrator and, as in the case of John Plant, it is clear in many parts of the work that Charles Ryder expresses social views similar to those supported by Waugh. Although he is not a member of the aristocracy he is very much a member of what Mr Plant described as "the moneyless, landless, educated gentry" [WS, 145]. Waugh guides Charles through a process of social awakening and at the end of the novel this character has associated himself quite closely with the Catholic aristocracy in its retreat from the advances of the modern world.

In the preface to this novel there is a clear indication that

Waugh believed modern social forces had overcome the social aristocracy and destroyed the beauty of its way of life. [BR, 10] Anyone reading the novel will immediately be aware that the author is strongly attached to the Catholic aristocracy and it is not altogether surprising that once the narrator arrives at Oxford he finds he has more in common with the aristocratic Sebastian than with his former school companions or his colourless cousin. Charles is seduced by the idyllic life at Oxford and Brideshead; certainly from the very beginning Brideshead acquires an Arcadian quality for him:

> We drove on and in the early afternoon came to our destination: wrought iron gates and twin, classical lodges on a village green, an avenue, more gates, open park-land, a turn in the drive; and suddenly a new and secret landscape opened before us. We were at the head of a valley and below us, half a mile distant, grey and gold amid a screen of boskage, shone the dome and columns of an old house. [BR, 43]

The tradition and beauty of the place are carefully described by Waugh, and the narrator becomes more and more attracted to it. [BR, 92] Not surprisingly the development of this attachment towards the Catholic aristocracy is matched by an ever widening gap between Charles and the modern world.

Charles Ryder shares his creator's love for the splendours of the past and one way in which this is indicated is through the artistic taste displayed by Charles; a taste which shows a great appreciation for the art of a past age. When Charles and Sebastian are alone at Brideshead, Sebastian has him draw the massive fountain on the terrace and this experience is Charles's conversion from

sentiments which are "insular and mediaeval":

> This was my conversion to the baroque. Here under that high and insolent dome, under those coffered ceilings; here as I passed through those arches and broken pediments to the pillared shade beyond and sat, hour by hour, before the fountain, probing its shadows, tracing its lingering echoes, rejoicing in all its clustered feats of daring and invention, I felt a whole new system of nerves alive within me, as though the water that spurted and bubbled among its stones, was indeed a life-giving spring. [BR, 94]

Later Charles dissociates himself from the modern art students in Paris because they cut themselves off from all the tradition of art and attempt to study it by studying theories:

> 'They never go near the Louvre,' . . . 'or, if they do, it's only because one of their absurd reviews has suddenly "discovered" a master who fits in with that month's aesthetic theory. Half of them are out to make a popular splash like Picabia; the other half quite simply want to earn their living doing advertisements for Vogue and decorating nightclubs. And the teachers still go on trying to make them paint like Delacroix.' [BR, 172-173]

Waugh's own tastes in art were anything but modern. In his biography of Rossetti he expresses an attraction for the art of the past and in a very early article on Dante Gabriel Rossetti he writes: "All his art, poetry as well as painting, is essentially human and personal, two qualities that modern criticism does not regard with sympathy."[4] The art of Otto Silenus, Roger Simmonds and Poppet Green is satirized for its lack of human qualities and when Charles refers to modern art as "great bosh" one can feel fairly certain that he has the same criticism in mind. [BR, 173][5]

Charles is commissioned to paint four oils of different parts of Marchmain House before it is demolished and this contact

with the decline of the aristocracy, both social and Catholic, serves a very practical purpose in his life since it develops in him a further awareness of his artistic talents. However, immediately after this work he is separated from the Flytes for ten years. Although Waugh does not describe this period in the novel, it is obvious that in the interval Charles has broken his connection with the Catholic aristocracy, associated himself with the social aristocracy, and compromised himself in both his art and his marriage. Waugh uses the change to underline the lack of values he finds in the modern world and if one were to look for an autobiographical parallel between Charles and Waugh it might not be too far from the truth to compare this ten year period of Charles's life to the period in the late twenties and early thirties in Waugh's own life, a period which would also include his ill-fated first marriage, when he was very much a part of London society. There is no doubt that he does create the impression that Charles has gone through a period of decline.

Some of Charles's paintings are exhibited in London and the event has all the marks of a social success about it; the Duke of Clarence attends the showing and the amateur critics praise the work with such well-worn labels as "virile", "passionate" and "facile". [BR, 293-296] It is the aesthete, Anthony Blanche, who passes a more accurate judgment on them:

> Anthony dropped his voice to a piercing whisper: 'My dear, let us not expose your little imposture before these good, plain people' -- he gave a conspiratorial glance to the last remnants of the crowd --

'let us not spoil their innocent pleasure. We know, you and I, that this is all t-t-terrible t-t-tripe. Let us go, before we offend the connoisseurs.' [BR, 297]

Anthony addresses these remarks to Charles and later elaborates on this point, declaring that "charm" is the only quality which the paintings possess. [BR, 301] Charles seems ready to agree that Anthony is perfectly correct and even if he is not yet completely aware of it, the reader realizes that Charles has allowed his art to become associated with the modern social world and to deteriorate to the same point as that of the students in Paris. His association with the modern world has brought him success, but during this period his only connection with the Catholic aristocracy is as a painter of buildings which are about to be destroyed. He has absolutely no contact with the Flytes during this period of his life, but is reunited with them when he begins to realize that social success has become rather empty for him.

If Charles's paintings are nothing more than empty social successes, his marriage can be described in the same way. In the ten years that separate books two and three, Charles marries Celia Mulcaster and in this way becomes part of the modern, decadent aristocratic circle of which she and her brother are leading members. Waugh associates this marriage with the modern world and shows it to be one founded on sex and social success. To Julia's question about why he ever married Celia in the first place Charles replies: "'Physical attraction. Ambition. Everyone agrees she's the ideal wife for a painter. Loneliness, missing Sebastian'" [BR, 284]. In

Julia's presence on the ship and her meeting with Charles leads to his second major association with the Flytes. Both Julia and Charles are partners in social marriages which have failed and neither has found happiness in the modern social world. Shortly after his return to England Charles revisits Brideshead, the site of much of his happiness with Sebastian, and begins to live there with Julia. The romance continues in this way for about two years before plans for divorces, Lord Brideshead's announcement of his marriage, and Lord Marchmain's return to England bring an end to the peace and seclusion Charles has once again found at Brideshead. For a time it appears as if he might emerge as an heir to Brideshead since Lord Marchmain announces plans to leave the estate to Julia and him, but Lord Marchmain's death brings sudden changes to the situation and Charles again leaves Brideshead, his physical association with the Flytes at an end.

Charles finds himself in a precarious social position. Both as an artist and as a friend of the Catholic aristocracy he opposes the values of the modern world, but he lacks the cultural and spiritual heritage which offers strength to the aristocratic Flytes. Charles Ryder, John Plant and Guy Crouchback more or less belong to the same social class, and Waugh uses these characters to show that this class and style of life is in just as much danger from a modern world which lacks moral values and social traditions as is the life of the aristocracy. Charles belongs to the gentry and would be happy leading the life of a country squire; in fact, a life similar to that

led by Gilbert Pinfold and Evelyn Waugh himself, and the same life which John sees destroyed by the war but which Guy tries to re-establish in post-war England. All of these characters reject the modern world, but Charles makes the greatest compromise with it though he eventually dissociates himself from it. It is dangerous to make too close a connection between Charles Ryder and Waugh, but in view of the fact that there are so many similarities in their lives one must be forgiven for believing that there is some autobiographical element in the novel and that the social attitudes expressed by Charles are ones which Waugh would readily accept.

The foregoing description of the social aspects of Charles Ryder's life does not give a complete picture of his character; in fact it is only meant to establish the setting within which Waugh places him. His spiritual development is far more central to the novel and will be discussed later in this chapter. At present it is important to note how intimately Charles's life is related to the traditions of the Flytes. Waugh seems to indicate that the Catholic aristocracy is not the only group in danger from the social advances of the modern world; the non-aristocratic upper class is also out of place in such a world.

In Brideshead Revisited Waugh's attitude towards the aristocracy is more nostalgic than it had been in earlier works. The Catholic aristocrats are sympathetically treated, even when they have separated themselves from their faith and accepted the decadent code of the social aristocracy. On the other hand, in Brideshead Revisited

Waugh shows far less sympathy for the social aristocrat than he does in Decline And Fall, Vile Bodies and A Handful Of Dust. The decadent lords are still to be found, and Anthony Blanche, perhaps not the most objective observer, believes that Boy Mulcaster belongs to this group:

> He's everything we dagos expect of an English lord. A great parti I can assure you. All the young ladies in London are after him. He's very hoity-toity with them, I'm told. My dear, he's scared stiff. A great oaf -- that's Mulcaster -- and what's more, my dear, a cad.' [BR, 58-59][6]

That portion of the aristocracy that has not destroyed itself must suffer the tightening grip of the Rex Mottrams and the Hoopers who have little, if any, sympathy for that way of life.

The Marquis of Marchmain has severed all connections with England and been away from his estate since the end of the first World War. There is no indication that he feels any remorse about the neglect of his traditional duties:

> 'It has been my tragedy that I abominate the English countryside. I suppose it is a disgraceful thing to inherit great responsibilities and to be entirely indifferent to them. I am all the socialists would have me be, and a great stumbling block to my own party. Well, my elder son will change all that, I've no doubt, if they leave him anything to inherit. . . .' [BR, 112]

This man has defied the social conventions; he has deserted his wife and lives openly with a married woman, and is denounced by English society for his breach of the code. [BR, 203] His life in Italy is a rather empty one, lacking any type of love, and for the most part his only human contact is with his mistress whose chief task is to

protect him from the "danger" of his wife. [BR, 115-116] Just before the outbreak of war he becomes very ill and returns to Brideshead Castle to die. [BR, 349] In the final days of his life, when he is surrounded by all the ancestral trappings, the old Marquis becomes very conscious of his heritage; but it is too late for him to do anything about rejuvenating it, and Waugh creates the very clear impression that this will be the last Marquis of Marchmain who will die at Brideshead.

Lady Marchmain, a very different type of person from her husband, spends most of her life at Brideshead. She is perfectly aware of the disappearance of the noble families, particularly since her three brothers were killed in the war and left her own family without an heir. [BR, 154-155] The collection of her eldest brother's writings which she prepares for publication is as much a memorial to a life style as to an individual. Generally, though, the sense of detachment which surrounds this woman gives her the appearance of being disinterested in social events. Lady Marchmain is more likely to be found at home reading aloud to her family when it is faced with some crisis than making the rounds of the London social circuit frequented by Margot Metroland. [BR, 149] In Lady Marchmain, Waugh has created a character who knows no way of life other than that of the Catholic aristocracy, but the life she leads is a spiritual one in which her religion and her family hold positions of prime importance.

Her eldest son, Lord Brideshead, is the only one of the

younger Flytes who shows any interest in the traditional duties of his family. His first appearance in the novel is in an official capacity at some ceremonial function on the estate and there are indications throughout the work that he takes such duties seriously. [BR, 100, 112, 222, 319] On the other hand he is incredibly insensitive to some aspects of the aristocratic tradition; for example, he shows very little emotion over the destruction of Marchmain House and even tries to close Brideshead after Lady Marchmain's death. [BR, 242, 285] Perhaps more important than this, however, is the fact that as a result of his marriage to the materialistically minded, middle-class Mrs Muspratt he participates in the process of destruction that is threatening the aristocracy. [BR, 314] Her social class and the fact that she is past the age when she can conceive an heir for the Flytes are ominous signs for the future. As a source for the continuity of the aristocracy "Bridey" proves to be utterly impotent.

Sebastian, Julia and Cordelia show no interest in the preservation of the social traditions which they have inherited. Sebastian refuses even to acknowledge that Brideshead is his home and eventually moves as far away from it as he can. [BR, 43] Julia marries Rex Mottram and allows him to turn the house into a meeting place for inane, social-climbing politicians. [BR, 302-304] With the closing of Marchmain House Cordelia is denied a base for her entry into London society, but this does not seem to bother her and later she decides to leave England. [BR, 246, 285] Because Lord Marchmain

cannot tolerate the idea of his son's wife becoming mistress of Brideshead it is Julia who inherits the family house, but when the war breaks out she leaves it and the army expropriates part of it. [BR, 353, 375]

Waugh seems to be fascinated with the problem of supplying heirs for the aristocracy; he deals with this topic to some extent in A Handful Of Dust and to a much greater extent in Sword Of Honour as well as in Brideshead Revisited. At the end of this novel he has arranged the plot in such a way that the Flyte family is left without heirs. Lord Brideshead's marriage will be a barren one, Julia has returned to the Catholic Church and will not be able to marry again, Cordelia, who never wanted to marry, has adopted a life which has a definite religious character about it, and Sebastian is either dead or dying; Julia's daughter, the only child to be conceived by a Flyte during the novel, is born dead. [BR, 284] Although Lord Marchmain is aware that the male line of his family will die, before he dies he expresses the hope that Julia and Charles will provide an heir through the female line: "'We were knights then, barons since Agincourt, the larger honours came with the Georges. They came the last and they'll go the first; the barony goes on. When all of you are dead Julia's son will be called by the name his fathers bore before the fat days . . .'" [BR, 365].[7] He never realizes that the female line is also destined to disappear and that there will be no son to inherit even the oldest of the titles. Waugh prepares the same future for the Flytes that he did for Lady Marchmain's family.

The general attitude seems to be that the Catholic aristocracy cannot avoid this fate, but there is also at least the implication that in their interest with the social traditions they have focused on the wrong aspect of the aristocratic life and that there are other more important values which they should be trying to preserve.

One of the recurring symbols of the aristocracy in Waugh's novels is the stately home and from the demolition of King's Thursday in Decline And Fall to the bombing of Pastmaster House in Put Out More Flags these symbols of past greatness continue to fall. Brideshead Revisited records the end of many such houses and among them is Anchorage House, one of the most tradition-bound establishments in Waugh's collection. [BR, 258] Just how widespread the closing of such houses actually is can be seen by the fact that Charles Ryder is able to make a living painting them just before they are closed. As has already been pointed out, the seat of the Marquis of Marchmain is torn down. Although this may alleviate Lord Marchmain's precarious financial position, it also makes him responsible for consigning another great house to the hands of the modern world. When Lord Brideshead tells Charles about the plans for the house he reveals that: "'They are going to put up a block of flats here. They're keeping the name -- we can't stop them apparently'" [BR, 242]. However, it is Brideshead Castle and not Marchmain House which figures centrally in this novel.

The present Brideshead Castle is neither a castle nor the original Brideshead; it is a house which was built about two hundred

years previously from the stones of the old castle when the Flytes of that age decided to move their home the mile distance from the village to the valley. [BR, 91] Charles associates the beauty of Brideshead with the Beatific Vision and the great pleasure he derives from his first extended visit there with Sebastian to the joys of Heaven. [BR, 91] Later he describes his reaction in still another way:

> It was an aesthetic education to live within those walls, to wander from room to room, from Soanesque library to the Chinese drawing-room, adazzle with gilt pagodas and nodding mandarins, painted paper and Chippendale fretwork, from the Pompeian parlour to the great tapestry-hung hall which stood unchanged, as it had been designed 250 years before; to sit, hour after hour, in the shade looking out on the terrace. [BR, 92]

However, the house, as Sebastian is only too well aware, does not always have this idyllic atmosphere about it; this is the same house that provides the setting for Sebastian's drunken family scenes, the bitterness and sorrow that surrounds Julia's decision to marry Rex Mottram, the sadness and hardship of her married life, the death of Lord Marchmain, Julia's decision to return to Catholicism, and finally a brigade headquarters. The house changes its tone as the family changes and, like the family, Brideshead is also marked for destruction. When Charles revisits it during the war there are no Flytes there and the place has undergone, and will continue to undergo, drastic alterations. One senior officer plans to use the valley for "an assault course and mortar range" while other men have made "absolute hay" of parts of the interior. [BR, 374, 376] Even the fountain, the one which had been an impetus to Charles to embark

upon an artistic life, is in a state of decay and the pictures he painted on the panels in the office have been completely and wantonly destroyed by the troops. [BR, 376] The upstairs portion of the house still functions as a home for Nanny Hawkins, a few servants and a Roman Catholic priest; but the rooms associated with the Flytes and with Charles's previous visits there have been requisitioned by an army which shows no interest or appreciation for either the beauty or the tradition of Brideshead. Only one part of Brideshead, and that the most recent addition, continues to fulfill the function for which it was built; the chapel erected by Lord Marchmain for his wife is now used by the troops. Clearly Waugh is indicating his belief that the modern world will have no respect for any aspect of the social side of the aristocratic tradition and that the symbols of that tradition will have no place in a world which has rejected the values associated with the tradition. [BR, 379-380]

Although it is true that the novel does contain a character like Boy Mulcaster and that Margot Metroland is still holding her London luncheons, generally the aristocracy is not associated with the wild type of social life that was characteristic of such people in novels like Decline And Fall and Vile Bodies; indeed the Flytes are seldom seen at any type of social gathering and are for the most part depicted in a relative seclusion of Brideshead Castle. These characters are faced with emotional and spiritual problems rather than with attempts to ward off boredom by maintaining a social life which exists only to prevent the onslaught of boredom.

They are among the few aristocratic figures in the novels Waugh has written up to this time whose lives are centred in their country family home. There is a shift in Waugh's attitude towards the aristocracy apparent in his treatment of these people. In the early satires he depicted the aristocracy as being decadent, urbanized and a highly social group; but it was quite obvious that Waugh, who one must remember had to write his way into this society, was greatly fascinated by them and more than a little attracted by their "tone". The decadent aristocrats in Brideshead Revisited, Viscount Mulcaster and his sister, are not attractive and Waugh's sympathy is definitely with the Flytes. As early as A Handful Of Dust he has become more sympathetic to the aristocrat who lives on his country estate and has little to do with London society, and in Brideshead Revisited the attachment to the country life is seen in its effect on Charles. Far from being leaders of a decadent society like Waugh's early aristocrats, the Flyte family is composed of people living a type of self-imposed exile as a result of their faith. Waugh does not present them as ideal representatives of their tradition and two in particular, Lord Marchmain and Lord Brideshead, exhibit attitudes which Waugh must have opposed. Certainly Lord Marchmain's refusal to accept his social responsibilities is an approach unlikely to strengthen his class; his son's mechanical execution of his duties and lack of emotional attachment to the traditions, in this he resembles Reggie St Cloud, are rather far removed from Waugh's own somewhat emotional attachment to these same traditions. Generally speaking

though Waugh seems to regard the Flytes as having less of a share in the decay that is destroying their class than do some of his other characters. Despite this fact there can be little doubt that Brideshead Revisited points towards the inevitable destruction of the aristocracy though the novel also implies that the Flytes will always be able to remain free from the decadence which surrounds them.

The middle class social group is contrasted with both aristocracies. Waugh's attitude indicates his belief that by its rapid rise within society and seizure of power, the modern middle class is forcing the aristocracy to withdraw. The "corrupters" of the aristocratic tradition are to be found in the middle class; their most effective representative in Brideshead Revisited is Rex Mottram. Rex is entirely a product of the modern world; not only is he a Canadian but he also seems to lack all sense of tradition, culture and morality. His determination to make a social success of himself via politics results in his adherence to a completely amoral and pragmatic code of behaviour. He is an expert at "arranging" things that have a tint of irregularity about them, as he shows when he "arranges" for Sebastian and his friends to be released from jail after their spree at the Old Hundredth. [BR, 133] Provisions for his own success and comfort move him to even more effective arrangements, a fact which Lord Marchmain's lawyers discover when Rex discusses Julia's marriage settlement with them. [BR, 213] His success at avoiding the high costs which living at Brideshead would

normally involve show the same careful attention to financial detail and disregard for the traditional life of the house:

> I remember how Rex had greeted me on my first arrival at Brideshead as Julia's guest. 'A very happy arrangement,' he had said. 'Suits me down to the ground. The old boy keeps the place up; Bridey does all the feudal stuff with the tenants; I have the run of the house rent free. All it costs me is the food and wages of the indoor servants. Couldn't ask fairer than that, could you?' [BR, 318-319]

His rejection of anything that does not offer him financial advancement is made even more apparent by Julia's claim that he and his group are incapable of doing anything that does not possess the opportunity to make money. [BR, 285]

Waugh also depicts this man as a character lacking in any notion of culture or sense of taste. His Christmas gift to Julia, "a small tortoise with Julia's initials set in diamonds in the living shell," can only be described as a gross aberration of taste. [BR, 185] The airs he assumes about his knowledge of culture and the "proper" style of living are easily exposed as a façade, and one so thin that he is the only person deceived by it; his attempt to impress Charles with his knowledge of brandy gives a good indication of just how far this self-deception can be carried. [BR, 198-199][8] Anything that is flamboyant holds an attraction for him, although he is never aware of any significance beneath the external show; this fact explains his desire to have a Catholic wedding:

> He had once attended a royal wedding in Madrid, and he wanted something of the kind for himself.
>
> 'That's one thing your Church can do,' he said, 'put on a good show. You never saw anything to equal the cardinals. How many do you have in England?'

'Only one, darling.'
'Only one? Can we hire some others from abroad?'
It was then explained to him that a mixed marriage was a very unostentatious affair. [BR, 213]

Given this information Rex decides to become a Roman Catholic so that he can have a wedding in keeping with his plans.

The reaction of other characters to Rex reveals a great deal about Waugh's attitude to him. Sebastian, Charles and Cordelia all succeed in making a fool of him at different times, and he is never aware of this even though it is obvious to everyone else concerned. [BR, 192, 194-199, 216-217] Lady Marchmain declares him to be a very useful person but also claims she "wouldn't trust him an inch"; Lord Brideshead shows how little he trusts his future brother-in-law when he orders an investigation into his past. [BR, 209-210, 218] It is Julia, however, who eventually shows the keenest insight into Rex's character:

'You know Father Mowbray hit on the truth about Rex at once, that it took me a year of marriage to see. He simply wasn't all there. He wasn't a complete human being at all. He was a tiny bit of one, unnaturally developed; something in a bottle, an organ kept alive in a laboratory. I thought he was a sort of primitive savage, but he [was] something absolutely modern and up-to-date that only this ghastly age could produce. A tiny bit of man pretending he was the whole. [BR, 223][9]

There are times when Rex appears as an almost pathetic character, and one is inclined to agree with Father Mowbray that this modern man does resemble a "semi-imbecile", particularly in his inability to understand anything that is not directly related to his highly restricted area of interest. [BR, 216] However Waugh reminds the

reader that this "tiny bit of man" is a dangerous figure who is conceived and bred in world destruction; his public life begins with his success in the first World War and he needs a second war to push that life to the social heights at which he is aiming. [BR, 125-126, 327, 378] While the Catholic aristocracy, in the person of the Flytes, eventually dissociates itself completely from Rex Mottram, the modern world accepts him as one of its war time leaders and makes him a Cabinet minister.

Rex belongs to Mr Plant's "politician" class and Hooper is one of the "slaves" with whom he is in alliance. The symbol of "Young England", complete with a Midland accent, has no connection with the world of the Flytes and has no sympathy for anything that is not ultra-modern:

> Hooper was no romantic. He had not as a child ridden with Rupert's horse or sat among the camp fires at Xanthus-side; at the age when my eyes were dry to all save poetry -- that stoic, red-skin interlude which our schools introduce between the fast flowing tears of the child and the man -- Hooper had wept often, but never for Henry's speech on St Crispin's day, nor for the epitaph at Thermopylae. The history they taught him had had few battles in it but, instead, a profusion of detail about humane legislation and recent industrial change. Gallipoli, Balaclava, Quebec, Lepanto, Bannockburn, Roncevales, and Marathon -- these, and the battle in the West where Arthur fell, and a hundred such names whose trumpet-notes, even now in my sere and lawless state, called to me irresistibly across the intervening years with all the clarity and strength of boyhood, sounded in vain to Hooper. [BR, 17]

Waugh presents Hooper as a completely unheroic character who fought hard to stay out of the army and now that he has been conscripted makes no attempt to adjust to military life, to the great disgust of his fellow officers and men. [BR, 16] He is honest enough about his

intentions and tells Charles that he only wants to see just enough action to be able "to say I've been in it" [BR, 20]. Waugh makes Hooper the character who has inherited the world for which Lady Marchmain's brothers had to die: "These men must die to make a world for Hooper; they were the aborigines, vermin by right of law, to be shot off at leisure so that things might be safe for the travelling salesman, with his polygonal pince-nez, his fat wet hand-shake, his grinning dentures" [BR, 155]. Waugh seems to regard Hooper as a person lacking an important dimension of human existence; it is almost as if he has no ability to appreciate those aspects of life which might be said to appeal to the heart. His world is a sterile one where lunatics will be sent to the gas chamber and buildings like Brideshead will have no place since they are not designed for any pragmatic social purpose. [BR, 12, 379] This type of world is the antithesis of the world Charles loves and yet he does have some measure of affection for this young officer which seems to result from the naivety that is also part of Hooper's life. [BR, 16] It is almost as if Charles and, by implication, the author feel sorry for this young man who will never be able to participate in the life which had once flourished at Brideshead. Waugh's treatment of Hooper is not as harsh as it might be; there is some indication that he views this character as a person who is invincibly ignorant of anything other than the modern pragmatic value system because he has been under the influence of that system since he was a child.

The only other middle class character of any importance to

the novel is Beryl Muspratt, a social-climber who becomes Lady Brideshead. She looks forward to moving into the Castle only to have her plans thwarted at the last minute by the return of Lord Marchmain and his decision to leave Brideshead to Julia. [BR, 343, 351] In some ways Beryl is just as artificial as Rex or Celia and she is unable to deceive her father-in-law who describes her as being a "deplorable" person and is determined to have as little as possible to do with her. [BR, 348] Beryl does not do as well from the war as Rex does; the military take two houses from her and another is blown up; she is finally forced to move into a seaside hotel for the duration. [BR, 378]

Rex, Beryl and Hooper are each in their own way "corrupters" whom Waugh views as preventing the continuation of the aristocratic traditions and who are replacing this way of life with an unromantic, middle class society dedicated to pragmatism and self-interest, and ignorant of beauty, culture or morality. It is interesting to note that both Rex and Beryl are prevented from gaining control of Brideshead Castle and that to a certain extent, particularly in Beryl's case, the aristocracy makes a belated effort to protect itself.

Waugh found a good deal of happiness at Oxford, a corner of England where beauty and tradition are firmly established and the middle class has made little impact, a world of its own removed from the mundane activities of the world outside; here too Sebastian and Charles are happy for a time:

> Oxford -- submerged now and obliterated, irrecoverable as Lyonness, so quickly have the waters come flooding in -- Oxford, in those days, was still a city of aquatint. In her spacious and quiet streets men walked and spoke as they had done in Newman's day; her autumnal mists, her grey springtime, and the rare glory of her summer days . . . when the chestnut was in flower and the bells rang out high and clear over her gables and cupolas, exhaled the soft airs of centuries of youth. [BR, 29]

For Charles and Sebastian Oxford is still solidly steeped in tradition, but the modern world is making its appearance; an innovation such as "Corporate Communion" exists side by side with a tradition such as the mayor's procession. [BR, 68, 69-70] However, in the early nineteen-twenties tradition still holds sway and it is this connection with the past and divorce from the more objectionable aspects of the present which appeal to Waugh:

> The town was still isolated among streams and meadows. Its buildings proudly displayed their grey and gold, crumbling ashlar, now condemned by the pundits as 'leprous' and renovated at prodigious cost. Its only suburb comprised the Ruskinian villas and well-kept gardens round the Woodstock and Banbury Roads. . . . The surrounding woods and hills were those the Scholar Gypsy haunted and could be reached on foot in the middle of the road. . . . I doubt if there were thirty cars in the university owned by dons or undergraduates. Telephones were never used. Correspondence was on crested cards delivered by college messengers on bicycles.[10]

Perhaps the most interesting aspect of Waugh's Oxford society in Brideshead Revisited is to be found in the different characters who frequent it. In addition to Sebastian and Charles there are the ultra-conservative Cousin Jasper, the wildly idiosyncratic Anthony Blanche and the rather pathetic Mr Samgrass; all find a place for themselves at Oxford but receive different treatment from Waugh. Rex Mottram may declare that he never attended

Oxford because "'it just means you start life three years behind the other fellow,'" but this is a sentiment that neither Waugh nor his Oxford characters would accept.

By way of comparison one might examine two of the students who are at the University with Charles: his cousin, Jasper, and Anthony Blanche. Jasper is a few years Charles's senior and has established himself in the proper Oxford social circles. His instructions to Charles reveal his attitude towards life at Oxford:

> 'You're reading History? A perfectly respectable school. The very worst is English literature and the next worst is Modern Greats. You want either a first or a fourth. There is no value in anything between. Time spent on a good second is time thrown away. . . . Dress as you do in a country house. Never wear a tweed coat and flannel trousers -- always a suit. And go to a London tailor; you get better cut and longer credit. . . . Join the Carleton now and the Grid at the beginning of your second year. . . . Beware of the Anglo-Catholics -- they're all sodomites with unpleasant accents. In fact steer clear of all religious groups; they do nothing but harm. . . .' [BR, 34-35]

With the exception of the "Grand Remonstrance" which comes at the end of Charles's first year, Jasper has little more to do with his "radical" cousin. His final lecture centres around his belief that Charles has not established the proper appearances during the first year of his university life:

> 'You can't be doing any work. Not that that matters, particularly if you are making something of your career elsewhere -- but are you? Have you spoken at the Union or at any of the clubs? Are you connected with any of the magazines? Are you even making a position in the O.U.D.S.? And your clothes!' . . . 'When you came up I remember advising you to dress as you would in a country house. Your present get-up seems an unhappy compromise between the correct wear for a theatrical party at Maidenhead and a glee-singing competition in a garden suburb.' [BR, 52]

Jasper is interested in maintaining the proper appearances and has little concern for anything that does not further this cause. The only reason he gives Charles any advice at all, one suspects, is because his cousin's social indiscretions might reflect on his own social advancement.

Anthony Blanche, the "'aesthete' par excellence," inhabits a corner of Oxford society for which Jasper feels nothing but disgust. [BR, 51] In effect Jasper and Anthony are at two opposite corners; the one conventional, determined to create the proper appearance and only interested in gaining entry into a profession of significant social standing; the other completely individualistic and determined to shock [BR, 57]:

> [Anthony] was tall, slim, rather swarthy, with large saucy eyes. The rest of us wore rough tweeds and brogues. He had on a smooth chocolate-brown suit with loud white stripes, suede shoes, a large bow-tie and he drew off yellow, wash-leather gloves as he came into the room; part Gallic, part Yankee, part, perhaps, Jew; wholly exotic. [BR, 41]

Anthony's world may be an "aesthetic" one, but his interest in art and beauty is just one aspect of his search for pleasure and Waugh never allows him to become a very sympathetically portrayed character. His search is an entirely decadent one in which the attainment of pleasure is the sole value sought and it holds much the same importance to his life as Jasper's search for social success does in his. Both forces work on Charles during his first year at Oxford and both attempt to initiate him into their world.[11] Jasper tries to influence him with lectures on conduct while Anthony takes him to

Ambrose Silk, a character with a great deal in common with Anthony, was heavily satirized; although Waugh does not use satire to the same extent in Brideshead Revisited it is equally as apparent that Anthony's life represents a way of life which he rejects. In Put Out More Flags he sends Ambrose to a remote part of Ireland, but in the later novel he allows Anthony to deteriorate in disreputable London clubs.

"Mr Samgrass of All Souls," first described by Sebastian as "just someone of mummy's," is another of the Oxford characters. Later this academic, or "intellectual-on-the-make," plagues the lives of Charles and Sebastian after he is called upon to give a character reference for the latter at his trial. [BR, 124, 138-139] He is an Oxford don who pretends to have an interest in history:

> Mr Samgrass was a genealogist and a legitimist; he loved dispossessed royalty and knew the exact validity of the rival claims of the pretenders to many thrones; he was not a man of religious habit, but he knew more than most Catholics about their Church; he had friends in the Vatican and could talk at length of policy and appointments, saying which contemporary ecclesiastics were in good favour, which in bad, what recent theological hypothesis was suspect, and how this or that Jesuit or Dominican had skated on thin ice or sailed near the wind in his Lenten discourses; he had everything except the Faith . . . . [BR, 124]

Charles notes this man's strange insensitivity to the work he is doing and describes him as "the Victorian tourist, solid and patronizing, for whose amusement these foreign things were paraded" [BR, 124]. He also turns out to be completely untrustworthy and more than a little dishonest when he accepts the task of looking after Sebastian on a tour and then loses his charge, but decides to continue his own

explorations without him. [BR, 179-180] Samgrass has other faults as well and these help to establish Waugh's attitude towards him beyond any doubt. Not only is he a pedantic bore, always ready to provide one with a long explanation of some particular point which interests him at the moment, but he is also associated with the modern world. Samgrass is the first Oxford don to have that modern instrument, a telephone, in his room, and the quotation from A Little Learning earlier in this chapter indicates that Waugh was not particularly impressed with that invention. [BR, 144][12] Later Samgrass is completely absorbed into the modern world and the former don becomes "one of Lord Copper's middle-aged young men on the Daily Beast" [BR, 293].[13]

A variety of character types find a place for themselves at Oxford, but the Arcadian qualities which Charles and Sebastian enjoy in their first year prove, for them at least, to be of only a temporary nature. None of the Oxford characters is concerned with the University as a seat of learning; they all regard it as a comfortable milieu in which they, for any number of different reasons, can pass the time for a few years. It is certain that Waugh regards a person like Samgrass as a grave danger to the tradition of the University and the kind of person who helped destroy that tradition.

The London social world in Brideshead Revisited is not nearly as central to the novel as it has been in the earlier works, but Waugh's description still places heavy emphasis on the decadent, fast-moving aspects of this society marked by fashionable parties,

pseudo-artistic interests, and disreputable clubs. Celia Ryder is typical of this group of people. A sea voyage is simply an extension of London society for her. [BR, 260] In London her arrangements for Charles's exhibition show a greater concern with the visit of the Duke of Clarence and Margot Metroland's dinner party than with Charles or his work. [BR, 292-295] There is no note of sincerity about anything she does; her only interest in her husband's art is the social impact it will have and the actual quality of the work is irrelevant in such circumstances. [BR, 257] Celia's is not the only side of London society exposed in this novel; Rex Mottram has his collection of would-be politicians around him and it is Charles who draws a comparison between Rex's world and Celia's: "'I wonder which is the more horrible, . . . Celia's Art and Fashion or Rex's Politics and Money'" [BR, 304]. London also contains such social haunts as the "Old Hundredth", the club where Boy Mulcaster takes Charles and Sebastian to meet his "regular", and Anthony's "gay" club. [BR, 127, 298] All these different aspects of society have a distinctly decadent quality about them; Celia's group may be more respectable than that of Anthony and his friends, but in both cases the lives that are led by these characters are filled with nothing but an attempt to satisfy their own particular pleasures.

Another London milieu, just as self-centred as those described above, but inhabited by a man whose eccentricities result in a complete and deliberate ignorance of the modern world, is that of Mr Ryder whose house in London, like Mr Plant's, is maintained in

defiance of change and anything modern. [BR, 73][14] This enclave, erected by a man who is described by his own son as being "rather odd in the head," is surrounded by the rest of London society, but Mr Ryder does his best to prevent that society from gaining admittance into his house, and if any segment of the modern world should find a way into it there is no danger of a return visit. [BR, 79-81, 82] This way of life may be created by a madman, but the relative peace and serenity he manages to maintain within his walls is in sharp contrast to the pointless motion in Celia's world. It is difficult to know whether Mr Ryder is actually mad or whether he just thinks the rest of the world is mad and he would be better off if he avoided it altogether. [BR, 81] The only one of his son's friends whom he welcomes into his home is Sebastian, a character who has no connections with the modern London social world. [BR, 143] Mr Ryder may not be the most attractive character in the novel, but he does wage a relatively successful war against some of the modern social elements to which Waugh is definitely not sympathetic.

In earlier chapters it has been noted that Waugh takes a particular interest in the family and its relation to society; nowhere is this more evident than in Brideshead Revisited since the problems which face the Flyte family and Charles's relation to that family are of prime importance to the novel. It has been stated that Waugh's families are seldom complete, a fact which is also true in this work even though all the members of the Flyte family are physically present. Lord Marchmain has lived abroad for twenty years;

Sebastian spends as little time with his family as he possibly can; Julia openly rebels against the most sacred of her family's conventions; in fact only Lady Marchmain, Lord Brideshead and Cordelia seem to live together in any degree of harmony and Cordelia is ready to shatter this illusion on occasion. [BR, 191] Throughout most of the novel the family is divided into opposing factions with Lord Marchmain, for example, only too ready to form an alliance with anyone who opposes his wife. The tie of love has been completely frustrated in all quarters and the individual members of the family are incapable of showing very much love for one another.[15] The Flytes do, however, have a common bond and it is because the different members of the family are reacting to this bond in different ways that most of the family torment results. The bond is, obviously enough, their Catholic faith and the family is divided into the group which attempts to rid itself of the faith and those who accept it. This division is present throughout most of the novel and it is only with Lord Marchmain's death that the family is reconciled to its faith and by implication to one another; but by this time Lady Marchmain is also dead and Sebastian is dying. At the end of the novel the three surviving Flytes are together in Palestine during the war and for the first time in one of Waugh's novels the ties within a family have been strengthened.

Although the Flytes are separated from one another throughout most of the novel their lives continue to be affected by their family ties and eventually some form of family unity is established;

this is not true however of the other families in the novel. Charles appears fascinated by the idea of the Flytes living together as a family and when one remembers that Mr Ryder makes it quite clear that he is not particularly pleased to have his son at home with him, Charles's attitude is hardly surprising. [BR, 74-75, 225] Even in married life Charles is unable to develop any form of family life and the marriage which exists between him and Celia is simply an empty form; so much so in fact that Charles, who never regards himself as part of any family other than the Flytes, calmly signs away his rights as husband and father when he falls in love with Julia. [BR, 255, 256, 325] Celia, despite her apparent fondness for her children, is just as open in her disregard of a traditional family life; she has been unfaithful to Charles for some time and far from regarding the prospect of a divorce with distress, she immediately makes plans to remarry. [BR, 284, 325] Julia and Rex are another couple who never establish anything resembling a family life and as far as Rex is concerned marriage is never anything more than a social convenience which should assist him in his public life. [BR, 285] The absurdity of Rex's position is made evident by the fact that he does not try to prevent Charles and Julia from openly living together at Brideshead even though at the time it is supposed to be his home. [BR, 327] Soon after her marriage Julia discovers that very little love ever existed in Rex's relationship with her and that he will always be more concerned with his public life than with his family life. At the end of the novel she renounces the marriage she never believed to be valid

in the first place and is again known as Lady Julia Flyte. [BR, 375] With the exception of the Flytes there are no real family units in the novel; several attempts are made to establish families, but these disintegrate into warring parties that are unable to find any common ground. In this way they all differ from the Flytes who are always held together to some degree by their common religious faith, even when several of them would prefer that this were not so. After Lord Marchmain's death and the family's reconciliation with the Catholic Church the Flytes are more closely united in spirit than they have been at any other time during the novel.

In no other novel that Waugh had written up to this time did the religious theme constitute such an important aspect of the work. Many of the earlier novels contain comments on religion and have characters associated with different creeds, but in most cases these comments and characters are more closely related to the social milieu of the novel than to any spiritual activity; it is only in Brideshead Revisited that the spiritual element of religion takes on such an important role. Roman Catholicism was the faith to which Waugh was committed and it is not surprising that he chooses to write about it. Edmund Wilson regards this work as a "Catholic tract" and is not alone among critics in his suggestion that Waugh was writing an apologia for his Church.[16] Perhaps it was in part to answer critics like Wilson and in part to clarify the situation for the general reader that Waugh included in the preface to the revised edition a note explaining that the theme of the novel was "the operation

of divine grace on a group of diverse but closely connected characters" [BR, 9]. In "A Twitch Upon The Thread" the workings of grace become most evident, but Waugh has not left the reader unprepared for this.

One character most affected by grace is Charles Ryder and while a good deal has already been written about him it is now time to examine the way in which Waugh treats the spiritual side of this character's development. In many ways Charles is a pilgrim moving along the road from spiritual ignorance to complete spiritual development and for most of this time he is not even aware he is on the road. The trip is filled with distractions and attempts on his part to change directions. Waugh does not immediately introduce Charles to religion or confront him with any supernatural power; the first stage of Charles's development is on an artistic level. It has already been suggested that he is offered alternate social goals by Jasper and Anthony and these people can also be seen as offering alternatives on an artistic level. Charles has no trouble rejecting Jasper's success-oriented career world, nor is he really seduced by Anthony's hedonistic aesthetic life. However, they both try to win him to their way of life and Anthony Blanche combines his appeal with an attempt to discredit Sebastian Flyte. [BR, 61-67] Anthony and Sebastian are rivals for control over the artistic sensitivity of Charles Ryder (though Sebastian does not realize this fact); both share some responsibility for awakening within him an awareness of his potentialities as an artist. The art towards which Anthony would

have guided Charles would have been that of the "art for art's sake" aesthetes, completely ignoring any question of morality. Waugh had already clearly indicated his personal rejection of this movement by his satirization of Ambrose Silk in Put Out More Flags.

Charles succumbs first to Sebastian's influence. For a time he is aware of nothing other than the beauty and tradition which surround his friend's life; later he discovers in Sebastian's character a new element which he cannot understand:

> Sebastian's faith was an enigma to me at that time, but not one which I felt particularly concerned to solve. I had no religion. I was taken to church weekly as a child, and at school attended chapel daily, but, as though in compensation, from the time I went to my private school I was excused church in the holidays. The masters who taught me Divinity told me that biblical texts were highly untrustworthy. They never suggested I should try to pray. [BR, 98]

It will be remembered that the religious characters in such novels as Decline And Fall and Black Mischief showed little attachment to the spiritual aspects of religion but a fair amount of interest in its outward form. The major difference between the religion presented in this novel and that of the earlier works is that the spiritual side of it emerges as a factor of prime importance. In Brideshead Revisited Waugh provides Charles with two guides, Sebastian and later Julia. Both are deeply affected by the spiritual dimension of their Catholic faith even though they would like to believe that they have separated themselves from its power. Though largely unconscious of their role in Charles's life, they do lead him to areas of life previously unknown to him.

Initially Sebastian, the first of these spiritual guides,

exposes Charles to love, beauty and the concept of belief in the Church. Waugh has deliberately not chosen a pious Catholic for this task and Sebastian is certainly not concerned with introducing his friend to Catholicism. The most important aspect of Sebastian's relationship with Charles is the love that exists between them, and perhaps because of this love Charles becomes interested in Sebastian's faith. It is, however, Sebastian who makes Charles aware that Catholics are something more than just a social group in the country and that they are not, as Charles suggests, "just like other people":

> 'My dear Charles, that's exactly what they're not -- particularly in this country, where they're so few. It's not just that they're a clique -- as a matter of fact, they're at least four cliques all blackguarding each other half the time -- but they've got an entirely different outlook on life; everything they think important, is different from other people. They try and hide it as much as they can, but it comes out all the time. It's quite natural, really, that they should. But you see it's difficult for semi-heathens like Julia and me.' [BR, 102]

The idea that Catholics are separated from the general pattern of society is one which Waugh develops in relation to Lady Marchmain's family and Julia's social life. Later on this will also be seen in his descriptions of the lives of Gilbert Pinfold and Mr Crouchback. [BR, 155, 203] Historically of course Catholics had not been accepted as part of English society since the age of Elizabeth and Waugh had described part of this historical background in Edmund Campion. But the Catholics who appear in Brideshead Revisited and later novels are detached from society not because of legal restrictions, but because they feel that their scale of values is at odds with that of the modern social world. This and the effect of

Sebastian's faith on his life are the only "Catholic attitudes" to which Charles is exposed by his first guide. It should be evident from reading the novel that Sebastian finds nothing irrational about his faith and the rational manner in which he approaches it is the type of approach which would intrigue Charles and appeal to Waugh.

After Charles separates from Sebastian he is without a guide for ten years and during this period he becomes a member of the "ordinary" society, only to find he is unable to acquire any sense of personal fulfillment. When he reaches an almost complete understanding of his situation he receives a second guide, Julia, who takes over from where her brother had stopped. From the very beginning Waugh has been careful to develop the close similarity between Julia and Sebastian; on the first occasion Charles actually meets her he is aware of this resemblance:

> She so much resembled Sebastian that, sitting beside her in the gathering dusk, I was confused by the double illusion of familiarity and strangeness . . . I knew her and she did not know me . . . . Because her sex was the palpable difference between the familiar and the strange, it seemed to fill the space between us, so that I felt her to be especially female, as I had felt of no woman before. [BR, 87]

Sebastian also recognizes the similarity and points it out at different times; much later he is described as a "forerunner" for Julia. [BR, 89, 102, 284, 333] This is true in the sense that she brings to fruition the seeds which her brother planted; like Sebastian she exposes Charles to love, and Charles, who has not known any type of love since his days with Sebastian, responds quickly to her warmth. It is true that this is a different kind of love from that which he

shared with Sebastian, but one can at least wonder if Charles would have been capable of it if he had not first loved Sebastian: "I had not forgotten Sebastian. He was with me daily in Julia; or rather it was Julia I had known in him, in those distant Arcadian days" [BR, 333]. Julia, like her brother, believes in the rational aspect of her faith; though this belief does not mean that she conforms to the teachings of the Church. Waugh uses her to expose Charles to a problem faced by those people who have tried to give up their faith and who then find themselves in the position of believing that the Church is right. They then must face the possibility that if they have been successful in separating themselves from the Church they may have created a situation in which it would be impossible for them to be forgiven for their act. [BR, 319-320] Julia's major influence on Charles is found in the importance her belief has in her life, even though she has spent many years attempting to separate herself from it, and in her sudden realization of the mercy of God.

When Lord Marchmain lies dying the family decides to call a priest for him and Charles opposes this move. There has been a definite change apparent in Charles's attitude towards the Church; at no previous point in his relationship with either Sebastian or Julia has he ever exhibited any violently anti-Catholic sentiments, yet now he is almost frantic in his efforts to keep the priest from the dying Lord Marchmain. His attitude on this point makes it relatively easy to draw a comparison between him and his two guides. Both Sebastian and Julia struggle to free themselves from their faith and now Charles

resembles nothing less than a man fighting to ward off the net of a religion which he senses is closing around him; there is no reason for him to be so violently opposed to Lord Marchmain's receiving the sacrament of Extreme Unction other than a fear that he, Charles, may be faced with indisputable evidence that Julia and Sebastian are right, that their religion is not a lot of "mumbo jumbo". [BR, 358, 363] Charles is unsuccessful in his campaign; the effects of grace are not hindered by his efforts. Later, when it appears likely that Lord Marchmain will spurn the priest for a second time, it is Charles who prays for a miracle:

> I suddenly felt the longing for a sign, if only of courtesy, if only for the sake of the woman I loved, who knelt in front of me, praying, I knew, for a sign. It seemed so small a thing that was asked, the bare acknowledgment of a present, a nod in the crowd. I prayed more simply: 'God forgive him his sins' and 'Please God, make him accept your forgiveness.' [BR, 371]

Lord Marchmain makes the sign of the cross and Charles acquires a new understanding: "Then I knew that the sign I had asked for was not a little thing, not a passing nod of recognition, and a phrase came back to me from my childhood of the veil of the temple being rent from top to bottom" [BR, 371].

Waugh's attitude concerning the way in which Charles attains this level of development is a point that must be examined. If Waugh had simply converted him at the last moment this would have shown very little concern with the announced theme of grace, to say nothing of the structure of the novel. Instead, Waugh brings Charles to the third stage of his pilgrimage, each step of which has been carefully

prearranged. Julia once suggests she too is forerunner, and just as Sebastian led Charles to her she will in turn lead him to someone else. [BR, 33] Waugh's intention is perfectly clear; Sebastian and Julia are in a sense precursors, and the love which Charles shares with one and later the other is seen as a preparation for the spiritual love of God which he will soon develop when he voluntarily removes himself from the purely material life he has been living as well as from the physical love for Julia which forms an important part of that life, and accepts a commitment to a spiritual faith. [BR, 373] It is the workings of grace, according to Waugh, that bring about the changes in Charles, and Waugh's acceptance of the power of grace is an attitude which can be found throughout the work; he gives early indications that Charles will have to combat divine[17] grace if he plans to remain free from the Church and God. When the young and innocent Cordelia announces her intention of praying for him, he dismisses this as mere childish fantasy;[18] Lady Marchmain informs him that she is praying for him and once again he ignores the possibility that this might have any effect on his life. A critical reader would surely find it hard to believe that Waugh inserted these incidents simply as part of the general character development of these figures; it should be clear to all that Charles is being exposed to the faith, and that almost despite himself he is coming under the influence of grace. For the reader or critic who rejects the notion of grace or the belief in anything of a supernatural order this may not be sufficient preparation for the drastic change to which the

character is subjected; but for someone who believes in a supernatural existence and in the power of prayer and grace, or for a reader willing to adopt such a belief for the purposes of this novel, the conversion of Charles Ryder follows a perfectly acceptable and reasonable pattern.[19]

In each stage of the pilgrimage Waugh has Charles become more aware of life outside the purely material order of existence. The scene in Lord Marchmain's bedroom may be regarded as the moment of Charles's "justification", the moment he reconciles himself to the influence of divine grace and the moment he has been moving toward since his early friendship with Sebastian. The reaction exhibited by Charles towards this might be indicative of Waugh's own attitude about the manner in which a spiritual faith can affect a person's life. For example, now that Charles has fallen under the influence of grace he knows that his freedom will be limited in the sense that he will no longer be able to ignore the truths of the Church; a refusal to commit himself to it means he will have to live in defiance of it now that the happy ignorance of his former life is an option no longer open to him. Waugh shows the power of this influence on Charles in the scene in which he and Julia separate and in less than a minute bring to an end a love affair which has been an important part of their physical lives for over two years. [BR, 379]

Waugh's presentation of the Flytes is not such as to cause each member of the family to appear as a good Catholic; the reader soon realizes that some of these Catholics have faults which may be

directly attributed to their religious practices and these faults are carefully depicted in the novel to serve as a contrast to the actions of other Catholic characters. In general terms one can say that the family is composed of two factions: those who claim to live according to the precepts of the Church, this group is composed of Lady Marchmain, Lord Brideshead and Cordelia, and those who try to escape from the ties of the Church, Lord Marchmain, Julia and Sebastian. Sebastian is aware of the different approach to Catholicism taken by members of his family and he tries to explain this to Charles:

> 'So you see we're a mixed family religiously. Brideshead and Cordelia are both fervent Catholics; he's miserable, she's bird-happy; Julia and I are half heathen; I am happy, I rather think Julia isn't; mummy is popularly believed to be a saint and papa is excommunicated -- and I wouldn't know which of them was happy. Anyway, however you look at it, happiness doesn't seem to have much to do with it, and that's all I want . . . . I wish I liked Catholics more.' [BR, 102]

The three members of the family who live in conformity to their idea of the faith are constant in their defence of Catholicism and in their pleas to the other members of the family to conform to it; yet even these three do not react in the same way towards their faith nor do they all possess an approach to it which Waugh would accept. The one thing they do have in common is the important role the Catholic religion plays in their lives. Lady Marchmain, for example, is a character who is devout and sincere about her faith as well as the person who brought it to the present day Flytes. [BR, 245] There is never any doubt that she is the major Catholic influence on

the family; the chapel at Brideshead, the symbol of that faith, was built for her and as long as she is alive Mass is offered there. She is, however, unable to communicate her faith to some of the people who are closest to her, and only succeeds in driving them away both from herself and the Church. Waugh presents her as a person who at times has deep spiritual insights, but also as one who has little understanding of the immediate personal and physical needs of others. [BR, 154, 159-160] Julia's revolt against the Church, following as it does a similar course of action taken by Sebastian and earlier by Lord Marchmain, affects her deeply:

> And Lady Marchmain saw this and added it to her new grief for Sebastian and her old grief for her husband and to the deadly sickness in her body, and took all these sorrows with her daily to church, it seemed her heart was transfixed with the swords of her dolours, a living heart to match the plaster and paint; what comfort she took home with her, God knows. [BR, 211]

As religious a character as Lady Marchmain is, Waugh seems to be suggesting that there is something lacking in her approach to religion; something which prevents her from developing a sense of human involvement and an understanding of human needs. Sebastian claims that his mother is "popularly believed to be a saint" and although Waugh does not have him state this at the time, there is an implication that it is this "saintly" quality which creates the distance between him and his mother. Cordelia tries to elaborate on this point for Charles after her mother's death:

> 'You didn't like her. I sometimes think when people wanted to hate God they hated mummy.'
>
> 'What did you mean by that, Cordelia?'

'Well, you see, she was saintly but she wasn't a saint. No one could really hate a saint, could they? They can't really hate God either. When they want to hate Him and His saints they have to find something like themselves and pretend it's God and hate that. I suppose you think that's all bosh.'

'I heard almost the same thing once before -- from someone very different.' [BR, 245-246][20]

As Cordelia rightly points out, her mother is not a saint; she is a very sincere person who is completely devoted to a spiritual faith, but she is also a person who has lost contact with the non-spiritual element in man and it is undoubtedly for this reason Waugh never allows her to become a character for whom the reader develops complete sympathy.

Waugh's intention becomes even more apparent when one examines the approach adopted by Lord Brideshead towards the Catholic faith. It would be fair to say that if the reader cannot develop complete sympathy for Lady Marchmain he is likely to find himself in the same position with regard to her elder son. At one time Lord Brideshead had wanted to be a priest, but his legalistic and simplistic attitude towards his faith, coupled with an apparent incapacity for emotion, would have made him a very ineffective priest, towards whom the people with whom he might have come into contact might well have reacted in the same way as Charles:

'D'you know, Bridey, if I ever felt for a moment like becoming a Catholic, I should only have to talk to you for five minutes to be cured. You manage to reduce what seems quite sensible propositions to stark nonsense.'

'It's odd you should say that. I've heard it before from other people. It's one of the many reasons why I don't think I should make a good priest. It's something in the way my mind works I suppose.' [BR, 185]

When Lord Brideshead informs Julia that he will not bring his fiancée to Brideshead Castle his sister rightly labels him a "pompous ass": "'It is a matter of indifference whether you choose to live in sin with Rex or Charles or both -- I have always avoided inquiry into the details of your menage -- but in no case would Beryl consent to be your guest'" [BR, 314]. As presented by Waugh, Lord Brideshead's religion seems repellantly matter-of-fact; however theoretically right he may have been in "merely stating a fact well known to her," the manner in which he confronts his sister leaves little sympathy for him. Even when he discusses his father's refusal to see a priest he acts more like a canon lawyer than a son whose father is dying. [BR, 360] This character, to a much greater extent than in the case of his mother, lacks the virtue of charity and seems unable to draw any parallel between love of God and love of the people around him. He too readily judges people by the letter of Church law and accepts this as the only measure of their relationship to God. He always appears completely shocked when he discovers that not all people accept that law. Charles claims that Lord Brideshead "was never wholly ridiculous; at times he was formidable." That may well be, but his approach to religion is a naive one; he never considers the human elements of man's nature. As a result he alienates himself from almost everyone he meets. He is sincere in his response to the Catholic Church and his religion is very much a part of his daily life, but he possesses such an unsympathetic attitude to life that a person like Charles can use it as an excuse to question the teachings

of the Catholic Church.

Can Waugh be accused of giving scandal; are his Catholic characters so inhuman that they appeal to no one? It is doubtful that anyone would give serious consideration to the first part of that question, but the second part does create some problems and these can best be solved by an examination of Cordelia's character. If Lord Brideshead's religion is legalistic and reserved, Cordelia's is completely the opposite. Her Catholicism permeates every aspect of her life, but it is also a religion filled with charity and thus allows her to be kind and generous to everyone. Although as a young girl her beliefs may have been tinged with naivety, she always exhibits a human touch, as when she promises to pray for Charles: "'I can't spare you a whole rosary you know. Just a decade. I've got such a long list of people. I take them in order and they get a decade about once a week'" [BR, 106]. As a child much of her life is centred around her family and in particular Sebastian and Julia[21] for whom she has a great deal of love despite her belief that they are living in a state of sin. [BR, 191, 222, 330] Cordelia, whose religious belief seems more all-embracing and charitable than that of the other Flytes, never believes that a loving God will allow her father, Sebastian and Julia to remain permanently separated from the Catholic Church:

'There's him [Lord Marchmain] gone and Sebastian gone and Julia gone. But God won't let them go for long, you know. I wonder if you remember the story mummy read to us the evening Sebastian first got drunk -- I mean that bad evening. "Father Brown" said something like "I caught him" (the thief) "with an unseen hook and an invisible line

which is long enough to let him wander to the ends of the world and still to bring him back with a twitch upon the thread."' [BR, 245]

Waugh allows Cordelia to acquire a purpose in life that Lord Brideshead never seems to achieve. Once she discovers she has no vocation for religious life she goes to Spain where she leads a life of service to those wounded or displaced by the civil war. In fact her complete dedication to the Catholic faith and the service of others shows her following a way of life that has much in common with life in some religious orders. Her childhood naivety disappears to be replaced by a common sense approach to religion, a fact which is clearly indicated in her attitude toward Sebastian's future. [BR, 334-340] Completely detached from the material world and totally disinterested in the pleasures usually associated with it, she is much more aware than her mother of other people's needs. No other character in the novel receives quite the same sympathetic treatment from Waugh and no other approach to Catholicism in Brideshead Revisited appears quite so appealing. Waugh uses Cordelia to show an alternate approach to Catholicism from that of Lady Marchmain and Lord Brideshead, an approach in which charity plays the primary role. The love which Cordelia is able to express for others and her understanding of their nature makes her one of the most attractive of Waugh's female characters.

Lady Marchmain, Lord Brideshead and Cordelia accept their faith as part of their daily life. On the other hand Lord Marchmain, Julia and Sebastian fight to free themselves from it. From the outset

it is apparent how real the struggle is for them and to what extent they try to convince themselves that their only chance for happiness rests in freeing themselves from the Church. Two of these three characters, Julia and Sebastian, are very sympathetically treated by Waugh and for this reason alone his attitude towards them is of importance to this thesis.

Lord Marchmain is a convert to Catholicism and at his wedding he thanked his wife for bringing "back my family to the faith of their ancestors;" nevertheless he spends most of his later life trying to free himself from that faith and is consumed with hatred for the person who introduced him to it. [BR, 245, 115-116] The association between the Catholic faith and his wife is always a strong one and is made even more so when he reveals that his final break with her was made in the chapel at Brideshead. [BR, 366-367] From then until the time he is confronted with death, his life is filled with hate for his wife and by implication at least for the faith she had given him. [BR, 115-116] Most of his life is spent attempting to break away from the Catholic Church and it is only at the moment of his death that he reconciles himself to it.

Julia engages in the same struggle as her father and is equally unsuccessful, even if not quite so dramatically. At no point in the early part of the novel is she depicted as a particularly religious character, and once her decision to marry Rex is made she is prepared to compromise and finally denounce her faith. She rationalizes her sexual relations with Rex on the grounds that if he

did not have them with her he would only go to Mrs Champion, but her attempts to calm her conscience by seeking official support for this behaviour are unsuccessful. [BR, 210-211] Julia, desperately anxious to free herself from the Church so that she can follow her own life of pleasure, seems unable to convince herself that she is free or that the Church is wrong. Even after a ten year separation from it she still fears that she is damning herself, and her brother's charge that she is living in sin brings these doubts to a crisis:

> '"Living in sin"; not just doing wrong, as I did when I went to America; doing wrong, knowing it is wrong, stopping doing it, forgetting. That's not what they mean. That's not Bridey's pennyworth. He means just what it says in black and white.' [BR, 316]

> 'No way back; the gates barred; all the saints and angels posted along the walls. Thrown away, scrapped, rotting down; the old man with lupus and the forked stick who limps out at nightfall to turn the rubbish, hoping for something to put in his sack, something marketable, turns away with disgust.
> 'Nameless and dead, like the baby they wrapped up and took away before I had seen her.' [BR, 317]

Julia's reaction proves she has never been able to achieve that freedom which she hoped to acquire, but it also proves something else; Julia, the girl who has spent much of her life in search of love, first from Rex and then from Charles, has no knowledge of, or perhaps no faith in, the love and mercy of God.

In Waugh's presentation of Sebastian one can see another aspect of the struggle against the Catholic faith and the attempt to find something in a worldly life to replace it. Sebastian never denies the truths of his faith; he simply refuses to submit to them for a time because they inhibit his actions. [BR, 99] At Oxford he

is able to find a natural substitute for his faith in the beauty which surrounds the University and the life of pleasure he leads there. It is during this period that he is accompanied by Aloysius, his teddy-bear, the only thing for which he feels in any way responsible. [BR, 31, 37, 71] Aloysius begins to disappear from the story as Charles enters.[22] For a time it is evident that Sebastian believes he is to some extent looking after Charles and he makes every effort to keep his friend away from the other inhabitants of Brideshead Castle in order to maintain this position. [BR, 48, 107] Once Charles does develop some attachment for the other members of the family Sebastian begins to drink and grow more distant from the friend he can no longer regard as being dependent upon him. [BR, 144] Although Charles is unable to understand the need that haunts Sebastian, he is aware that Sebastian is not drinking for pleasure, but in order to escape from something. [BR, 144] Sebastian disintegrates both physically and socially before acquiring some idea of why he needs to escape. When Charles finds him in Morocco the once flamboyant Oxford student is an alcoholic temporarily confined to a hospital run by the Franciscans. His life, however, now has a purpose,something which was never evident either at Oxford or at Brideshead; he has found Kurt "a poor German boy with a foot that will not heal and secondary syphilis," disowned by the world and in need of help from any possible source. [BR, 238] Kurt is not a very attractive character and readily exploits Sebastian's friendship; yet Sebastian seems more content than he has ever been: "'You know, Charles,' he said,

'it's rather a pleasant change when all your life you've had people looking after you, to have someone to look after yourself. Only of course it has to be someone pretty helpless to need looking after by me'" [BR, 240]. At least one Franciscan is so touched by Sebastian's care for Kurt that he refers to him as "a real Samaritan". [BR, 238] Unfortunately for Sebastian this relationship is abruptly terminated. When Kurt returns to Nazi Germany and is eventually killed, Sebastian finds himself alone once more.

The parallel with Julia's life is readily apparent. Both brother and sister have been searching for love without relating that love to the spiritual love of God; in both cases the love they did acquire was frustrated because the subjects to whom they gave their love did not need it for any great length of time. At her father's deathbed Julia becomes aware of God's love and tries to explain this to Charles. When she tells him why she cannot marry him, this explanation serves as the best summary of Waugh's attitude to the relationship between a person and God:

> 'You know the whole of me. You know I'm not one for a life of mourning. I've always been bad. Probably I shall be bad again, punished again. But the worse I am, the more I need God. I can't shut myself out from his mercy. That is what it would mean; starting a life with you, without Him. One can only hope to see one step ahead. But I saw today there was one thing unforgivable . . . the bad thing I was on the point of doing, that I'm not quite bad enough to do; to set up a rival good to God's. Why should I be allowed to understand that, and not you, Charles? It may be because of mummy, nanny, [C]ordelia, Sebastian -- perhaps Bridey and Mrs Muspratt -- keeping my name in their prayers; or it may be a private bargain between me and God, that if I give up this one thing I want so much, however bad I am, he [sic] won't quite despair of me in the end.' [BR, 373]

A significant change then occurs in Julia's life; she returns to Catholicism and accepts a life identical to the one adopted by Cordelia, a life of service and charity which finds its basis in the love of God. [BR, 379] A similar change takes place for Sebastian and he will end his days as "a sort of under-porter" in a monastery in Tunis where he will perform certain menial tasks for the monks. [BR, 338] If Sebastian and Julia can be seen as forerunners preparing Charles for God, then Charles and Kurt perform a similar function in Sebastian's life and he, like Julia, is able to reach a stage of spiritual development where the search for love becomes focused on God rather than on man.

The "twitch upon the thread" is effective; the attempt made by some of the Flytes to flee their religion is a failure and they all return to it in time. Waugh's attitude is clearly apparent since both Julia and Sebastian adopt the same type of life which their younger sister has established for herself. They eventually find in their religion the love and happiness for which they were searching in the material world. Waugh establishes this element of charity as an essential quality of religious faith and at the same time creates a situation in which characters who attempt to break away from the Church never succeed in making the final complete break because some aspect of divine mercy never lets them delude themselves into believing that the Church and God are wrong. Frederick Stopp suggests that in Brideshead Revisited Waugh has made God emerge as the "good temptation"[23] and this certainly seems to be a valid interpretation,

for just as a person might spend a large part of his life trying not to succumb to a temptation and then fall, Lord Marchmain, Julia and Sebastian spend a large part of their lives trying to avoid the temptation to accept the teaching of their Church. They are in effect "haunted" by God's mercy or, and this is really to say the same thing, are subjected to the "operation of divine grace" [BR, 9].

It seems reasonable to suggest that Waugh may have had the image of the Prodigal Son in mind when he created Lord Marchmain, Julia and Sebastian since they were all sinners who were lost and then found. As in the case of the parable these "prodigals" return to their "father's house" and because of his mercy are received back into the family. It will be remembered that the Prodigal Son sank to a very low spiritual and social level before he decided to return. The parallel with Sebastian should be obvious and there are enough similarities in the lives of Lord Marchmain and Julia to Sebastian's life to suggest that they also form part of this image. The parable is of course singularly apt, not only because it illustrates the mercy of God to those who have fallen away from his teachings, but also because in a sense it can be seen in terms of Waugh's theme of grace and the "invisible line". In other words, grace can be seen as the supernatural force which motivated the Son to return home just as grace is the force which Waugh employs to bring his prodigals back to the Church.

Another point that should be noted about Waugh's presentation of Catholicism in this work is that Cordelia is the character who

establishes the correct "Catholic mean". Lord Brideshead and his mother regard their faith as something very personal and do not feel it as a bond with other people; Julia and Sebastian, and to a certain extent Lord Marchmain, search for some way to relate their religion to love and contact with those around them. Cordelia is the only one of Waugh's characters in the novel whose life is detached and yet still human; she discovers this approach to life without the problems experienced by her brother and sister, but Julia and Sebastian eventually follow her example.[24]

The fact that the Catholic characters in Brideshead Revisited, with the exception of Cordelia and Cara, are not "happy" and that their unhappiness is often the result of their Catholicism are points raised by a number of critics.[25] Sebastian may claim that there is no relationship in his family between being a devout Catholic and being happy, but two of the devout Catholics to whom he refers are his mother and elder brother and it has already been pointed out that their Catholicism is not complete. Cordelia, the other devout Catholic, is happy. While it is true that Catholic teachings force Julia and Charles to part and that Julia never finds any happiness in her marriage to Rex, one must remember that Waugh and the Church regard these relationships as having been conceived in sin and any Christian believes that sin is a barrier against true happiness. Cordelia and the lay brother who looks after Sebastian recognize the value of happiness and neither implies that it is impossible for a Catholic to attain it. [BR, 338, 239] It is incorrect to suggest that

in Brideshead Revisited Waugh has inadvertently made Catholicism appear as the "kiss of Death;" it is correct however, to point out that Waugh does not regard his religion as any guarantee of earthly happiness and that the type of happiness enjoyed by some of his Catholic characters, accompanied as it often is by suffering and sacrifice, would not necessarily appeal to everyone. Cordelia, who certainly loves Sebastian, is not concerned about the fact that he is suffering, and views his suffering and happiness as being closely related [BR, 338]:

> 'One can have no idea what the suffering may be, to be maimed as he is -- no dignity, no power of will. No one is ever holy without suffering. It's taken that form with him . . . . I've seen so much suffering in the last few years; there's so much coming for everybody soon. It's the spring of love . . . .' [BR, 340]

Critics have also ignored the fact that the novel ends on a relatively happy note; Charles, after his visit to the chapel at Brideshead and his realization of the place held by the Church in the world, is visibly happier than he was earlier. [BR, 380] The Catholicism possessed by the Flytes may not lead to happiness in a material sense, but this was never the intention. Waugh relegates that type of happiness to people like Rex and Celia who are ignorant of any values other than their own selfish materialistic ones.[26]

Waugh does not restrict Catholicism to the Flytes; besides Beryl and Cara there are also several priests who make appearances in the novel. As far as the priests are concerned they occasionally show a worldly nature and may not always be of a particularly intellectual bent, but usually a distinction is drawn between their

activities as priests and as men. The Father Mackay who appears in social circles is at worst a bore and at best a "simple, genial man," but when he administers the sacrament of Extreme Unction to Lord Marchmain there is an unexplained dignity about him. [BR, 358, 370-371][27] The Jesuit who instructs Rex, Father Mowbray, is kind and sincere, but never seems to realize that Rex has no interest in the Church and that his only reason for wanting to become a Catholic is so that he can have a large wedding. [BR, 214-217] It is hard to tell if this priest's simplicity is just a mask for his naivety, but that is definitely not the case with some of the other religious characters. The Franciscan brother who looks after Sebastian may have a simple approach to life, but he is definitely not naive. The superior who finally admits Sebastian into a monastery is a completely unworldly man whose most outstanding quality is his holiness; yet here again is a man who is under no illusions about Sebastian and knows exactly what is wrong with him. [BR, 238, 239, 336] The only generalization that can be made about the priests in Brideshead Revisited is that they are all human, subject to the same frailties as other men, and while some exhibit a greater holiness than others, all conscientiously fulfill their role as priests.

Beryl and Cara, also Catholics, are contrasting characters; the one either a bigot or a hypocrite and the other a kind person possessed of a rather simple and at times superstitious attitude towards her faith. [BR, 328, 361-362] Beryl uses her religion in part, at least, as a means of trapping Lord Brideshead into marriage, but there is little indication of just how much her religion actually

means to her. Cara is a woman with few illusions about her relationship with Lord Marchmain; nevertheless she spends quite a few years of her life in trying to make him happy. [BR, 115] There is every indication that her religion is important to her, even though she must have been separated from it for many years. Her faith, filled with silly superstitions and utterly lacking a rational basis, is the antithesis of the highly legalistic and unemotional approach of Lord Brideshead. Here again Waugh's attitude may be deduced since Cara is a far more likable character than either Lord Brideshead or his wife, and the source of this difference must be the charity she possesses.

The modern world in Brideshead Revisited is depicted as having no place for religion and Waugh has one army officer register surprise when a "surprising lot" of the troops make use of the Brideshead chapel. [BR, 375] Certainly the two most obvious creatures of Waugh's modern world, Rex Mottram and Hooper, lead lives uninfluenced by any religious belief. Rex's willingness to become a Catholic is simply the result of material motives and he never seriously tries to attain any understanding of the faith. [BR, 216] His most honest comment on the matter is made when he tells Charles that he likes "a girl to have religion;" it is, however, never considered as part of his life. Hooper is just as far removed from any association with religion, and the account of his discovering the chapel at Brideshead reveals just how remote the traditions it represents are from his way of life: "'And a queer thing, there's a sort of R.C. Church attached. I looked in and there was a kind of

service going on -- just a padre and one old man. I felt very awkward. More in your line than mine'" [BR, 25].

Brideshead Revisited establishes a close relationship between Roman Catholicism and a section of the English aristocracy. The traditions which surround the Flytes include Catholicism, while the modern world which lacks any sense of tradition also lacks the faith.[28] In his "dying soliloquy" Lord Marchmain traces his family back to medieval times, stressing the historical continuity of the family and expressing the mistaken belief that it will continue long after his death. [BR, 364-367] One of the few traditions in Brideshead Revisited which has survived unchanged through the ages is the Catholic Church; though it is true that the Flytes have been separated from it for some time it is to this tradition that Lord Marchmain finally returns. The chapel he built for his wife was constructed with the stones from the old family house and while it may be the "last of the new house to come" it finds its origins both physically and spiritually in the early, medieval family traditions. [BR, 366] The Flytes are left without an heir, but after Lord Marchmain's return to the Catholic Church the chapel, closed since the death of Lady Marchmain, is re-opened and Waugh uses this to symbolize the re-establishment of ties between the old marquis and his ancestors. It is during a visit to the chapel that Charles discovers the essential connection between the two:

'. . . a small red flame -- a beaten-copper lamp of deplorable design relit before the beaten-copper doors of a tabernacle; the flame which the old knights saw from their tombs, which they saw put

out; that flame burns again for other soldiers, far from home, farther, in heart, than Acre or Jerusalem.' [BR, 381]

There is a continuity here which unites the Catholic aristocracy and the Church, but one which Waugh sees as being carried into the future only by the Church; it is the Church which is the strongest link between the "old knights" and the "other soldiers".

In discussing Waugh's personal attitude on this point it has already been noted that he regarded the aristocracy as one of the means by which the Catholic faith was preserved in England during the Elizabethan age. The small body of Catholic aristocrats in Edmund Campion hide the priests, arrange for the sacraments to be administered and generally set the example for the other classes. Just as the Catholic aristocracy requires an uninterrupted connection with medieval times for its present pride and tradition, so Waugh regards the historical continuity of the Church as an indication of its legitimacy. Brideshead Revisited is not the first piece of fiction in which he makes this point. "Out Of Depth"[29] is a short story in which Alastair Trumpington and Rip Van Winkle come under the influence of black magic and find themselves transported into different periods of time; Alastair goes back into the Middle Ages to the time of Ethelred the Unready, while Rip is launched five hundred years into the future and in the midst of a very primitive society discovers something that is familiar to him:

Rip knew that out of strangeness there had come into being something familiar; a shape in chaos. Something was being done. Something was being done that Rip knew; something which twenty-five centuries

had not altered; of his own childhood which survived the age of the world. In a log-built church at the coast town he was squatting among a native congregation; some of them in cast-off uniforms; the women had shapeless, convent-sewn frocks; all around him dishevelled white men were staring ahead with vague, uncomprehending eyes, to the end of the room where two candles burned. The priest turned toward them his bland, black face.

'Ite, missa est.' [MLLO, 136-137]

Upon his return to the present Rip discovers that he and Alastair have found a common denominator in history. [MLLO, 137-138] In addition to this historical continuity of spiritual teaching, and on a somewhat less than spiritual level, Waugh also seems to regard the Church as the preserver of the fast disappearing authoritarian and hierarchical social structure which was a way of life in medieval times and in which the aristocracy was the dominant social force.[30] Waugh shows a great admiration for the stability and structure of the aristocratic society, and parallels can definitely be drawn between these social qualities and the structure of the Catholic Church; nevertheless it is difficult to surmise just how important these parallels were for Waugh personally, particularly in light of the fact that he openly denied that he was attracted to the Church because of its structure. In one interview he is recorded as saying: "I reverence the Catholic Church because it is true, not because it is established or an institution."[31]

Waugh admired the traditions of the aristocracy, both Catholic and non-Catholic, but feared that these traditions were all but doomed in the twentieth century, and the members of that class he portrayed in his earlier novels showed that these people were

pulling destruction upon themselves as a result of their own decadence. The Flytes do not follow quite the same pattern. There is a tone of decadence about them at times, but they are all far more closely associated with the tradition of the feudal lord, the country life and the castle than are the urbanized lords of the early satires. In their adherence to the Catholic Church they possess a power which can combat the modern forces of self-destruction. The aristocracy is, however, faced with forces of destruction other than its own decadence, and for Waugh the most dangerous of these are the middle class and the war. Middle class characters like Rex and Beryl are presented as sharing some responsibility for the extinction of the aristocratic class. These people act with only their own interest in mind and without any principles other than those dictated by pragmatism. The servant class at Brideshead, Nanny Hawkins for example, shares the moral and spiritual traditions of the Catholic aristocracy and has little in common with Rex, Beryl or Hooper. The middle class is seen as a rising power, but Waugh fears the future it offers; the "age of Hooper" is one of destruction and corruption, not one of advancement.

The novel also reveals several insights into Waugh's ideas about some more personal aspects of his faith. The preface indicates his complete acceptance of the supernatural character of faith, but at no point is this supernatural quality ever allowed to acquire any tint of superstition or of the irrational. Waugh's faith always appears as a very rational one and the explanation of the sacrament

of Extreme Unction given by Father Mackay, rather than the superstitious nonsense Cara seems to believe, is the type of attitude one suspects he would adopt. [BR, 369] Cordelia, a character to whom Waugh is definitely sympathetic, has a logical approach to the Catholic faith, and his own discussions of Catholicism in Robbery Under Law and Remote People stress the rational aspect of his belief.

Love of God and charity towards others are qualities intimately related in the Catholic characters of Brideshead Revisited and there is a certain parallel between the missionary who works with underdeveloped people, a type of man Waugh describes with great admiration in his travel books, and the lives adopted by Julia, Sebastian and Cordelia at the end of the novel. There is an important contrast made here between this life of service and the self-centred life of Rex, Hooper and the characters in the early novels. In Put Out More Flags Alastair initiates the movement away from narrow self-interest, but there is no indication in that novel that his action is particularly spiritual.

The regulations of the Catholic Church governing marriage are discussed by several different characters and Waugh seems to delight in applying these laws to situations which are anything but normal.[32] Julia's marriage to Rex never exists as far as Waugh and the Catholic Church are concerned any more than Charles's divorce from Celia does since both these events imply the dissolubility of marriage. It is possible that some of Waugh's interest in the subject

might have arisen from his private life. His first marriage was terminated by a civil divorce and some years after his conversion to Catholicism he obtained an annulment. The attitude he later adopted toward the validity of his first marriage may, in a very general way, give some indication of the nature of his thinking with regard to Julia, Rex and Charles. He once refused to send a wedding present to Randolph Churchill's son, Winston, saying: "When your son marries like a Christian, I will certainly send him a present. Registration at a government office does not demand munificence." Randolph Churchill then reminded Waugh that he had "once contracted an un-Christian marriage" and that in turn precipitated the following reply from Waugh: "My pseudo-marriage in 1928 took place at St. Paul's, Portman Square in the presence of only my brother, Harold Acton, Pansy Pakenham, Robert Byron. Presents were neither solicited nor received."[33] On another occasion he admitted that in 1928 he "went through a form of marriage."[34] Admittedly it is impossible to make any comparisons between the situations in Brideshead Revisited and Waugh's personal life because the full facts about the latter are not known. However, for purely artistic reasons Rex cannot receive an annulment; if he were to receive one the whole dénouement of the novel would have to be revised.

In what way do the Catholics of Brideshead Revisited differ from Waugh's other characters? This is a question of some importance if, as Waugh certainly implies, the Catholic characters are people set apart from the others. It is Sebastian who notes that the

Julia why the family will not leave the dying man in peace and in her reply Julia tells him that the others mean something very different from peace than he does.[35] It is this different type of peace which Julia and Charles eventually possess; while it is definitely not what the world considers to be peace, Waugh would probably explain that those who possess it never expect to achieve complete peace in a physical sense.

One problem with Waugh's Catholicism is that at times it appears insufficiently universal, a point which Brideshead Revisited exemplifies to some degree. Though the aristocratic Flytes as well as some of their servants and, later, Charles are Catholics, most of the middle class appear to be excluded from the faith. There are times when Waugh seems to have made too close a connection between Catholicism and social traditions and Stephen Spender is probably correct in his charge that it is difficult to ascertain just where Charles's love for the Flytes' style of life ends and his eventual love for their religion begins.[36] Even in the epilogue one can argue that Charles, despite the fact he is supposed to be infused with a spiritual faith, associates the chapel at Brideshead more closely with the romantic traditions of the English aristocracy than with those of the universal Church. Waugh's belief that the middle class was the modern social force bringing corruption into all aspects of life probably made it almost impossible for him to include members of that class among his genuinely Catholic characters. No such problem existed with the servant class, to which no odour of modern

corruption was attached, since it had strong ties with the old traditions and also had much to lose if the aristocratic way of life were destroyed.

Brideshead Revisited has been called an apologia for the Catholic faith by both its supporters and critics; this critical reaction will be discussed later,[37] but some comment on the subject seems appropriate at this time. An apologia is usually considered to be a written defence of one's conduct or belief and must by its very nature be, at least on one level, a didactic work. Brideshead Revisited is a work of fiction and there is no evidence to suggest that Waugh ever considered it to be anything else. It is true that the workings of divine grace must be accepted in order to understand the novel, but in this case "acceptance" can mean nothing more spiritual than a "willing suspension of disbelief". There is no more necessity for the reader to commit himself to the teachings of the Catholic Church in order to enjoy Brideshead Revisited than there is for him to scoff at these teachings to enjoy A Portrait Of The Artist As A Young Man. While there are segments of the novel which seem to be heavy-handed (Julia's monologue on sin is one passage which even Waugh came to regard in this light) they can be simply explained (as Waugh does) as slips in literary craftsmanship, rather than as a premeditated attempt on the part of the author to preach Catholic doctrine. [BR, 9-10] Religion is certainly an important factor in the lives of a good many people and, if for this reason alone, is a perfectly legitimate subject for a novel. The fact that

an author writes a novel using material with which he is most familiar, including the particular faith to which he subscribes, is hardly sufficient ground for labelling the work as an *apologia* rather than as a work of art.

The aristocratic, Roman Catholic world of *Brideshead Revisited* was to give way to the modern, unaesthetic Hollywood society of *The Loved One*. This short work is the only one of Waugh's novels set in the United States and in this new world, particularly in the unreal and atheistic setting of a California cemetery, Waugh found subject matter for a book which was to become his best known satire.

Chapter Nine: Scott-King's Modern Europe
The Loved One

The two works examined in this chapter are both short satires, were both published within a year of one another, both satirize aspects of the modern world and both show that world neglecting the values and traditions of the past. Scott-King's Modern Europe is set for the most part in Neutralia, a country having some close similarities with both Yugoslavia and Spain, in 1946; this is the first of Waugh's works to describe a situation in post-war Europe. The Loved One[1] satirizes the American way of life in Hollywood: a society which Waugh seems to regard as having no contact with European traditions and one which he regards as alien to his background. The preface to the 1964 edition of the work outlines the story behind Waugh's visit to Hollywood:

> Before the second World War I had briefly visited New York and Washington. Shortly after it I was invited with my wife to Hollywood where a producer expressed the wish to film Brideshead Revisited. I did not want a film to be made but during the privations of the Attlee-Cripps regime I was glad to escape from England. 'Smog' had not then developed but the sprawling, nondescript ugliness of Los Angeles, combined with the awful inefficiency of studio and hotel, would have spoiled our pleasure in the expedition had we not early been introduced by an Australian friend to the unsurpassed glories of the cemetery which I have here named 'Whispering Glades'. A large car came daily to take me to the studio; daily I directed it

to the graveyard where I spent long periods of delight penetrating the arcana of that lustrous trade. [LO, 7]

Brideshead Revisited was never filmed,[2] but when Waugh returned to England he had acquired enough material for a new satire. In both these short works the element of satire is unmistakable and the modern world is their chief subject.

The characterization of Scott-King follows the same pattern as that employed for many of Waugh's earlier naive heroes; this man wants nothing more than to live his secluded life in peace and away from the modern world; on the one occasion he is tempted to enter this world he is exploited by it.[3] He has much in common with William Boot and, to a lesser extent, with Paul Pennyfeather since he is totally ignorant of and disinterested in the society which may be labeled "modern". In this forty-three year old classical master Waugh has created another character whose entire life has been led in such a way as to leave him unprepared for his first encounter with modernity; his innocence puts him at the mercy of those who wield control in "Modern Europe".

Scott-King's Modern Europe contrasts the civilized, moral world of the classical master at Granchester and the corrupt, brutal world of Neutralia; Scott-King is a nostalgic reminder of past traditions while Neutralia is a satiric description of a society in which such traditions no longer have any place. Scott-King lives in a dream world of beauty and culture and never for a moment considers the effect change might have on that dream, but he is aware that the

modern world is changing the traditional pattern of education at Granchester. His reason for accepting the official invitation to Neutralia is not so much to do homage to his favourite Latin poet, the practically unknown Bellorius, but to re-visit a romantic pre-war world he once knew and which he hopes might still exist:

> He had not been abroad since 1939. He had not tasted wine for a year, and he was filled, suddenly, with deep homesickness for the South. He had not often nor for long visited those enchanted lands; a dozen times perhaps, for a few weeks -- for one year in total of his forty-three years of life -- but his treasure and his heart lay buried there. [SKME, 11][4]

Neutralia, a totalitarian state which is unsuccessfully trying to establish a place for itself in the international community, is a country where the only dreams allowed are the political ones sanctioned by the party in power, and where a romantic person is an easy prey for the unscrupulous pragmatists. The national characteristics are corruption and inefficiency and the grandiose plans which are unveiled from time to time never seem to materialize. [SKME, 23] Everything about Waugh's satiric picture of Neutralia reveals a society so immersed in corruption that it is unable to maintain even the façade of order despite its totalitarian powers. It is the complete lack of values and disregard for the individual which he encounters there that makes Scott-King realize that the pre-war world has disappeared, and the modern world proves as degenerate as he thought.

Perhaps the most revealing action of the government is the way in which it ruthlessly employs art and people for propaganda

purposes. Scott-King believes he has been invited to attend the Bellorius tercentenary celebrations in recognition of his work on the poet; it is only after he is in Neutralia for a while that he discovers the truth about these celebrations. Mr Antonic, one of the organizers, explains why they are being held:

> 'It is the wish of the Ministry. You see, I am their cultural adviser. They required a celebration this summer. I searched the records for an anniversary. I was in despair until by chance I hit on the name of Bellorius. They had not heard of him, of course, but then they would have been equally in the dark if he had been Dante or Goethe.' [SKME, 53-54]

When the guests are asked to "pay homage to the National Memorial" the real intent of the Ministry becomes obvious to everyone except Scott-King. [SKME, 56] The National Memorial is an overtly political symbol which commemorates "the massacre, execution, liquidation -- what you will -- ten years back on that sunny spot of some fifty leaders of the now dominant Neutralian party by those then dominant" [SKME, 59]. The government leaders use the incident to insinuate that when the official visitors placed wreaths at the monument they were giving international approval of the present regime. The other guests realize how gullible they have been as soon as the ceremony is over and the newspapers appear with pictures of the event, but Scott-King only begins to see how naive he has been when he unveils what is supposed to be a statue of Bellorius and realizes that he and the poet have been used by the government to promote its own goals. [SKME, 65-66] The modern state has no respect or use for an individual's honour and is quite prepared to use that quality for its

own ends; in point of fact the individual is without value in Neutralia.

The manner in which Scott-King is exploited is one indication of the corruption Waugh finds in the modern world, but there are other examples in the story, such as the intrigue for power within government departments and Dr Fe's lack of integrity, which also bring out this point. [SKME, 43, 54, 75] Waugh is not only concerned with the question of corruption. A corrupt, totalitarian state is not necessarily the subject for satire, but a corrupt, totalitarian state which is unable to maintain any semblance of order is, to say the least, slightly ridiculous. The utter inefficiency of the nation, from its inability to co-ordinate the operations of different ministries to the fact that much of the country outside the urban areas is under the effective control of terrorists, is sufficient to make any reader aware that Waugh does not intend this government to be regarded with any degree of respect. [SKME, 20, 64] In other works Waugh allows his characters to appear behind social façades, but in Neutralia the government is unable even to erect a façade of social order. This inefficiency allows certain individuals to acquire power and wealth but most of the people are practically paupers; their hotels are too expensive for them to frequent, they resort to stealing food at official banquets to feed their hungry families, and those who have any desire to build a new life for themselves outside the country find this to be an impossible dream. [SKME, 26, 33, 35, 75-77] In fact the arrival of the modern world has

in no way improved the lot of the ordinary person. Waugh finds nothing in this type of society to justify its existence and by means of satire attempts to prove his contention that the world which Scott-King inhabits is a far more desirable one.

Not all the satire is reserved for Neutralia; the British diplomatic corps is another subject for Waugh's wit. Gone are the days when the aristocratic traditions prevailed throughout the foreign service and people like Sir Samson Courteney acquired their position through family connections; the new diplomats are officials without imagination or "tone" and adhere to rules and regulations. When Scott-King is deserted by his Neutralian hosts he seeks out one of these modern diplomats, Smudge, only to be informed that the Embassy cannot help him return to England because he does not come under any specific regulation:[5]

> Smudge was not as Sir Samson; he was the child of sterner circumstances and a more recent theory of public service; no uncle had put in a bland word for Smudge in high places; honest toil, a clear head in the examination room, a genuine enthusiasm for Commercial Geography, had brought him to his present position as second secretary at Bellacita. [SKME, 69]

In order to leave Neutralia Scott-King is forced to deal with the "Underground", the product of a Modern Europe rigidly divided by boundaries and lacking any common bond among its different members. It is even possible that Waugh wishes the reader to recall a time when travel through Europe was more or less unrestricted and when the aristocracy, like the "Underground" in present times, formed a truly international community which preferred to ignore the existence of

international boundaries.[6] The modern world may have created its own tradition but an examination of the "Underground" reveals that this modern "tradition" is established on a very different principle from the old aristocracy. One of the other visitors to Neutralia introduces Scott-King to it: "'You've surely heard of the Underground? It's . . . an alternative map of Europe, like a tracing overlying all the established frontiers and routes of communication. It's the new world taking shape below the surface of the old. It's the new ultra-national citizenship'" [SKME, 74]. The new "ultra-national citizenship" is supported by corruption and murder and is the source of large profits for those who can gain a monopoly control over it. [SKME, 79-81] Ironically, in order to get Scott-King out of the city the leaders of the "Underground" must disguise him as a member of another "ultra-national citizenship"and one for which they, judging by their actions, have no regard; Scott-King leaves the city disguised as an Ursuline nun. [SKME, 82]

Waugh uses the centre of operations for the "Underground" to bring the past and present into sharp contrast. Though the little seaport of Santa Maria is associated with the people of Athens, Carthage and Rome, with the glories of the Hapsburgs and Napoleon, in modern times it degenerates to the level of an illegal embarkation centre for political refuges:

> The Underground dispersal centre was a warehouse; three wide floors, unpartitioned, with boarded windows, joined by an iron staircase. There was one door near which the guardian had set her large brass bedstead. At most hours of the day she reclined there under a coverlet littered with various kinds of food, weapons, tobacco and a

little bolster on which she sometimes made lace of an ecclestical pattern. She had the face of a tricoteuse of the Terror. 'Welcome to Modern Europe,' she said as the seven Ursulines entered. [SKME, 82-83]

Scott-King's subsequent stay at the centre, sea voyage in the cargo hold of a freighter, and arrival at "No. 64 Jewish Illicit Immigrants' Camp, Palestine" confirm him in his previous rejection of modernity. In fact it is the well-established, old world tradition of the public school that saves him from possible internment; one of his former top classics students is an officer in the British army on duty in Palestine and is able to identify him. [SKME, 86] When he returns to Granchester Scott-King does not think his excursion into Modern Europe is worth discussing with his colleagues. The only noticeable change in him is his decision to abandon work on Bellorius and this can be traced to the poet's sudden, albeit posthumous and unintentional, association with the modern world. The comparison which was drawn earlier between Scott-King and the central figures in Decline And Fall and Scoop can be further strengthened when one remembers that Paul Pennyfeather and William Boot are able to reject the modern world and return to their private retreats without suffering any significant character changes in much the same way that Scott-King rejects Modern Europe and returns to his classics students at Granchester. At the end of the story he refuses to compromise with the modern world and teach economic history even though he knows that the decline in enrollment in the classics section of the school will continue; moreover, he justifies his position on the grounds that

"it would be very wicked indeed to do anything to fit a boy for the modern world" [SKME, 88].

The modern world as it is satirically depicted by Waugh in this work is a world without values or traditions, one which seems to have broken the chain of historical continuity and has nothing in common with the past and in which only the corrupt are able to survive. The difference between Scott-King and the modern world is evident throughout the story, but it is amusingly underlined when, despite his need to escape from the country, Scott-King refuses to turn over all his money to the head of the "Underground" claiming he needs some to pay his hotel bill: "'I am sorry,' said Scott-King firmly. 'I could not possibly leave an hotel with my bill unpaid, especially in a foreign country. It may seem absurdly scrupulous to you but it is one of the things a Granchesterian simply cannot do'" [SKME, 80]. His rejection of the modern world and refusal to help perpetuate it probably expresses Waugh's own attitude. Certainly Waugh presents Neutralia in such a way that it offers no alternative to the traditions of the past. Waugh seems to be asking a question throughout this story: What can this type of society offer anyone? The lack of moral values coupled with the great privation suffered by the people reduce individuals to a level not far above that of animals and make a mockery of any reference to progress. It is true that Scott-King's Modern Europe is a satire and that Neutralia does not exist, but even when the satiric exaggeration is taken into account a deep distrust of the modern world is evident in the work.

ii

If Waugh shows no attachment to the world of Modern Europe he shows even less to the motion picture, Hollywood world. Throughout The Loved One the author creates a prevailing sense of unreality which the reader can quickly grasp, but of which most of the Hollywood characters in the novel are oblivious. Dennis Barlow shares some characteristics with the author and one of these is complete amazement that a place like Whispering Glades exists. Both Waugh and Dennis are also writers who come to Hollywood only to discover that the motion picture overlords will tell them what to write; neither ever accepts the American way of life and each tends to regard it as being unreal. Both men reject the new world and in the end they manage to exploit Hollywood to a certain extent and return to England without suffering any personal loss.

For anyone acquainted with Waugh's works Dennis Barlow is a familiar character type. He combines elements of the naive hero and the exploiter and bears some relation to the best developed of such characters, Basil Seal. Both Dennis and Basil regard themselves as being free from the common moral and social restraints imposed on individuals and both are very much interested in their own pleasure and comfort. On different occasions it has been shown that there is a certain callousness in Basil's character and the same is true of Dennis; his treatment of Aimée gives evidence of this. However, Basil is also a rather likable character and many of his less appealing traits are submerged beneath his charm. Much the same is true of Dennis who certainly appears as the most appealing character

in The Loved One. There are certain aspects of his character to which Waugh would definitely be opposed but the sympathy he creates for him derives from the fact that Dennis, despite his serious faults, is a far more real individual than the Hollywood mannequins or the members of the British community. He is not consciously trying to set up an artificial "old world" as are some of the English characters, nor does he ever seem able to regard the "new world" very seriously. For example, while Mrs Walter Heinkel endows the Happier Hunting Ground with a great deal of solemnity when her dog is killed, Dennis exhibits a completely different reaction to the place:

> At the administration building, he carried the dog to the refrigerator. It was a capacious chamber, already occupied by two or three other small cadavers. Next to a Siamese cat stood a tin of fruit juice and a plate of sandwiches. Dennis took his supper into the reception room and, as he ate it, resumed his interrupted reading. [LO, 22]

Dennis, like Waugh himself, is never able to adopt the American approach to either life or death. He is not interested in acquiring the dignity of the American male, and when Aimée tells him she is to be promoted he decides that this is a fine time to marry her: "'An American man would despise himself for living on his wife.' [Said Aimée to Dennis] 'Yes, but you see I'm European. We have none of these prejudices in the older civilizations'" [LO, 89]. It is true that Dennis does become involved in some "typically American" occupations, but his motives are straightforward enough; he wants to acquire enough money to assure himself of the comforts he enjoys without having to work too hard. [LO, 98] He finally returns to England, but before he does this he outmanoeuvres both the "new world"

and the elements of the "old world" that have compromised with it. He receives money from the Cricket Club and from Mr Joyboy as payment for helping them maintain their appearances and at the same time he commits the body of his loved one, Aimée, the girl from Whispering Glades, to the flames in his animal crematorium, thus showing his disregard for the "traditions" of Whispering Glades and the society which produced it. [LO, 124, 126, 127-128] Waugh hints that Dennis comes to reject the spiritual depravity he finds in Hollywood, and after Aimée's suicide he returns to England, having acquired some new insights into the spiritual nature of man.

The satire is not, however, primarily concerned with Dennis Barlow, but with the artificial modern world of Hollywood and in particular with the completely absurd Whispering Glades. Everything associated with this place, from its "Mortuary Hostesses" to its "reconstruction in glass and grade A steel" of St Peter-without-the-wall, Oxford, has an artificial atmosphere about it. [LO, 37, 64-65] Waugh's description of Whispering Glades is one continuous satiric attack on a society which is so obsessed by the need to create the correct appearance, even though that appearance is only an illusion of life. On one occasion Dennis suggests that the body of Sir Francis should, according to European custom, be wrapped in a shroud and the "Mortuary Hostess" shows him the type of shroud Whispering Glades can provide:

> It was in appearance like a suit of clothes, buttoned in front but open down the back; the sleeves hung loose, open at the seam; half an inch of linen appeared at the cuff and the V of the waistcoat was

similarly filled; a knotted bow-tie emerged from the opening of a collar which also lay as though slit from behind. It was the apotheosis of the 'dickey'. [LO, 42]

The most macabre aspect of this illusion-making is the attempt to make a corpse look life-like and to create the impression that death has not happened. Dennis accidentally enters a "Slumber Room" where a "Loved One" is prepared for the arrival of the "Waiting Ones" before the "leave taking":

It might have been part of a luxurious modern country club in all its features save one. Bowls of flowers stood disposed about a chintz sofa and on the sofa lay what seemed to be the wax effigy of an elderly woman dressed as though for an evening party. Her white gloved hands held a bouquet and on her nose glittered a pair of rimless pince-nez. [LO, 43]

Among the many other aspects of Whispering Glades which are equally disgusting and ridiculous one could include the Lake Isle of Innisfree with its beehives and mechanical bees, the attempt to reproduce European buildings while at the same time "improving" them, and the many euphemisms used for death or anything associated with it. [LO. 67, 36, 43-44] Another aspect of the emphasis on appearance at Whispering Glades which comes under Waugh's attack is the financial and racial discrimination practiced against the dead:

'The Park is zoned. Each zone has its own name and appropriate Work of Art. Zones of course vary in price and within the zones the prices vary according to their proximity to the Work of Art. We have single sites as low as fifty dollars. That is in Pilgrims' Rest, a zone we are just developing behind the crematory fuel dump. The most costly are those on Lake Isle. They range about 1,000 dollars.' [LO, 38]

'This is a restricted park. The Dreamer has made that rule for the sake of the Waiting Ones. In their time of trial they prefer to be with their own people.' [LO, 40]

The Happier Hunting Ground exists as a parody of Whispering Glades, but the people who make use of its services regard it with a great degree of solemnity. The pet cemetery is perhaps the key to Waugh's attitude towards Whispering Glades and Forest Lawn. For Waugh the Happier Hunting Ground does not seem much more absurd than its model and the model is probably a fairly accurate indicator of what Waugh actually saw at Forest Lawn. No further examples should be necessary to establish the fact that Waugh treats the activities at Whispering Glades as an obscene farce which attempt to delude people who are spiritually bankrupt that death does not take place. Significantly, people with deeply held spiritual convictions, in this case the Catholics and, to a lesser extent, the Jews, refuse to make use of the services offered at Whispering Glades. [LO, 39, 67-68] Waugh's attitude towards Whispering Glades is certainly not a matter of irreverence to a local custom; it is a question of this local custom, with its complete disregard for the spiritual aspects of man's nature, being irreverent to mankind.

Whispering Glades receives the brunt of Waugh's satire, but many modern innovations, from Kaiser's stoneless peaches to the archetypal American woman, come under fire for the artificial atmosphere which surrounds them. Dennis's attitude toward the "Mortuary Hostess" shows his reaction to the American woman:

> She was the standard product. A man could leave such a girl in a delicatessen shop in New York, fly three thousand miles and find her again at the cigar stall at San Francisco, just as he would find his favourite comic strip in the local paper; and she would croon the

same words to him in moments of endearment and express the same views and preferences in moments of social discourse. She was convenient; but Dennis came from an earlier civilization with sharper needs. He sought the intangible, the veiled face in the fog, the silhouette at the lighted doorway, the secret graces of a body which hid itself under formal velvet. [LO, 46-47]

There is a female character in the novel who is somewhat different from the "standard product" and Dennis immediately recognizes her as the "sole Eve in a bustling hygenic Eden" [LO, 47]. Aimée Thanatogenos[7] may be slightly different from the average hostess at Whispering Glades, but she is very much a part of that institution. While her family name links her to another world with another set of values, her Christian name is solidly founded in the American tradition. Her father had named her after Aimée Macpherson, the American female preacher whom Waugh had already satirized as Mrs Ape in Vile Bodies. Aimée Thanatogenos is thus, in Waugh's mind at least, associated with another dispenser of false religion. [LO, 73] Dennis regards her as a Helen-figure, but Waugh makes it very clear that she possesses no set of values which could even remotely be related to ancient Troy. Aimée is a character who has integrated herself into the general scheme of American life[8] while being different enough from the people with whom she associates to know that something is missing in her life. One indication of this is her reaction to the poetry Dennis sends her. It is lyrical, love poetry and was written, for the most part, in societies with very different sets of values from those with which Aimée is acquainted; however, while she enjoys the emotion expressed in the poetry, she lacks the

cultural heritage which would allow her to recognize these works of art, and when she finally does learn that Dennis did not write the poems her reaction indicates just how meagre a grasp of art and culture she actually has: "'Under false pretences. All those poems you sent and pretended you'd written for me, that I thought so cultivated I even learned bits of them by heart -- all by other people, some by people who passed on hundreds of years ago. I never felt so mortified as when I found out'" [LO, 108-109]. The irony of the situation is that Aimée objects to Dennis's deception and yet is unable to realize that the world of Whispering Glades, to which she is so greatly attached, is a much greater deception.

Once Dennis fails her Aimée's only source of aid and consolation in this great sterile, artificial society is a drunken newspaper columnist who writes under the pen-name of "Guru Brahmin". [LO, 81-84] When the Guru fails her as well, Aimée is left to herself and finally makes some contact with the traditions of a cultural past that has been completely foreign to her all her life:

> Her mind was quite free from anxiety. Somehow, somewhere in the blank black hours she had found counsel; she had communed perhaps with the spirits of her ancestors, the impious and haunted race who had deserted the altars of the old Gods, had taken ships and wandered, driven by what pursuing furies through what mean streets and among what barbarous tongues! Her father had frequented the Four Square Gospel Temple; her mother drank. Attic voices prompted Aimée to a higher destiny; voices which far away and in another age had sung of the Minotaur, stamping far underground at the end of the passage; which spoke to her more sweetly of the still Boeotian water-front, the fleet motionless at anchor, and Agamemnon turning away his eyes; spoke of Alcestis and proud Antigone. [LO, 116-117]

After this subconscious communion with the past Aimée seems to realize

that there is no place for a person with a "higher destiny" in the society she now inhabits. Finally only one alternative open to her, she commits suicide and by bringing the reality of death into Mr Joyboy's work room, desecrates in a very real way Whispering Glades, the preserve of the unreal. Her cremation at the Happier Hunting Ground is Waugh's final mockery of Whispering Glades and his assertion that death is real and the physical aspects of man are destructible.

Aimée's suicide is the final declaration of the lack of any spiritual dimension in her life. Like the creators of Whispering Glades, Aimée has in the end rejected the concept that man is more than just a physical being. Waugh has carefully arranged this suicide so that it appears as an act of complete despair, and one which is committed by a person who realizes that the world has nothing of value to offer her but at the same time is unable to find any other source of value. The descriptions of her suicide and the final disposal of her body can be seen as Waugh's final satiric judgement on Hollywood, and in terms of the story Dennis's actions can be examined in the same light since he comes to reject the depravity of Whispering Glades and Hollywood. Dennis, because he never completely loses sight of the nature of man, senses the spiritual nihilism of Hollywood and after Aimée's suicide he can return to England a sadder but nevertheless wiser man. Since Aimée acknowledges only the physical nature of man there is no possibility of her acquiring any spiritual insights and her only escape from the Whispering Glades' world is through death.

The English society in California and its attempts to maintain the façade of "civilized life" are also satirized in The Loved One. As Sir Ambrose's actions indicate, these men who have sold their lives and talents to the motion picture industry strive to maintain the illusion of being the preservers of culture and regard themselves as culturally and socially superior to the natives:

> 'We limeys have a peculiar position to keep up, you know, Barlow . . . . It's a responsibility, I can tell you, and in various degrees every Englishman out here shares it. We can't all be at the top of the tree but we are all men of responsibility. You never find an Englishman among the underdogs -- except in England of course. That's understood out here thanks to the example we've set. There are jobs that an Englishman just doesn't take. [LO, 14-15]

What these people never realize, but what Waugh makes certain the reader does, is that the English life in Hollywood is at least as artificial as its American counterpart. The only interest these people have is in creating what they believe to be the proper upper class English appearance and they do this in the belief that in this way they will impress the Americans. The funeral service for Sir Francis is nothing more than an attempt to put "the British colony right in the eyes of the [motion picture] industry" after Sir Francis's dismissal and suicide. [LO, 33] As a result, the typically Hollywood service conducted at Whispering Glades bears no resemblance to any British funeral ever seen. The "British colony" also resorts to paying Dennis's fare back to England -- although it will not provide him with a first class ticket -- because he does not concern himself with the proper appearance and accepts positions which are

quite obviously classified as among those "that an Englishman just doesn't take" [LO, 124-125]. This group has broken all vital connections with its true past and has become just another side show in an unreal world while at the same time assuming an air of unjustified superiority.

There is no religious theme in The Loved One which can compare in importance to that in Brideshead Revisited, but Waugh's attitude towards death is certainly Christian and a good deal of the satire is aimed at efforts to create a substitute for religious consolation without accepting any of the beliefs or responsibilities religion usually implies. It is not without irony that the manifesto that outlines the philosophy behind Whispering Glades is called "The Dream":

> Behold I dreamed a dream and I saw a New Earth sacred to HAPPINESS. There amid all that Nature and Art could offer to elevate the Soul of Man I saw the Happy Resting Place of Countless Loved Ones. And I saw the Waiting Ones who still stood at the brink of that narrow stream that now separated them from those who had gone before. Young and old, they were happy too. Happy in Beauty, Happy in the certain knowledge that their Loved Ones were very near, in Beauty and Happiness such as the earth cannot give.
>
> I heard a voice say: 'Do this.'
>
> And behold I awoke and in the Light and Promise of my Dream I made WHISPERING GLADES.
>
> ENTER STRANGER and BE HAPPY. [LO, 35]

The premise on which the place operates is that everything associated with death should appear as if it were filled with life. The Christian conception of death is rejected because it involves a realization that life in this world, being of a temporary nature, is of relatively little value when compared to supernatural life after

death. In an article which appeared in Life Waugh comments on the treatment of death at Forest Lawn, the source for Whispering Glades:

> Forest Lawn has consciously turned its back on the "old customs of death", the grim traditional alternatives of Heaven and Hell, and promises eternal happiness for all its inmates. Similar claims are made for other holy places -- the Ganges, Debra Lebanos in Abyssinia, and others. Some of the simpler crusaders probably believed they would go straight to Heaven if they died in the Holy Land. But there is a catch in most of these dispensations, a sincere repentance, sometimes an arduous pilgrimage, sometimes a monastic rule in the closing years. Dr. Eaton is the first man to offer eternal salvation at an inclusive charge as part of his undertaking service.[9]

At Whispering Glades any notion of a supernatural existence is ignored. Ironically Edmund Wilson, one of Waugh's severest American critics, unintentionally gives a very pointed insight into Waugh's attitude on this matter:

> The Loved One is a farcical satire on those de luxe California cemeteries that attempt to render death less unpleasant by exploiting all the resources of landscape-gardening and Hollywood mummery. To the non-religious reader, however, the patrons and proprietors of Whispering Glades seem more sensible and less absurd than the priest-guided Evelyn Waugh. What the former are trying to do is merely to gloss over physical death with smooth lawns and soothing rites; but, for the Catholic, the fact of death is not to be faced at all: he is solaced with the fantasy of another world in which everyone who has died in the flesh is somehow supposed to be still alive and in which it is supposed to be possible to help souls to advance themselves by buying candles to burn in churches. The trappings invented for this other world by imaginative believers in the Christian myth -- since they need not meet the requirements of reality -- beat anything concocted by Whispering Glades.[10]

One can imagine Waugh reading this with a certain feeling of satisfaction, for Wilson expounds the same non-spiritual attitude towards death that The Dreamer does.

There are other comments made in the novel about a lack of

spiritual faith in this society. Dennis asks Mr Heinkel if he would like to have religious rites at the funeral for his wife's dog and receives this reply: "Mr Barlow, we're neither of us what you might call very church-going people, but I think on an occasion like this Mrs Heinkel would want all the comfort you can offer" [LO, 22]. The order of service for the burial of the dog is given, in part, later in the novel: "'Dog that is born of bitch hath but a short time to live, and is full of misery. He cometh up, and is cut down like a flower; he fleeth as it were a shadow, and never continueth in one stay . . .'"[LO, 97-98].[11] Among some of the other religious substitutes to be found in this area of the world are the non-sectarian pastor who performs the required ceremonies without expecting the "faithful" to believe anything, and the writers of the advice columns, such as the "Guru" with whom Aimée has a long correspondence. [LO, 98, 81-84, 94, 115] In addition, Waugh's presentation of the "Guru Brahmin" constitutes a devastating satiric attack on the fake eastern mysticism which is such a feature of life in California. All of these are nothing more than a parody of religion and are subscribed to by people who have no concept of spirituality but who feel the need for some sort of consolation. Waugh's contempt for these "substitutes" is obvious and his treatment of the minister who conducts the funeral for the dog is indicative of his attitude. [LO, 97-98] The ineffectiveness and absurdity of such an appeal to empty ceremonies can be understood quite clearly by comparing the death of Lord Marchmain in Brideshead Revisited[12]

with the attitude towards death exhibited in The Loved One. In the former work the religious ceremonies are accompanied by spiritual faith and, as Julia points out, peace and consolation are offered to the dying man. In The Loved One no attention is paid to the spiritual state of the dead person and the entire ritual which is developed has one purpose only, to make the survivors less aware of the realities of death.

The society described in The Loved One, completely modern and entirely separated from the traditions of the past, is one for which Waugh has no sympathy. His book proclaims the unreality and emptiness of this existence and his scorn for those who regard it as the height of human achievement. Dennis Barlow exploits the modern world and gets one of its members, Mr Joyboy, to help pay for his first class ticket home. Waugh may have felt he had done something similar when he accepted the invitation to visit Hollywood, did no work for the studio that brought him over and then left without giving the movie industry the rights they were seeking to acquire. If in the early satires one can detect a sense of empathy between Waugh and the society he is satirizing, one can find no such relationship in The Loved One. Waugh's attitude towards this society seems to alternate between disbelief and absolute contempt.

Neither of the works under consideration in this chapter add any significant new insights into Waugh's social or religious attitudes, but they do reiterate the extreme antipathy for modern society which had been apparent in earlier works. In neither of these stories does

Waugh even hint that there is a chance for the re-establishment of the old order; significantly however, both Scott-King and Dennis Barlow by removing themselves bodily from the clutches of the modern world, are able to re-establish their own individual lives according to the traditions by which they choose to live. There is no explicit development of this idea in either Scott-King's Modern Europe or The Loved One, but it is a solution which Guy Crouchback works out in great detail and after much hardship in Sword Of Honour, and obviously it is the one which Gilbert Pinfold has accepted.

Chapter Ten: Helena
The Ordeal of Gilbert Pinfold
Love Among The Ruins

The three fictional works examined in this chapter were published in a period from 1950 to 1962; thus they appeared at about the same time as the three novels which make up the Sword Of Honour trilogy.[1] Helena, The Ordeal Of Gilbert Pinfold, and Love Among The Ruins have very little in common and certainly cannot be included among Waugh's best works; nevertheless they do give further insights into the social and religious attitudes found in the earlier novels and also serve as an introduction to Waugh's final fictional statement of these attitudes in Sword Of Honour.

Helena, part novel, part legend, part life of a saint, is Waugh's one attempt to write historical fiction, as well as the modest and somewhat unsuccessful product of what he once regarded as his "life's work":

> I was of an age then -- thirty-two -- when, after I had struck lucky with three or four light novels, it did not seem entirely absurd, at any rate to myself, to look about for a suitable 'life's work'; (one learns later that life itself is work enough). So elated was I by the beauties about me [ie. in Palestine] that I there and then began vaguely planning a series of books -- semi-historic, semi-poetic fiction, I did not quite know what -- about the long, intricate,

intimate relations between England and the Holy Places. The list of great and strange Britons who from time to time embodied the association -- Helena, Richard Lionheart, Stratford Canning, Gordon -- would without doubt grow with research. Helena above all first began a ferment in my imagination which lasted for fifteen years. I completed a novel about her which failed in most cases to communicate my enthusiasm. [HP, 2][2]

The only centre of interest in the novel is Helena and it is with Helena's position in the plan of Divine Providence that Waugh is concerned.

Previous to Helena Waugh has never employed a woman as the main character in any novel; however, Helena has a certain "masculine" quality about her. In many ways she provides another portrait of Waugh's independent, educated, rural aristocrat who appears quite "innocent" when compared with the inhabitants of the "outside world". She is very definitely not the hedonistic society woman of most of Waugh's novels, and is happier at her father's rural court and in his stables than in the cities of the Empire. Once married to Constantius she finds herself forced to give up her real interests, hunting and reading poetry, in which women of the Empire are not expected to participate. [Helena, 36-38, 54-55] Endowed with a romantic, sensitive nature Helena dreams of finding Troy, visiting Rome, and falling in love with a gallant Roman officer. [Helena, 5-6, 8, 32] Yet, she is also very rational, refusing from the beginning to believe everything she is told and making a habit of asking direct questions in an attempt to understand the essential nature of ideas and beliefs. [Helena, 5] The young Cordelia of

Brideshead Revisited and the young Helena have much in common, and Waugh treats both more sympathetically than his other female characters. Helena, like Cordelia, has a background which separates her from the contemporary notion of "life"; a background well established but in danger of destruction from the "modern world". Though "innocents", they are less likely than Paul Pennyfeather or Adam Fenwick-Symes to walk into traps set for them by people who do not accept their values. Their innocence serves rather to reinforce a type of independence enabling them to remain separate from the world they reject while at the same time living in it. Brideshead Revisited and the novels which follow it have characters who, because they either possess or acquire this "innocent-independence", emerge as genuine heroes in the battle against the modern world. Helena is one of these.

Helena and her father, Old King Cole,[3] represent a type of life which though not free from vice is superior to the cruelty and political intrigue common in most central parts of the Empire. On the other hand, Constantius, the modern imperial man, from his first appearance in the novel is constantly involved in unscrupulous manoeuvres whose only goal is personal advancement. [Helena, 8-14] Carried off to his world Helena finds herself alone there in a life very different from the peace and happiness she had known in childhood in Britain at the court of the "merry old soul". The differences between Waugh's Britain and his Empire are apparent. One can easily see Helena's Britain in the same light in which one sees the rural

estates of Waugh's other novels and, if one continues the comparison, the Empire outside Britain's "walls" as the modern, urban world where all the rural values and traditions have been lost.[4] Waugh protests that the corrupt world of Constantius and Constantine is essentially different from the modern world, but his protest only emphasizes the similarities while at the same time indicating his belief that there is less hope for the modern world than there was for Rome:

> For the world of Constantine, as we catch glimpses of it, is utterly remote from ours. There are certain superficial similarities. Poetry was dead and prose dying. Architecture had lapsed into the horny hands of engineers. Sculpture had fallen so low that in all his empire Constantine could not find a mason capable of decorating his triumphal arch and preferred instead to rob the two-hundred-year-old arch of Trajan. An enormous bureaucracy was virtually sovereign, controlling taxation on the sources of wealth, for the pleasure of city mobs and for the defence of frontiers more and more dangerously pressed by barbarians from the East. The civilized world was obliged to find a new capital. All this seems familiar; but for the event of supreme importance, the victory of Christianity, we can find no counterpart in contemporary history. [HP, 8-9]

It is to a world where corruption is a way of life that Helena is brought, but a rather brutal lesson is required before she discovers this. Chlorus, the nickname she uses for her husband, describes how he won a battle that had been arranged beforehand: '"There was nothing to do on the day. Tetricus rode over with his staff and gave himself up. He had put his army just where we wanted them. All we had to do was wade in and cut them to pieces in our own time"' [Helena, 61]. Later Helena thinks of the men needlessly killed in what was really a struggle for political power and associates them with a childhood hero, her nurse's father, who had also died in

battle: [Helena, 15][5]

. . . then the grim story haunted her. Something had died in her heart that had lived there from her earliest memories. Her nurse's father, that redoubtable sergeant, was dead, had died in vain, and his grave had been dishonoured. This was Chlorus's victory, this his mystery; for this his journey, his furtive interviews, his fox-like doubling on his tracks, his lies and silences; this butchery of a betrayed army, this traffic with the betrayer; this and herself were his joint prizes. [Helena, 62-63]

Numerous incidents of corruption are described in Helena, all revealing a society which is on the point of self-destruction. When Helena, now over seventy, does finally visit Rome, she finds total corruption. Its extent is evident in the royal family. Constantine kills his wife who has been leading a movement to overthrow him and instigated the death of his son. [Helena, 179, 181, 193] Corruption appears as the every day way of life in Rome.

When Helena first arrives on the continent she asks Constantius if there must always be a wall around Rome and he replies:

"I'm not a sentimental man," . . . "but I love the wall. Think of it, mile upon mile, from snow to desert, a single great girdle round the civilized world; inside, peace, decency, the law, the altars of the Gods, industry, the arts, order; outside, wild beasts and savages, forest and swamp, bloody mumbo-jumbo, men like wolf-packs; and along the wall the armed might of the Empire, sleepless, holding the line. Doesn't it make you see what The City means?" [Helena, 47]

Helena is not satisfied with this and asks if the wall could not "be at the limits of the world and all men, civilized and barbarian, have a share in The City?" [Helena, 48-49] When she visits Rome she discovers that the wall is holding back the inevitable destruction of "The City" where only a cracked façade of civilization remains.

Waugh has used the wall as a symbol before. The wall of Scone College protects Paul Pennyfeather from the society of Margot and her friends; the "wall" around Brideshead Castle for a time protects the remains of Catholicism and the aristocratic tradition from the modern world. Constantius sees the Roman wall as protecting the glories of "The City", but it is also the wall behind which Christianity will develop and spread over the West. In this sense Helena's dream will come true; Christianity will push the wall to the limits of the world and all men will have an opportunity to enter the new City; the wall will become a girdle round the faith. Within the walls of Rome Christianity emerges as an obvious alternative to the corruption that has become implanted in Rome.

It was stated above that the innocent Helena was introduced to a world of brutal corruption; this does not mean that she at any time accepts this world. The traditions in which she has been educated protect her until her acceptance of Christianity. In the novel attention is focused not on that conversion, but rather on her attitude towards the faith. Helena always asks questions and expects direct answers; when she does not get them she is extremely skeptical. At three points in the novel Waugh makes her question different religious creeds. On the first of these occasions she asks her husband about the beliefs of the secret Mithradatic sect to which he belongs, and after he has told her she puts some further pertinent questions to him:

"Yes, where did it happen? You say the bull hid in a cave and then the world was created out of his blood. Well, where was the cave when there was no earth?"

"That's a very childish question."

"Is it? And when did this happen? How do you know, if no one was there? And if the bull was the first thought of Ormazd and he had to be killed in order to make the earth, why didn't Ormazd just think of the earth straight away? And if the earth is evil, why did Mithras kill the bull at all?" [Helena, 97]

She puts somewhat similar questions to her old tutor, the Gnostic scholar, and receives equally unsatisfactory replies. [Helena, 128] Only when she asks the same questions of a Christian does she obtain the direct and concrete answers for which she has been seeking. [Helena, 130-131] Helena is not the only one who is impressed with the rational approach of Western Christianity; on a number of occasions Evelyn Waugh has shown a similar attitude. Like Helena, Waugh rejects both the secret society "mumbo jumbo" and the abstract philosophical jargon used to explain religious belief. Waugh introduces Helena to Christianity in such a way that she can rationally examine the historical evidence behind the establishment of the Church.

The Cross, a conventional symbol in the Helena legend, takes on a special significance in Waugh's novel. For Helena the Cross is a manifestation of the concrete historical reality behind Christianity, and far more important to the spread of the faith than any philosophical discussion: '"Just at this moment when everyone is forgetting it and chattering about the hypostatic union, there's a solid chunk of wood waiting for them to have their silly heads knocked against. I'm going off to find it," said Helena.' [Helena, 209].[6]

Constantine may use the Cross for his own glory and the Wandering Jew may make a fortune in fake relics, but the Cross still "states a fact". [Helena, 201-203, 250, 265][7] It is something to which one can point when questions are asked about Christianity; it is not just the product of myth or superstition.[8] Here again one is able to discern Waugh's interest in the concrete, rational aspects of the Church as well as his lack of patience with abstract discussions and superstitious interpretations of the teachings and activities of the Church.[9]

The influence of the faith on Helena is also of interest since she, to all outward appearance, continues to lead a social life similar to the one she led before she was baptized. She is still very much a social figure, but at the same time she has come to acknowledge the role of Divine Providence in the world and the necessity of submitting oneself to the plan of God. She warns her son against attempting to secure "Power without Grace"; against setting himself up as the final source of power. [Helena, 198] She sees Constantine rejecting the idea of grace while at the same time accepting a very legalistic notion of Christianity, which would allow him to delay baptism to the end of his life and so avoid the responsibilities of living as a Christian and submitting to God's power over him before that time. [Helena, 199-200] Constantine informs his mother that anything he does to protect his life, even to murdering his son, Crispus, can be excused on the grounds that he is protecting his immortal soul from the dangers of a sudden death:

The position of the Church in the social life of the Empire is of no concern to Helena who scoffs at Fausta's complaint that the Church is not "moving with the times" [Helena, 150]. Fausta's approach leaves no room for the spiritual nature of the Church; she views it as a social cult which must adapt to social changes. Her social attitude towards the Church is in keeping with "modern" thought and Waugh obviously means it to have wider application than just to a particular period in Roman history. Fausta fails to find in the Church anything of an essential or unchanging nature. It is left to Pope Sylvester to make a final comment on the Christian community: '"The Church isn't a cult for a few heroes. It is the whole of fallen mankind redeemed. And of course just at the moment we're getting a lot of rather shady characters rolling in, just to be on the winning side"' [Helena, 207]. Waugh describes a universal Church which has nothing of the secret society image about it, particularly now that it can appear in the open. It is also a stable institution which, because of its spiritual nature, does not have to follow the whims of society as Fausta would like it to do. She does not realize as Helena does that Christianity is not planning to compromise with pagan, decadent Rome but rather hopes to conquer that society. In Helena, as in Brideshead Revisited, The Ordeal Of Gilbert Pinfold and Sword Of Honour, the characters who accept the teachings of the Church do, to some extent, separate themselves from the normally accepted social life of the time in order to follow the spiritual community.

Within the Christian community there are individual members

and one of Waugh's major concerns in Helena is the position of the individual in the divine plan. Does everyone have to conform to a particular type; is it only by being poor and weak, for example, that one can be a true Christian? For someone who often associates Catholicism with the British aristocratic tradition the answer to this question is of some importance. Helena, as Waugh points out, proves that God has different plans for different people:

> Others faced the lions in the circus; others lived in caves in the desert. She was to be St. Helena Empress, not St. Helena Martyr or St. Helena Anchorite. She accepted a state of life full of dangers to the soul in which many foundered, and she remained fixed in her purpose until at last it seemed God had no other need of her except to continue to the end, a kind, old lady. Then came her call to a single peculiar act of service, something unattempted before and unrepeatable -- the finding of the True Cross. [HP, 10]

In the novel, after Helena finds the Cross, Waugh writes:

> Her work was finished. She had done what only the saints succeed in doing; what indeed constitutes their patent of sanctity. She had completely conformed to the will of God. Others a few years back had done their duty gloriously in the arena. Hers was a gentler task, merely to gather wood. That was the particular, humble purpose for which she had been created. [Helena, 259-260]

She waited almost all her life to perform this one act, but that was her role in the plan of Divine Providence. In Sword Of Honour Waugh will place another character in a somewhat similar position, but in this case the task the character is called upon to perform is far humbler than Helena's. The individual, Waugh claims, must place himself in the care of God and perform that one act which only he can perform: "What we can learn from Helena is something about the workings of God; that He wants a different thing from each of us,

laborious or easy, conscpiuous or quite private, but something which only we can do and for which we were each created" [HP, 13].

Brideshead Revisited was not an apologia for Waugh's Catholicism, but Helena, lacking as it does the artistic merit of the earlier work and concerned almost exclusively with a religious theme, seems in some measure to lay itself open to this charge.[10] After John Plant it becomes all too easy, and perhaps at the same time all too dangerous, to associate the central character of the novel with Waugh himself; this association can also be made in Helena. Waugh could have written a novel about any saint; instead he chose one whose social background and rational approach to the faith reflect his own attitudes. This may not be sufficient to indicate that the book is an apologia, but at the same time its tone suggests Waugh's acceptance of Helena's approach to the faith. The characters in Brideshead Revisited are clearly delineated individuals some of whom come under the influence of grace; Helena is never fully developed as a character and exists primarily as an illustration of Waugh's beliefs; in particular his beliefs that each person has his task in the divine plan and that one's approach to the faith should be rational.

ii

The Ordeal Of Gilbert Pinfold is a peculiar work in that it is probably the most overtly autobiographical piece of fiction that Waugh ever wrote and deals with what surely must be one of the most

absurd, and at the same time one of the most terrifying, incidents in his life. It is impossible not to associate Waugh with Gilbert Pinfold, and Frances Donaldson offers ample evidence that practically everything which occurs in the book actually happened to Waugh during a period when he was suffering from some form of drug poisoning.[11] There is no actual plot development in The Ordeal Of Gilbert Pinfold and the real interest lies in Waugh's treatment of the central character.

"Portrait of the Artist in Middle Age", the first chapter of the book, presents some insights into the life and attitudes of Pinfold-Waugh. There are many similarities in the lives and characters of these two men. In the first place Pinfold is a well known novelist of the same age as Waugh and his theory on writing a novel has a great deal of relevance to Waugh's own work:

> A novelist is condemned to produce a succession of novelties, new names for characters, new incidents for his plots, new scenery; but, Mr. Pinfold maintained, most men harbour the germs of one or two books only; all else is professional trickery of which the most daemonic of the masters -- Dickens and Balzac even -- were flagrantly guilty. [OGP, 2]

There are certainly reasons to suggest that Waugh's novels are variations on a theme and that perhaps Brideshead Revisited is the point at which a new theme is developed.

Politically, Pinfold is on the extreme right; so far right in fact that his Tory neighbours consider him as dangerous as a Socialist. [OGP, 3] He lives in a secluded country village with his wife and family, owns a farm operated by Mrs Pinfold and generally

follows a life that has all but disappeared from the nation, that of the country squire. His world is that of the past and he abhors everything that has "happened in his own lifetime"; even to the extent of refusing to use the telephone. [OGP, 2-3, 7, 22].[12] Pinfold is perfectly aware, however, that he has created an image of himself which does not necessarily reflect his true character:

> He was neither a scholar nor a regular soldier; the part for which he cast himself was a combination of eccentric don and testy colonel and he acted it strenuously, before his children at Lychpole and his cronies in London, until it came to dominate his whole outward personality. When he ceased to be alone, when he swung into his club or stumped up the nursery stairs, he left half of himself behind and the other half swelled to fill its place. He offered the world a front of pomposity mitigated by indiscretion, that was as hard, bright and antiquated as a cuirass. [OGP, 9]

This is Waugh describing the social and personal Pinfold-Waugh. There are no great private revelations and one is not allowed to see very far beyond the image created for public consumption, but this description of Gilbert Pinfold does much to confirm some of the impressions of Waugh discernible from his other works. Though Pinfold is certainly eccentric, Waugh has made no attempt to dissociate himself from his character. An artistic, country gentleman with far-right political views, a longing for the past and little tolerance of the present; a family man who loves his family but is happy he does not have to see them all the time; a man who at fifty has abandoned the quest for amusement he pursued at thirty; these are the images Waugh creates for Gilbert Pinfold and are also the ones generally applied to Waugh.

Gilbert Pinfold, like Waugh is a convert to Roman Catholicism and his religion creates a slight barrier between himself and his neighbours. [OGP, 6] In Brideshead Revisited and later in Sword Of Honour, Waugh's Catholic characters are in this same position. Their religion separates them from full participation in the British society in which they live because they do not belong to the Church of England which, whatever may be his opinions about its spiritual influence on the nation, Waugh regards as being very much an aspect of British social tradition. Tony Last, for example, considers the Anglican Church to be an essential part of his social life even though he pays no attention to its spiritual role. The fact that he does not belong to the Church of England and thus does not attend the local parish church means that Pinfold is separated even from his own social class, and it is probable that Waugh experienced this as well.

Waugh's remarks about Pinfold's reaction to conversion probably shed considerable light on his own. Mr Pinfold's response to the Catholic Church was not emotional but based on a conviction that the beliefs of the Catholic Church were capable of rational examination:

> The Pinfolds were Roman Catholics, Mrs. Pinfold by upbringing, Mr. Pinfold by a later development. He had been received into the Church -- 'conversion' suggests an event more sudden and emotional than his calm acceptance of the propositions of his faith -- in early manhood, at the time when many Englishmen of humane education were falling into communism. Unlike them Mr. Pinfold remained steadfast. [OGP, 6]

The second part of this paragraph is also interesting; it describes how Pinfold, the writer, at times found himself at odds with the official position of his Church as well as his attempt to maintain the

secluded life which had once been imposed upon Catholics in England. Now, with the Church encouraging Catholics to become more involved in the democratic politics of the country, Pinfold "burrowed ever deeper into the rock" [OGP, 6-7].[13] Here, as in his general social attitude, Pinfold closely resembles his creator. There is no reason to doubt that Waugh's conversion resulted from his being convinced by the rational arguments of the Catholic Church; in the novels and travel books already examined he has certainly given evidence of his dislike of any overtly emotional or superstitious approach to religion. There is also reason to believe that Waugh fancied the notion of the underground, perhaps even persecuted, Church; one has the feeling that he would have been happy receiving secret visits from Edmund Campion. He seems to have regarded any attempt to "rehabilitate" socially the Roman Catholic Church in Britain as an attempt to bring it into step with the modern age, an attempt which, according to his way of thinking, would certainly weaken the Church.

Another interesting aspect of The Ordeal Of Gilbert Pinfold is the nature of the accusations which Pinfold's hallucinatory "Voices" bring against him. They fall into four basic categories: charges of sexual perversion and other wild accusations, criticism of his writing, attacks on his social attitudes, suggestions that he does not really believe in his religion. The first of these can be dismissed without further comment; Pinfold does not bother with them and eventually comes to regard them as proof that the "Voices" are far from being omniscient. [OGP, 115, 153-154] The criticism of his

writing, however, probably comes rather close to some interpretations of Waugh's own work, particularly from the type of modern reviewer-critic for whom he had little regard:[14]

'The basic qualities of a Pinfold novel seldom vary and may be enumerated thus: conventionality of plot, falseness of characterization, morbid sentimentality, gross and hackneyed farce alternating with grosser and more hackneyed melodrama; cloying religiosity, which will be found tedious or blasphemous according as the reader shares or repudiates his doctrinal preconceptions; an adventitious and offensive sensuality that is clearly introduced for commercial motives. All this is presented in a style which, when it varies from the trite, lapses into positive illiteracy.' [OGP, 67-68][15]

The attacks on Pinfold's social attitudes are widespread. He is accused of being everything from a Fascist to a Communist, but the main attack levelled against him is that he is a snob. [OGP, 78-79, 118, 119] At one point the "Voices", who are obviously not known for their consistency, accuse him of typifying the decline of rural England. [OGP, 79] Pinfold's Catholicism is also attacked and the "Voices" claim that "his religious profession [is] humbug, assumed in order to ingratiate himself with the aristocracy" [OGP, 79]. On another occasion Pinfold "overhears" some of the passengers talking about his Catholicism: "'He doesn't really _believe_ in his religion, you know. He just pretends to because he thinks it is aristocratic. It goes with being Lord of the Manor'" [OGP, 116]. These then, are the major charges brought against Pinfold.

The charges have a familiar ring since, with the exception of the first group, they have all probably been brought against Waugh at one time or another. What then is the tone of the work? _The_

pattern. Neither Waugh nor Pinfold is a Catholic because he wants to "ingratiate" himself with the modern aristocratic society; both prefer to emulate the way of life of the Catholic aristocracy during the period of its suppression. In short then, The Ordeal Of Gilbert Pinfold reveals Waugh's own attitudes, though combined with a strong element of satire against the public image which others have created for him.

iii

Love Among The Ruins is an anti-utopian satire in which the "utopia" is the modern, Socialist state. Waugh's antipathy to Socialism, clearly evidenced in some of the novels already discussed and soon to reappear in Sword Of Honour, is well known. Love Among The Ruins is the only work in which he concentrates on the evils and dangers of Socialism in the modern world. In this case, just as in Scott-King's Modern Europe, a modern, omnipotent government is totally inefficient and has not solved any of the pressing social problems; even on the labour front it appears to have failed miserably. [LAR, 20, 32] On the other hand the government runs on theories, such as those which govern its new penal system, and of these there is no shortage.

Mountjoy prison is really Waugh's expansion of the Lucas-Dockery experiment. The theory behind the new system rests on the belief that by giving a person everything he wants he will no longer be "anti-social" and thus will be "rehabilitated".[16] In point of fact men commit more crimes just to stay in prison so they can continue to

The individual disappears before the State and its theories, and the "Modern Man" is a product of the State, moulded by it to fit its ideas. [LAR, 5-6] Training is standardized, competition is eliminated, the living standard is made uniformly mediocre, and everyone looks pretty much like everyone else. [LAR, 13, 18, 19] The State has the ultimate control over the individual and can even deprive him of his "human personality" if it so desires. [LAR, 14] The dignity of the individual is affronted and the family becomes a definite social liability. It is the orphan, not the man with the well established family background, who is the privileged person in society. He is the person who has been completely trained by the State and belongs to a new social elite which develops after the privileges of class are destroyed. [LAR, 17, 31] Waugh has already employed the break up of family life as an indication of the deterioration of modern society, but in Love Among The Ruins the family has, for all practical purposes, disappeared. The individual and the family are both important elements in Waugh's traditional society and the fact that he has removed both from the "model" future State is indicative of his strongly negative attitude towards the social trends he is satirizing.

Sexual permissiveness is a fact of life in the future world. Pre-marital sex is encouraged; abortions and sterilizations are carried out as part of the National Health plan and some people, Clara for example, must be sterilized in order to remain in their profession. [LAR, 22] "Love", however, is an emotion which is not encouraged:

> For Miles, child of the State, Sex had been part of the curriculum at every stage of his education; first in diagrams, then in demonstrations, then in application, he had mastered all the antics of procreation. Love was a word seldom used except by politicians and by them only in moments of pure fatuity. Nothing that he had been taught prepared him for Clara. [LAR, 27]

Miles falls in love with Clara, but is not quite sure how to react to this emotion. Clara, the modern woman,[19] always remains more interested in ballet than in love and when she discovers the sterilization did not work and that she is pregnant with Miles's child she has an abortion, since women who give birth cannot be good ballet dancers. [LAR, 36, 38] These scenes show a complete disregard for human emotions, not to mention any notion of the spiritual aspects of life and procreation. This type of society breeds characters who have no interests other than their own pleasure and no sense of moral values whatsoever. Moreover, the State encourages these attitudes and everyone must support them with contributions to the National Health plan. Since the permissiveness is not far removed from the attitudes of Margot Metroland, Brenda Last and Rex Mottram, one may assume, perhaps, that Waugh did not believe the world of Clara and Miles to be so very far in the future.[20]

Another aspect of the modern society in Love Among The Ruins is the boredom of its citizens. The great majority, though educated at State expense in the universities, never make use of their education, preferring for financial motives to take jobs as workers. [LAR, 18] Waugh is here clearly satirizing two contradictory theories he believes are preached by the Socialist state: the modern snobbery

of uncritical glorification of the working class and the naive belief that everyone should attend university. He is also pointing out one of the chief hazards of any system of universal higher education: the danger of boredom facing people whose intellect has been highly developed and who then must perform assembly-line work. [LAR, 19] The epitome of this boredom, and the failure of the Socialist State, is the Euthanasia Centre, another State operated "essential service".

Waugh both as a Catholic and a conservative would be utterly opposed to euthanasia. In Love Among The Ruins he introduces the topic, not to debate the morality of the issue, but to underscore the absurdity of the future State. When the State becomes the ultimate moral as well as social authority and does everything for everyone,[21] and all idea of the spiritual dimension of man and of the existence of God have been forgotten, there can be little interest in life and, as a result, many turn to euthanasia as a cure for their boredom. [LAR, 16-17] The Euthanasia Centre is usually kept so busy that people have a considerable wait before they can be killed.[22] However, as soon as anything occurs to break the boredom, the number of people seeking the services of the Centre drops immediately: "'It is a significant phenomenon,' said Dr Beamish, 'that any bad news has an immediate effect on our service. You see it whenever there is an international crisis. Sometimes I think people only come to us when they have nothing to talk about'" [LAR, 42]. On the other hand people are encouraged to make use of this service whenever, like Clara with her beard, they may be considered a social embarrassment. [LAR, 21-22]

with which Waugh has dealt before. But this is the first time he pushes them to their "logical" extreme. Socialism, as Waugh sees it, is the political theory of the modern world which supports these trends and rejects the values of the past. Moreover, Socialism perpetuates itself by insisting that everyone, regardless of personal convictions, pay for the State-operated services which strengthen its position.[23] Waugh seems to believe that Socialism will doom the world to eventual disaster because, as he sees it, once the individual ceases to function in it, the world will be destroyed, and a completely State-run society would destroy all individual initiative.

In the Sword Of Honour trilogy Waugh continues to develop the theme of the man alienated from modern society because of its rejection of a traditional moral code and religious creed. The "utopia" of Love Among The Ruins has not been achieved by the time war is declared. At the beginning of the trilogy Guy Crouchback searches for a role in the war which he believes is directed against the Modern Age.

Chapter Eleven: Men At Arms

Sword Of Honour[1] is a trilogy composed of three independently published novels: Men At Arms,[2] Officers And Gentlemen[3] and Unconditional Surrender.[4] In the preface to Sword Of Honour Waugh claims that these three works were always meant to be read as a single story,[5] but in fact nine years separated the publication of Men At Arms and Unconditional Surrender and more significantly, perhaps, a period of six years separated Officers And Gentlemen and Unconditional Surrender; indeed there seems to have been considerable doubt as to just how many volumes of the story would actually be written and published.[6] In addition to being the collected edition of these three novels, the work entitled Sword Of Honour must also be regarded as a revision of these works since a good many passages and incidents have either been deleted or altered.[7] Because the three works were published separately it seems advisable to treat them as independent novels while bearing in mind Waugh's statement that they are intended to be read as a single story.

Earlier chapters should have provided ample proof that Evelyn Waugh was no defender of the modern world and that many of his fictional figures are naive men unprepared for the inevitable confrontation with that world. Guy Crouchback is the last of these

traditional "innocents", but he, unlike some of the earlier "innocents", believes he can defeat the Modern Age and in the three novels which make up Sword Of Honour Waugh forces Guy to confront this conflict realistically. However, when the reader first encounters him in Men At Arms, he exhibits qualities of "innocence" which place him in the same tradition as Paul Pennyfeather, Adam Fenwick-Symes, William Boot, the pre-war Charles Ryder and Scott-King. By locating him in an Italian villa built by his grandparents as a type of love symbol and attached to the ruins of a medieval castle Waugh emphasizes the romantic nature of Guy's existence. A dreamer who recognizes neither that the day of castles and knights has passed into history nor that modern war lacks anything resembling chivalry, he looks forward to returning to England in 1939 "to serve his King" in the same way feudal knights served their lords. [MA, 4] The unreal, romantic aura which forms so large a part of his life can also be seen in his choice of a "patron saint"; he chooses "Roger of Waybroke, Knight, an Englishman," unofficially known as "il Santo Inglese," a crusader who never reached the Holy Land and died fighting in some petty local conflict in the vicinity of Santa Dulcinia delle Rocce. [MA, 6-7] To this man Guy commits himself and asks for aid: "'Sir Roger pray for me,' . . . 'and for our endangered kingdom'" [MA, 7] Guy's life is filled with romantic notions that have no place in the modern world; even when he does think of the future the romantic note is still dominant: "Sometimes he imagined himself serving the last mass for the last Pope in a catacomb at the end of

the world" [MA, 11]. It is apparent that Waugh intends a character with such a background to suffer at the hands of the modern world; no one so innocent and naive could long maintain his illusion and live in the war-torn world. Waugh obviously stresses the unreality surrounding Guy's life with the intention of strengthening the inevitable conflict between this character and unromantic reality.

Guy shares his author's distrust of the modern world, but tends to oversimplify the matter by establishing poles of right and wrong. He conceives of a world divided between the defenders of justice who have not aligned themselves with the Modern Age and the perpetrators of injustice who have made this alliance:

> Just seven days earlier he had opened his morning newspaper on the headlines announcing the Russian-German alliance. News that shook the politicians and young poets of a dozen capital cities brought deep peace to one English heart. . . . The German Nazis he knew to be mad and bad. Their participation dishonoured the cause of Spain, but the troubles of Bohemia, the year before, left him quite indifferent. When Prague fell, he knew that war was inevitable. He expected his country to go to war in a panic, for the wrong reasons or for no reasons at all, with the wrong allies, in pitiful weakness. But now, splendidly, everything had become clear. The enemy at last was plain in view, huge and hateful, all disguise cast off. It was the Modern Age in arms. Whatever the outcome there was a place for him in that battle. [MA, 4-5]

To the reader it is obvious that such an attitude implies naive oversimplification and will have to be discarded once the war follows its course and Russia joins forces with the allies. Historical foresight permits the author to create a sense of impending disillusionment which is made all the more potent by the reader's knowledge that there is no way for Guy to acquire this foresight. Some evidence of the direction in which Waugh is moving can be gleaned from

Guy's reaction to the defeat of Finland. Now that it is impossible to keep his just cause and the Modern Age in their separate compartments Guy shows signs of becoming unsettled in his attitude towards the war. [MA, 175] Like many an "innocent" before him, Guy is unable to protect himself from the modern world. When battered by it he remains quite passive making no effort at counterattack, and even had he done so the effort would have been futile. By the end of Men At Arms he has discovered that his romantic illusions about this war are only dreams. Although he is still very much out of touch with the Modern Age, at the same time he is at its mercy. In the official reaction to both Guy's mission at Dakar (where he is acting under orders from Bigadier Ritchie-Hook), and his bringing a bottle of whisky to the seriously ill Apthorpe (a move unofficially recommended by the brigade major), Waugh shows just how much the "innocent" can become victimized, how little active control he has over his own life in modern war conditions, and how much of his life actually depends on the whims of others.

Guy is never able to establish any meaningful friendship with the people he meets. In Italy, despite the fact that he is a Catholic and speaks Italian, he is never considered as a person who is "simpatico". [MA, 9] Very much the alienated hero, he discovers that even his religion does not bring him close to others. [MA, 11, 277] When he joins the army he enjoys the sense of comradeship which exists as part of the regimental traditions, but on a more personal level his age and financial independence create a barrier between him and

the other provisional officers. Although they may affectionately refer to him as "Uncle", the title itself indicates his separation from them. On occasions when he deliberately tries to share the activities of others or when they respond to a particular need of his, he is never really able to feel himself part of the group. [MA, 107-108, 212] Generally, Waugh depicts Guy as being unable to respond to a situation which requires any display of openness or emotion. The Tickeridges, Mr Crouchback and Guy have a drink together on one occasion and Guy's actions reveal this inability to respond:

> 'Here's how,' said the major.
> 'Here's how,' said the mousy wife.
> 'Here's how,' said Mr Crouchback with complete serenity.
> But Guy could only manage an embarrassed grunt. [MA, 40]

With the possible exception of his father, Guy has no close friends. For a time one might expect Apthorpe to fill this role, but it would be difficult to consider such a relationship close friendship and as the story develops they draw apart. None of Waugh's heroes, with, of course, the very notable exception of Basil Seal, has been a person capable of attracting many people to himself; instead the hero is almost inevitably a type of pseudo-monk. This is certainly true of Guy whose alternative to the Modern Age is a monastic retreat which that Age does not even know exists. Later in this chapter it will be shown that Waugh arranges most of the other characters in such a way that they are typical products of societies which Guy rejects entirely or which he is forced to question in the story.

In Put Out More Flags several characters saw the war as an

opportunity for Basil Seal to gain some sort of position for himself and to wipe out the memories of his peace-time follies. Much the same attitude can be found in Men At Arms. In the eight years that precede the outbreak of war Guy has led a sterile and unproductive life of which he is more than a little ashamed. [MA, 4] The war is his opportunity to act and in a sense to save his own soul; at thirty-five years of age, the mid-point in the traditional three score years and ten, he seizes upon the war as his final chance to create a place for himself in his heroic alternative to the Modern Age. [MA, 5]

Once Guy does join the army he is impressed by the life led by the officers in his regiment; the traditions which surround the Royal Corps of Halberdiers appeal to him and he accepts them far more readily than do the younger men. Sarum-Smith may object to mess dinners, but Guy revels in them; such traditions, complete with toasts to the Grand Duchess Elena of Russia, strengthen his attachment to the Corps. [MA, 58, 88] Guy completely loses sight of the war and for a time believes he has found a segment of English society with which he can identify. [MA, 58] It is not difficult to see that Waugh is creating the impression of an adolescent playing soldier; Guy's first weeks with the Halberdiers are described as "something he had missed in boyhood, a happy adolescence" [MA, 50]. At one point he is sent to Kut-al-Imara for training and learns that the grounds and buildings have recently been used as a preparatory school. The routine at this training camp follows pretty much the same format as one would expect to find in a rather poor school; in addition it has

its "boarders and dayboys" as well as its bells to signal class changes. [MA, 103, 138] Guy hates the place and sees little connection between it and the heroic army which he believes he has joined. [MA, 109] Waugh uses the chaos which prevails throughout the course as an indication of all that is modern, and hence bad, in the army. There is no room for tradition and all attention to the immediate object of war, fighting, is disregarded. It is only when Ritchie-Hook takes personal command of the school that attention is paid to "biffing" and to the traditions of a war time army. [MA, 145]

Guy does not develop a total disenchantment with the modern army within the pages of Men At Arms and thus does not arrive at Waugh's point of view. However, there are a number of indications that he is beginning to see that army in a less heroic context. The long, boring waits in camps, the chaos which precedes the eventual embarkation for battle and the orders to leave Dakar almost as soon as the troops reach it: these incidents cause him to re-evaluate his position in the army. The realization, precipitated by a leave spent alone in a London hotel nursing a leg injury incurred after a mess dinner, that there is no place in this war for the saving grace of the Halberdier tradition completes his disillusionment. In retrospect he sees this as the turning point in his changing attitude towards the army:

> Those days of lameness, he realized much later, were his honeymoon, the full consummation of his love of the Royal Corps of Halberdiers. After them came domestic routine, much loyalty and affection, many good things shared, but intervening and overlaying them all the multitudinous, sad little discoveries of marriage, familiarity,

annoyance, imperfections noted, discord. Meanwhile it was sweet to wake and to lie on in bed; the spirit of the Corps lay beside him: to ring the bell; it was in the service of his unseen bride. [MA, 91]

Though the raid at Dakar is filled with excitement for Guy, this emotion soon gives way to a "lingering resentment . . . at the injustice he had suffered in the exploit to which he had given the private name of 'Operation Truslove'" [MA, 296].[8] The modern army is not prepared to acknowledge heroic acts which are carried out in the best Halberdier tradition. When a few weeks later, he is again disciplined, and this time dismissed from the brigade for having brought a bottle of whisky to Apthorpe, Guy no longer shows any surprise at the reality of the situation. [MA, 309-310]

Waugh is carefully developing the seeds of a change in attitude on Guy's part and at the same time the reader can sense that the change will produce an attitude to the war which Waugh regards as realistic. Although the reader will have to wait until Officers And Gentlemen and Unconditional Surrender to see Waugh's final state for Guy, the conclusion of Men At Arms indicates Waugh's belief that the Modern Age will reject Guy's "Captain Truslove" attitude to the army and war. As far as Waugh is concerned, he does not seem to find any place for Guy's tradition-steeped, romantic enclave in the middle of an unromantic world because that world has already penetrated the enclave. One begins to see in Guy a change in attitude which could well have been the change to which Waugh himself had to adjust; a change which forces Guy to re-examine the faults inherent in the modern world and see them as having no place in his romantic vision

thinks he knows his way around and delights in creating the impression of a man of the world. Guy thinks of Apthorpe as a type of model. He believes that while he has been hiding in Italy, Apthorpe has been exploring in Africa. During training he is unsure of himself, but Apthorpe easily exercises authority over others; he makes a fool of himself from time to time in the early days of training, but Apthorpe tends to create a good impression. [MA, 46-47, 55, 63, 123] In imitation of Apthorpe's assumed man of the world appearance Guy grows a moustache and buys a monocle hoping to create the same impression he feels the other man creates. He does not realize the absurdity of this until he meets Tommy and Virginia in London; Apthorpe is the only person such moves ever impress. [MA, 97, 128, 151, 165] Waugh does not completely hide his plans from the reader. As the story develops more than a little of the "exploiter" becomes evident in Apthorpe's character. His African credentials are curiously incomplete, he openly plays up to senior officers and he has great visions of his future. [MA, 47, 61, 136-137] These failings do not seem to bother Guy who remarks that Apthorpe alone among all the probabitionary officers "looked like a soldier" [MA, 46]. Ironically, Guy, without realizing it, hits upon the one aspect of Apthorpe's character which Waugh carefully develops throughout the novel. Apthorpe, though holding an attraction for Guy, is in reality something of a fraud and only interested in appearances. Of the many incidents which could be cited in substantiation of this claim, two amusing ones should suffice. When the men are in training at the prep school

Apthorpe brings his "thunder-box" on to the grounds and this precipitates a battle between Ben Ritchie-Hook and himself, a series of incidents which must surely rank among the funniest Waugh has ever written. Apthorpe claims he needs the "thunder-box" to protect himself from venereal disease, but in reality this is simply another attempt to create an impression of superiority. [MA, 179-180] The Brigadier brings an end to the "thunder-box" by planting a booby trap in it which explodes when Apthorpe sits down. [MA, 195-196] Significantly, during this period when Waugh makes Apthorpe appear more and more ridiculous, if not grotesque, Guy begins to view him with less and less admiration; it is rather hard to regard a man whose war wound was caused by "a bomb in the rears" as a hero. Ritchie-Hook destroys part of Apthorpe's gear, the symbol of his claim to the title of African explorer,[9] and in a sense begins to assume the role of Guy's guide. But this is really only the beginning of Apthorpe's decline and one must turn to another event to gain further insight into Waugh's attitude towards this character.

"On the day that Mr. Churchill became Prime Minister, Apthorpe was promoted captain;" the one accepts his appointment as a chance to save his country, the other uses his as a chance to enhance his sense of superiority. [MA, 22][10] The juxtaposition of the two appointments, a master stroke on Waugh's part, creates the proper atmosphere of absurdity for Apthorpe's reaction to his promotion. He requests that all lieutenants salute him and when they decide to make an utter fool of him he is forced to submit a special request to

Colonel Tickeridge asking that junior officers be ordered either to salute him or not to salute him. [MA, 226] From this point he becomes an increasingly ridiculous figure whom no one can take seriously and who seems to be rapidly losing his sanity. [MA, 232, 264] This would-be man of the world dies from a lack of immunity to tropical diseases, after having refused to be innoculated against them, and an over-consumption of alcohol. [MA, 301-303] By this time he has no influence over Guy at all and just before he dies he reveals that one of the stories he has told about his background is false. [MA, 308][11]

Waugh rejects the fraudulent approach to life adopted by Apthorpe, an approach which requires nothing more than the erection of a façade with which to delude people, and he eventually leads Guy to the same conclusion. Apthorpe's function in the novel is clear enough. A false guide whom Guy follows for a short time, only to discover he leads nowhere, Apthorpe is destroyed step by step as the truth about him is revealed and Guy realizes he has nothing to offer.[12] It is true that he always appears as an absurd character, but it is not until he encounters Ritchie-Hook that his credibility is finally destroyed. [MA, 140] Once confronted by both Apthorpe and Ritchie-Hook Guy quickly deserts his former guide who begins to appear more and more insane.

Brigadier Ben Ritchie-Hook, complete with his Peter Pan association, opens another alternative for Guy; a life of practical action lived by an individual who does not feel himself accountable to anyone else. Ritchie-Hook is a man of action whom Waugh treats

with a good deal of affection, and although he is also a false guide his way of life seems to have a certain attraction for Waugh as well as for Guy. The Brigadier is symbolized by his belief in "biffing":

> The Training Programme followed no textbook. Tactics as interpreted by Brigadier Ritchie-Hook consisted of the art of biffing. Defence was studied cursorily and only as the period of reorganization between two bloody assaults. The Withdrawal was never mentioned. The Attack and the Element of Surprise were all. [MA, 172]

Guy, who has avoided all action for the past eight years, discovers to his surprise that he has a certain empathy with Ritchie-Hook; as the second guide gains control the first finds himself out of place. [MA, 172-173] After the humiliating experience with Virginia Guy begins to idolize Ritchie-Hook and perhaps even to view him as a reincarnation of Sir Roger:

> [Ritchie-Hook] held his audience for a moment with his single eye. Then he said: 'Gentlemen, these are the officers who will command you in battle.'
>
> At those words Guy's shame left him and pride flowed back. He ceased for the time being to be the lonely and ineffective man -- the man he thought he so often saw in himself, past his first youth, cuckold, wastrel, prig -- who had washed and shaved and dressed at Claridge's, lunched at Bellamy's and caught the afternoon train; he was one with his regiment, with all their historic feats of arms behind him, with great opportunities to come. He felt from head to foot a physical tingling and bristling as though charged with galvanic current. [MA, 167][13]

Once again however, Waugh allows doubts about the idol to develop in the mind of the reader. The Brigadier is a practical joker in a distinctly school boy manner. [MA, 169-170, 190] Practical jokes may be excused as an eccentricity, but when a senior army officer regards war in the same light as a practical joke the reader begins to have doubts: "For this remarkable warrior [ie. Ritchie-Hook] the

image of war was not hunting or shooting; it was the wet sponge on the door, the hedgehog in the bed; or, rather, he saw war itself as a prodigious booby trap" [MA, 83]. Even in the "thunder box" episode the Brigadier emerges little less foolishly than Apthorpe, although at the time Guy fails to see the situation in this way. Ritchie-Hooke's final major action in Men At Arms, his unofficial and egotistical assault on Dakar and decapitation of a native soldier, exhibits the same childish behaviour as do his practical jokes; but this time he endangers the lives and reputations of a good many men so that he can feel the thrill of action, and the booby trap springs on him. [MA, 281-283, 288] It is Colonel Tickeridge who sees the truth about Ben Ritchie-Hook: "'He's the wrong age. You can be an enfant terrible or you can be a national figure no one dares touch. But the Brig.'s neither of those things. It's the end for him -- at least he thinks it is and he ought to know'" [MA, 294]. But Ritchie-Hook is not completely destroyed in Men At Arms. Although he looks pretty ridiculous as he is hoisted on to a plane, he still has some fight left and Guy is still with him.

Waugh's attitude towards Ritchie-Hook in Men At Arms is ambiguous and will only become clear in Unconditional Surrender. However, Waugh gives every indication of knowing that the modern world at war has no patience with Ritchie-Hook's brand of individualistic action. Moreover, just as Basil Seal begins to look out of place in Put Out More Flags once war breaks out, this older version of Basil is in the same position. Neither Basil nor

Ritchie-Hook is young enough to fill the role of an enfant terrible; each finds himself in a position where his eccentricities, once regarded with amusement, are no longer tolerated. Waugh's love for the rakish Basil was always apparent despite the obvious faults he implanted in him. His attitude towards Ritchie-Hook is somewhat different. It is true that the Brigadier is a delightful character, but as the novel develops, and particularly as the other novels of the trilogy appear, Ben Ritchie-Hook appears not so much as a man who is the wrong age, but as one who will not admit this fact. His "biffing" philosophy may have been valid in an earlier time, his rugged individualism may have been the quality that produced heroes; nevertheless these attributes have about as much relevance to the modern situation as does the world of Peter Pan. Ritchie-Hook is simply out of place.

The modern world and in particular the modern army, will not face up to the realities of war. The Brigadier believes that the sole purpose of war is to kill the enemy in the most efficient manner possible; the modern army, and this is seen to a much greater extent in Unconditional Surrender, works in committees and prepares "operations", but it does not fight. Ritchie-Hook is the heroic soldier who is willing to lay aside the peace time traditions of the Royal Corps of Halberdiers when these traditions interfere with war. [MA, 82] When the country is at war he is prepared to go into action; when he cannot do this he deteriorates quickly. He has no system of values other than those related to fighting. Waugh emphasizes this

point in the Brigadier's first appearance when Ritchie-Hook ridicules the attitude of the Catholic Church towards death. [MA, 80-81] There is no spiritual dimension to this guide, and once Guy realizes that the modern world has no time for Ritchie-Hook's practical military tactics and that he has no opportunity of subjecting that world to his approach, then Ritchie-Hook can no longer function as a very effective guide. It is true that Waugh presents him as an attractive character, certainly far more appealing as well as practical than a modern officer like Kilbannock; it is also true that one cannot read Men At Arms without feeling that Waugh regrets the passing of Ritchie-Hook. At the same time it is quite evident that Waugh does not intend this man to symbolize an alternative to the Modern Age. Guy must continue his search.

Men At Arms contains a relatively good cross section of "moderns" and they are all unimaginative people who have no connection with any social traditions not associated with the Modern Age, have no interest in the spiritual aspects of life, and who are interested in nothing but their own pleasure and position in society. Box-Bender, Guy's brother-in-law, is the modern politician who pays more attention to his social status than to the needs of his constituents. His "war efforts" are practically undisguised attempts both to insure that his home cannot be taken over by the military and to cut back on his own expenses. He is also a social climber using marriage as a key to social areas otherwise barred to him. [MA, 16, 26, 13] Waugh's satiric treatment of Box-Bender has much in common with his earlier

treatment of the man who becomes Lord Metroland in Decline And Fall and, to a lesser extent, with his treatment of Rex Mottram in Brideshead Revisited. Box-Bender, a decadent member of the new ruling class, his little in common with the traditional aristocracy. Although he does not profess any modern creed and has no set of alternative values to offer, his very decadence assists the advance of the Modern Age.

Virginia Troy, Guy's ex-wife, is the modern hedonist who has acquired so many husbands and lovers in her quest for pleasure that no one is quite sure who they all were or when they held office. [MA, 18, 100, 163-164] Although she shares some of the characteristics of Margot Metroland and perhaps even of Brenda Last, in her brief appearance in this novel, she never acquires the appeal of either of those characters. Waugh's women are seldom very attractive, and Virginia is no exception. She is a creature of the modern world whom he employs to dramatize the end to which the decadent upper class can come.

The modern world also includes Trimmer, a man totally disinterested in military tradition, without respect for others, and conveying a strong suspicion of being a fraud. Leonard, a weak man, sells his honour and, as events turn out, his life to put an end to his wife's nagging; Lord Kilbannock, uses his title to gain a plush non-combat position in the RAF by playing up to a social climbing Air Marshal, wants "to be known as one of the soft-faced men who did well out of the war" [MA, 48; 272, 273, 297; 22-23, 152]. Waugh

treats these characters without any degree of sympathy; often his attitude seems closer to contempt. This becomes even more obvious later in the trilogy. The only exception among this social group is Tommy Blackhouse, a character who will assume a more important role in Officers And Gentlemen and who, despite his close association with the modern world, is a good soldier with more in common with the Peter Pastmaster of Put Out More Flags than with Ian Kilbannock.

Waugh's representatives of the modern world depict a decadent and disgusting society with which he has no sympathy at all; their society does not even possess the appealing moments found in that of Apthorpe and Ritchie-Hook. None of the "moderns" are attractive and there are enough of them to be certain that Waugh is making a general condemnation and not just dealing with one or two individuals. As the trilogy develops it will become apparent that the "moderns" themselves are divided into two rather distinct groups. In the first of these one can find people like Box-Bender; these are the decadent members of the upper or upper middle class who have gained control of the country. The second group contains a person like de Souza who belongs to a lower social class than Box-Bender, but who will be the type of person to emerge in the Leftist movement and threaten the power of Box-Bender's class. However, with regard to Waugh's attitudes, it is important to note that none of the "moderns" is regarded by Guy as a suitable guide.

Ever since the Lucas-Dockery experiment in Decline And Fall Waugh had voiced his opposition to the impersonality and

irresponsibility of many organizations in the modern world. In Men At Arms he creates a farcical and ineffective counter-espionage unit in London feeding on garbled pieces of information and branding innocent people as traitors. On one occasion when Guy and Apthorpe are in an Italian restaurant pondering the problem of Ritchie-Hook and the "thunder-box", the owner, a part-time spy for the Italians, misunderstanding what he overhears as some sort of code, passes the information on to his superiors. [MA, 184-185] By the time the message is intercepted and reaches London it reads: "Two Halberdier officers state that important politician Box visited Southsand in secret and conferred with high military commander" [MA, 199]. This, when added to the facts that Guy's brother-in-law is an MP named Box-Bender and Guy himself lived in Italy until just before the war leads the eager young Grace-Groundling-Marchpole[14] to open secret files on Guy and Box-Bender. [MA, 200] Grace-Groundling-Marchpole appears at different times later in the trilogy and Waugh continues to build his case against him and his office. Waugh has satirized the modern wartime bureaucracy in Put Out More Flags and this satire is continued in Men At Arms with the same note of absurdity.

A third type of society is present in Men At Arms, one which can best be described as that of the old-fashioned country gentleman. Colonel Tickeridge, a bridge between this world and the practical, action-filled world of Ritchie-Hook, associates himself closely with both the Brigadier and the most established country gentleman, Mr Crouchback. Though the Colonel appears at times as something of a

rash dreamer caught up in Ritchie-Hook's rhetoric and at others as a realistic judge of the situation, he is always the gentleman and always welcomed by Mr Crouchback. [MA, 238, 294, 39-40] Of all the military men in the novel Colonel Tickeridge receives the most sympathetic treatment from Waugh and his role as preserver of old world values contrasts with Ritchie-Hook's somewhat anarchic disregard for anything that cannot be considered "biffing". However, it is Mr Crouchback and not Colonel Tickeridge who is the real symbol of the gentleman class and it is hard to think of any other character whom Waugh has treated with so much respect.

In the character of Mr Crouchback, Waugh presents another member of the Catholic aristocracy. An examination of his social position will give further insight into Waugh's own attitudes. Mr Crouchback is still a member of the landed gentry, still owns the family estate at Broome, even though he has been forced to rent it, an estate "held in uninterrupted male succession since the reign of Henry I" [MA, 13]. This then is no modern aristocrat, and his connection with medieval times reinforces the notion of Waugh's very medieval concept of the aristocracy. He is part of the tradition of England and can genuinely claim for his family a position in the history of the nation. He is also completely detached from the modern world; the fact that he accepts the post as a classics' master helps establish this point. Nevertheless, he is not ill at ease with other individuals in the way his son is. [MA, 38, 40, 41] He supports the war in much the same way that his son does; he believes

that England is still fighting in the heroic tradition which he associates with the past; he never thinks of the war in terms of the modern world. [MA, 255-256] The social system to which he subscribes is out-dated, unjustifiable and anything but democratic. Yet one can also imagine the biographer of Edmund Campion and the creator of the Flytes supporting it:

> He was quite without class consciousness because he saw the whole intricate social structure of the country divided neatly into two unequal and unmistakable parts. On one side stood the Crouchbacks and certain inconspicuous, anciently allied families; on the other side stood the rest of mankind, Box-Bender, the butcher, the Duke of Omnium (whose onetime wealth derived from monastic spoils), Lloyd George, Neville Chamberlain, -- all of a piece together. Mr Crouchback acknowledged no monarch since James II. It was not an entirely sane conspectus but it engendered in his gentle breast two rare qualities, tolerance and humility. For nothing much, he assumed, could reasonably be expected from the commonalty; it was remarkable how well some of them did behave on occasion; while, for himself, any virtue he had came from afar without his deserving, and every small fault was grossly culpable in a man of his high tradition. [MA, 34]

Such an aristocratic social view places a responsibility on the aristocrat very different from that of decadent aristocrats like Margot Metroland and Brenda Last whom Waugh satirizes in the early novels. Never has Waugh drawn the line so clearly between the Catholic aristocracy, with its medieval connections and spiritual basis, and the decadent aristocrats of the present. The division is apparent in Brideshead Revisited, but the above quotation is Waugh's clearest statement on the matter. Clearly the modern aristocrat does not really belong to Waugh's conception of the aristocracy and his true aristocracy is the Catholic aristocracy of the past. Mr Crouchback's union of Roman Catholicism and medieval

aristocracy makes him an ideal figure in Waugh's world. In fact one can suggest that Mr Crouchback possesses the only social background which Waugh idolizes. Not only does his family history extend back to the reign of Henry I, but his is also one of the Catholic families which suffered and survived intact with its religion after the Reformation. At the present time Mr Crouchback, happy and more or less comfortable with his dog and wine, the company of a few friends and not bothered by strangers, successfully maintains most of his family's traditions and values.

Waugh has dealt with the subject of war in several novels; in Vile Bodies Adam is last seen on a battlefield in a war that may destroy the world. The conclusion to Put Out More Flags describes people caught up in the "Churchillian renaissance". In Brideshead Revisited war degenerates into a period of boredom and hardship in which the old values are destroyed and the amorality of the modern world takes over. But Waugh's attitude towards modern war is best revealed in the Sword Of Honour trilogy. In Men At Arms he moves from the heroism of past wars to the dawning of reality about the present one: from Guy's dedication to Sir Roger to the realities of the non-operation at Dakar. The romance and beauty of the army are slowly peeled off once Guy leaves the traditions of regimental life for the day to day routine of the modern war time army. The novel does not describe any of the horrors of war, but instead concentrates on the boredom of empty routine, the frustration caused by the stupidity evident in the upper ranks of the military hierarchy and the

loss of one's individuality within this massive, impersonal system. Waugh's soldier, Guy Crouchback, appears neither as an heroic crusader nor a bitter veteran; instead he emerges as a very unheroic figure who, like the other men involved in this war, has no real control over his destiny in the army. Waugh's attitude towards those who look upon this war as a chance to acquire personal glory or personal peace of mind will not be completely revealed until the end of the trilogy; however, even as early as Men At Arms it is clearly evident that he does not intend that Guy should maintain his illusion that this war is an heroic struggle.

Just as the social attitudes in Men At Arms show no marked departure from those in Waugh's earlier novels, so also the religious attitudes follow a pattern which was developed in Brideshead Revisited. That novel indicated Waugh's strong interest in the continuity of the Catholic religion and his association of the aristocracy with that creed. As was indicated earlier Mr Crouchback's credentials in this regard are impeccable and Broome, complete with its chapel in which the sanctuary lamp has remained burning since pre-Reformation times, is an impressive symbol of the continuity Waugh admires. [MA, 13] It is not an historical approach to Catholicism which is the primary concern here, however, but rather the contrast between the live and virile faith of Mr Crouchback and the routine and sterile faith of his son.

Mr Crouchback's faith, rooted in a spiritual belief and manifested in practical acts of charity towards others, in many ways

indication of sterility is Guy's abortive seduction of Virginia. Learning from another legalistically-minded Catholic, Mr Goodall, that a husband who has sexual intercourse with his divorced wife commits no sin according to Church law, Guy immediately applies this to his own situation. [MA, 148] Waugh's description of Guy's attempting to seduce his own wife makes Guy appear both ridiculous and disgusting and certainly shows no sympathy with his cause. The real importance of this incident in terms of the novel, and in terms of Waugh's own attitudes, centres around the fact that while Guy is legally correct, he is wrong on both spiritual and human grounds. While it is legally permissible to have sexual intercourse with one's divorced wife, it is spiritually and humanly wrong to treat her like a whore. There is no doubt in this situation that Guy wants a whore, not a wife, and that he has little affection for Virginia. His interest in the teachings of the Church is certainly not spiritual; bound by a law which prohibits him from committing adultery, he merely finds a loophole in the law. The teachings of the Church with regard to divorce were never meant as a sanction for occasional acts of sexual intercourse between divorced parties; they were meant to preserve the sanctity of marriage. Guy's legalistic approach to his faith has resulted in a perversion of this intent;[15] in fact he uses the Church as a pander. Guy considers himself bound to follow the law, but not necessarily the spirit of the law; his faith has been reduced to a series of dry precepts. Waugh's contrast between the faith of the two Crouchbacks leaves the younger lacking a spiritual dimension to

his religion and Waugh's tone in the novel is sufficiently clear to indicate his rejection of Guy's approach. The two qualities of spirituality and charity have become necessary components of any approach to the Catholic Church which is to receive the sympathy of the author. Mr Crouchback's faithunites him to other men, but Guy's faith separates him from everyone, even other Catholics. [MA, 277] Waugh's major Catholic characters, Cordelia, Helena and Mr Crouchback, are all people who feel a close relationship with other people.

When one compares the two approaches to Catholicism, Mr Crouchback's and his son's, the former certainly appears the more sympathetically portrayed. What Waugh has done is to give Guy another guide, but Guy is not yet able to recognize his father in this role and cannot see his life as an alternative to Ritchie-Hook's. Nevertheless, the reader recognizes that Mr Crouchback is being held up as a model; his real function in this regard however, will not be fully apparent until Unconditional Surrender.

Waugh makes considerable use of the liturgical calendar in this novel. There are four incidents in which it is employed: Ben Ritchie-Hook arrives to take over the training camp on Ash Wednesday; Guy tries to seduce Virginia on St Valentine's Day; the climax of the "thunder-box" episode takes place during Holy Week; the secret file on Guy is opened on Good Friday. [MA, 139, 155, 193, 198] Waugh expects the reader to contrast the events commemorated in the liturgy and the events of the present. This is particularly apparent in the

last case where Waugh gives two rather similar descriptions, the first describing a scene in a church on Good Friday morning and the second describing one in the counter-espionage headquarters at the same time. [MA, 198, 200] The importance of the events in the liturgical calendar contrasts with the senselessness of the present day events; Waugh employs a technique which has the reader make this comparison and in this way he ridicules the values of modern man's actions sub specie aeternitatis.

From the point of view of Waugh's religious attitudes Men At Arms reveals a serious concern with the spiritual aspect of religion and shows the dangers of religion that has lost this. The Roman Catholic religion of Mr Crouchback is the only system of belief which is capable of offering an alternative to the Modern Age. The characters of that age are all people who have abandoned any notion of spiritual faith and Waugh depicts their world as one without foundations. It is only Mr Crouchback who seems sure of his destiny and it is only he who has acquired any peace of mind.

Any final conclusions about Waugh's attitudes in Men At Arms must wait until the study of the trilogy is complete, but at this stage of the study it is possible to view certain attitudes assuming a position of importance. Among these is the belief that the world of tradition and faith in which Guy would like to live does not exist. While Waugh has great sympathy for that world, he is realistic enough to know that no single individual will be able to create such a society. Waugh is preparing Guy for an eventual realization that his

goal will not be attained on a social level and that he must apply his ideals to his personal life. At the same time Waugh continues to indicate his negative attitude towards the modern, urban society and to regard it as lacking any sense of direction. In contrast to both these worlds is the deeply personal, but at the same time tradition-filled, rural society of Mr Crouchback. Early in the novel Guy declares himself an enemy of the Modern Age, but Waugh intends to show that such a dedication does not automatically ensure that Guy will be free of the influences prevalent in that Age. Guy will have to discover that his approach is an oversimplification. He will have to find new answers once he realizes that the world is not divided into two distinct camps, the Modern Age and the Age of Sir Roger. Officers And Gentlemen and Unconditional Surrender will show Guy moving towards this discovery and arriving at the same alternative to the Modern Age that Waugh acquired in his private life, a complete withdrawal from it.

Chapter Twelve: Officers And Gentlemen

In Officers And Gentlemen Waugh continues his demolition of Guy's dream world and brings Guy into ever closer contact with the realities of the Modern Age. Guy's heroic notions of modern war were severely shaken by a series of exposures to reality in Men At Arms, but the opening pages of Officers And Gentlemen give little evidence of this and in fact seem to suggest that he has once again reconciled himself to the Age of Sir Roger. The reader knows that such an approach cannot last for any length of time and that sooner or later Guy will have to confront the Modern Age directly; however, by pulling him away from this confrontation at the last moment and reinstating him in an ideal world for a time, Waugh insures that this inevitable confrontation will be all the more effective. Guy oscillates among three states: an ideal state, a state of growing awareness of reality, and disillusionment. The novel itself is not divided into three distinct sections based on these states; instead the states are played against one another and intermingled throughout the novel. However, as Guy's exposure to reality increases, the air of disillusionment grows while the possibility of implementing the ideal decreases proportionally. In this way Waugh is able to show Guy's increasing realization that the modern world has no regard for

the type of commitment he made before Sir Roger's tomb. When Guy ceases to look for medieval knights in the twentieth century world, his attitude to the war changes and he begins to see the futility of expecting this war to correspond to his heroic ideal.

Waugh uses the first sections of Officers And Gentlemen to re-establish the relaxed mood which had begun to disappear at the end of Men At Arms. Returning to England Guy finds life more or less undisturbed at his club; later, an unnamed officer[1] gives him a leave which allows him time to search for Chatty Corner, Apthorpe's heir. Soon, however, as a direct result of Churchill's intervention into Ritchie-Hook's Dakar episode, he finds himself involved in practical preparations of a type which the latter would approve. [OG, 3-10, 16, 32] Churchill, already associated with the practical problems of winning the war,[2] now becomes indirectly responsible for Guy's introduction to the commandos. The unit to which Guy is temporarily posted is under the command of Tommy Blackhouse, and though bearing all the signs of some sort of exclusive club, is composed of men sharing the Ritchie-Hook notion of war. [OG, 56-58] Waugh takes great care to establish its headquarters on the Isle of Mugg off the Scottish coast as a rugged and semi-isolated area where Guy hopes for a time that the commandos will offer him a way of life compatible with his notion of heroic war. [OG, 56]

The early days with Tommy's commando group and,later, the reunion with the Halberdiers in Crete are the last occasions on which Guy views the army with the same aura he did in Men At Arms. Though

resigned to the boredom and daily routine of life in the camp, when faced with a chaotic situation, as he is in Crete, he proves himself to be alert and relatively efficient even though this type of war bears no resemblance to his ideal notion of war. Both from the point of view of the novel and the development of Waugh's attitudes this exposure to reality is of great importance since it leads to Guy's final realization that his ideal world does not exist and allows Waugh to begin preparation of an alternative for him.

There are a number of incidents which may be selected as moments when Waugh clearly illustrates the delusion Guy has created for himself. Four in particular will suffice. The first occurs when Chatty Corner reveals that all Apthorpe's talk about an active life in Africa was false; Guy's first hero then proves to be a complete fraud. [OG, 70] Later, when Guy goes to make his Easter confession in Alexandria, he discovers that even the Catholic Church is not immune to corruption; the priest who hears his confession is a spy for the enemy, for the "Modern Age in arms" [OG, 162]. Neither of these episodes seem to affect Guy deeply although they are not in keeping with his hopes. In the first case he already knew Apthorpe was something of a fraud; in the second this particular priest is not the first to take an active part in the war. [OG, 163] Through two further incidents Waugh completes his assault on Guy's ideal life.

The first of these is the revelation that Ivor Claire deserted in battle. [OG, 316] In Men At Arms Waugh had supplied Guy with two guides; one of these, Apthorpe, finally disappears completely

in Officers And Gentlemen and the other, Ritchie-Hook, is regarded as an absurd figure by the Modern Age. [OG, 70, 142-143, 323] In their place Waugh creates a new hero, Ivor Claire. Guy has seen Ivor before in Italy and the two develop a close relationship when they meet in the commando group. Ivor Claire amerges as Apthorpe's successor and a new guide for Guy: [OG, 110]

> Guy remembered Claire as he first saw him in the Roman spring in the afternoon sunlight amid the embosoming cypresses of the Borghese Gardens, putting his horse faultlessly over the jumps, concentrated as a man in prayer. Ivor Claire, Guy thought, was the fine flower of them all. He was quintessential England, the man Hitler had not taken into account, Guy thought. [OG, 146-147]

As Apthorpe was the man of the world, Ritchie-Hook, the man of action, so Ivor Claire is the man of culture and tradition. Although his appearances in the novel are few, his action in Crete is one of the forces instrumental in the destruction of Guy's hope. Just how little Guy's attitude has changed before this and how much he still believes in his ideal war can be seen in his reference to his chief guide, Sir Roger, when Colonel Tickeridge refuses to allow Guy to join the Halberdiers in Crete: "His heart sank. It seemed to him as thought literally an organ of his body were displaced, subsiding, falling heavily like a feather in a vacuum jar; Philoctetes set apart from his fellows by an old festering wound; Philoctetes without his bow. Sir Roger without his sword" [OG, 281].[3] Repercussions from this attitude are involved in Guy's attitude to Claire's desertion. Ivor Claire was Guy's symbol for the English upper class traditions and values, the proof that this class could still provide

heroes for the nation and that Britain was defended by forces other than those of the Modern Age. When this man deserts Guy's world is left without a symbol and he is forced to reconsider the very structure of his world since the values he believes to be an essential part of it are now found to be lacking in Claire. The importance of this incident lies not so much in the fact that one upper class officer deserted, but rather in the fact that Guy has come to regard this particular officer as possessing all the qualities of his class, qualities which should have made it impossible for him to desert. The effect on Guy is compounded by the revelation that other members of this class will not take the proper action against Claire but will actually cover up for him since no advantage could be gained by bringing him to justice:

> [Guy] had no old love for Ivor, no liking at all, for the man who had been his friend and proved to be an illusion. He had a sense, too, that all war consisted in causing trouble without much hope of advantage. Why was he here in Mrs Stitch's basement, why were Eddie and Bertie in prison, why was the young soldier lying still unburied in the deserted village of Crete, if it was not for Justice? [OG, 320]

The entire upper class society, in particular Tommy Blackhouse and Julia Stitch, becomes associated in Guy's mind with Ivor's disgrace and proves equally illusory. Those critics who accuse Waugh of an uncritical adulation of the upper class should examine this scene with some care. Waugh mercilessly exposes these decadent products of a once noble class that has lost all its aristocratic values and is now held together by nothing more than social conventions. Just as Guy must now look elsewhere for a solution for his conflict with the

Modern Age, so Waugh indicates that he no longer regards this class as the guardians of tradition and culture. This is not to insinuate that Waugh has rejected the aristocratic tradition as an alternative to the Modern Age; it is simply that the modern aristocrat does not possess these values any longer. If the modern aristocracy proves to be nothing more than an illusion this is so because it has maintained only the social appearances of the aristocracy. One must look elsewhere to find the true values preserved, and this search will eventually take Guy to the Catholic aristocracy of his father, the aristocracy which Waugh sees as being the only social force to preserve the true values and traditions of the class. Ivor Claire's desertion is simply a very dramatic indication of modern decadence.

The second major incident which causes Guy to radically re-examine his approach to life is one which brings a sudden end to his illusion of why England is at war. The chance to fight against the "Modern Age in arms," a chance brought about by the Russian-German alliance, had led Guy into the war; the German invasion of Russia and Russia's subsequent alliance with Britain destroy Guy's reason for fighting and make the "Enemy" far from clear: "Now that hallucination was dissolved, . . . and he was back after less than two years' pilgrimage in a Holy Land of illusion in the old ambiguous world, where priests were spies and gallant friends proved traitors and his country was led blundering into dishonour" [OG, 321-322]. Guy is now completely disillusioned with the war since the only justification he ever offered for his participation in it was the

opportunity to fight against the Modern Age. Now England is fighting with Russia, one of the two major symbols of that Age. Guy is left without any reason for being in the army and in effect for him the war has become an unjust war.[4] This attitude probably reflects Waugh's own feelings fairly accurately. Certainly there is plenty of evidence that he regarded any Leftist political institution as a direct danger to his way of life and as a creation of the modern world. Perhaps no other country in the world gave so clear an illustration of the dangers to which the modern world could lead than did Russia. In the complete destruction of both the aristocratic tradition and the Church Waugh must surely have seen dire premonitions of what might happen in England if the country ever moved too far to the Left. The Russian alliance would certainly appear as an "unholy alliance" to a man with these views. Almost certainly Guy expresses the novelist's own views.

But Guy is actually in a far worse position than his author since in the story Waugh has allowed no hope for the survival of this ideal in a world where Britain and Russia have become allies. A personal commitment to Sir Roger, no matter how noble it might be, will do nothing to stem the tide of the modern pragmatism. During the operation in Crete Guy performs one act which he considers to be in keeping with his role as an officer. He takes the identity disc from the body of a soldier and plans to send it to army headquarters so that there will be some record of this man's death. [OG, 276] Before Guy leaves Egypt he gives Julia Stitch an envelope containing

the disc and asks her to mail it for him; however, believing it to contain damaging evidence against Ivor Claire, she throws it into a waste-paper basket. [OG, 326-327] In no other scene does Waugh capture the futility of Guy's hopes quite so dramatically. Guy saw the military machine reduced to chaos in Crete and his hero desert under fire; the only act that seemed to have any purpose, his attempt to insure that there was some memento of at least one soldier who died in this pointless engagement, is rendered futile when Julia Stitch throws away the identity disc. Waugh uses the scene to prove that Guy's heroic attitude towards the war is without foundation in fact; nothing he can personally do will make it any less inhuman or change its course. Guy has earlier indicated that he is beginning to realize this when he tears up the evidence against Ivor. [OG, 322] Waugh has slowly led Guy to the point where he recognizes that this war is a most unheroic war; the heroes are manufactured to fit public demand and the men whom, by virtue of their traditions and class, one tends to regard as potential heroes prove to be cowards. In the early days of the war Guy welcomed it as an opportunity to find some sort of personal salvation; Officers And Gentlemen is Waugh's total rejection of this idea. His attitude is evident in his comments on Guy: "Men At Arms began with its hero inspired by illusion. Officers And Gentlemen ends with his deflation".[5] Guy returns to the place where he began his war effort, the parade square of the Royal Corps of Halberdiers; the illusion of the heroic war has been shattered, but the Halberdiers still possess some of the ideals to which Guy is

committed. [OG, 334-335]

In Officers And Gentlemen Waugh does more than just relate the destruction of Guy's hopes; he also in a sense presides over the deterioration of an entire social phenomenon, the "officer and gentleman". Miss Vavasour warns Mr Crouchback that Major Grigshawe, the Quartering Commandant who tries to requisition Mr Crouchback's room, is no gentleman; the same could be said of quite a few other officers. [OG, 23] The officer is one of the underlying social symbols of the novel and Waugh's treatment of these men, traditionally so closely related to the upper class, is another indication of his belief that this class has relinquished its traditions and values, as well as an indication of how agents of the Modern Age have worked themselves into positions of leadership originally the prerogative of the upper class. The tone is established very early when, during an air raid, Air Marshal Beech is found under a billiard table at Bellamy's. [OG, 6] In general Waugh describes three types of officers: those who hold commissions but are not gentlemen in any sense of the word; those who hold commissions and are gentlemen by birth, but who do not behave in the best traditions of an "officer and a gentleman"; those few who are both officer and gentleman. One can find a rather clearly defined attitude with regard to social class and modern society in the way Waugh handles each of these groups.

Although Grigshawe is a good example of the first type of officer, the best developed character in this group is Trimmer. Ritchie-Hook refused to accept Trimmer as an officer in the Royal Corps

of Halberdiers, but in Officers And Gentlemen he reappears, this time using the name McTavish, as an officer in a Highland regiment. [OG, 62-63] This man is a fraud, a liar and a totally irresponsible officer; he was actually deliberately left behind by his regiment when it left England, but he is destined to become a modern international hero. [OG, 91, 99, 111, 104, 130] Ian Kilbannock explains what qualities one must have in order to be such a hero: "'This is a People's War,' said Ian prophetically, 'and the people won't have poetry and they won't have flowers. Flowers stink. The upper class are on the secret list. We want heroes of the people, to or for the people, by, with and from the people'" [OG, 130]. One sees Waugh launching another satiric attack at Socialist class theories, and the way in which Trimmer does gain his hero status, by means of the farcical Operation Popgun, simply strengthens Waugh's satire against the idea of creating on demand a "hero of the people" [OG, 194-197]. Trimmer finds himself promoted to the rank of colonel and at the same time becomes a puppet Ian operates for public relations purposes. Obviously Trimmer is not an officer in the traditional sense, and he is no gentleman either. The relatively close knit Commando group snub him because of his crass manners, and his first encounter with Virginia Troy is not what one would expect from the traditional gentleman, even though she is no lady. [OG, 63-64, 94-95] This former hairdresser has no sense of moral values or social tradition and is only interested in giving himself a good time. In order to acquire this luxury he actually finds it necessary to play

the role of an "officer and a gentleman" when he is in Glasgow. [OG, 91]

If one may make a short digression at this point it should be noted that Trimmer is a "corrupter", the product of an amoral and somewhat inhuman society dedicated to the destruction of all values. But despite his faults Trimmer is not entirely to blame for all his actions since he is also in part a victim. It is the impersonal, modern war bureaucracy, personified by committees of senior officers who are known by a long series of letters that is responsible for the creation and exploitation of "heroes" like Trimmer. These officers make decisions in the comfort of their London offices and often their interests are purely bureaucratic. General Whale, the DLFHOO, wants to preserve his place in the military machine and to do that he must convince the General Staff that HOO has some purpose; the only way he can do this is to send Trimmer on some wild operation and then see to it that this gets enough press coverage to impress people. The operation is nothing more than a public relations effort aimed at saving General Whale's obviously redundant job. [OG, 153, 155] In his treatment of Trimmer Waugh seems to indicate that the individual member of the lower class is just as much at the mercy of the modern world as is a member of the upper class. It is the middle class bureaucrats who control the modern world and they do it without regard to individuals. Trimmer is the subject of Waugh's satire, but at the same time Waugh is careful to establish the fact that this creation of the modern world is not a free agent; although this makes

Hero Trimmer look all the more ridiculous, it does lead one to suspect that as far as Waugh is concerned the lower class does not constitute the primary force of upper class destruction; that role is played by the middle class who make up the greater part of the government bureaucracy.

The most important gentleman who proves himself not to be an officer is Ivor Claire. Enough has already been said about this character to illustrate Waugh's attitude towards him. One might simply add two points. The first of these is the fact that Claire escaped from Dunkirk by shooting soldiers trying to get into his boat; he was awarded the MC for this. [OG, 63-64] Furthermore, the night before Claire deserts he reveals to Guy that the traditions of his class no longer mean anything to him and that he looks forward to a future in which one might not be bound by such regulations as those prohibiting an officer from deserting his men. [OG, 295] This upper class character fails in the role of an officer just as much as Trimmer does, only the reader knows that Waugh views Claire's failure as the greater simply because he has the tradition behind him which should prevent such acts.[6]

There are other officers who fail as well; Tommy Blackhouse does not take action against Claire even though he knows Ritchie-Hook would not have rested until such a man was punished; Major "Fido" Hound loses all sense of self-discipline, barters with enlisted men for food and is finally seen as a very pathetic figure at the mercy of his senior NCO; Ian Kilbannock, a peer of the realm, continues to

rise in the bureaucracy of the RAF while at the same time becoming more and more of an errand boy. [OG, 316; 236, 268; 127, 332, 8, 155] The upper class fails in its traditional role of supplying leaders for the nation and in Waugh's opinion the reason can be found in the break with the traditional value system; none of the officers discussed above have any commitment to it. There are in fact very few "officers and gentlemen" in the novel and for the most part the modern world has taken over control of the army. Perhaps a vision of the future is evident in the efficient and unscrupulous way Corporal-Major Ludovic, the NCO whom the reader has reason to believe killed Major Hound, virtually takes command of a group of men in the final hours of the operations in Crete and, in his desire to save his own life, brings some of them safely to Egypt. [OG, 271-272, 305, 315] At this point Ludovic is neither an officer nor a gentleman, but he possesses all the ruthless and amoral qualities needed to make him a success in the Modern Age, particularly since the traditional officers make no attempt to take command of the situation.

Colonel "Jumbo" Trotter and General Miltiades[7] are both officers and gentlemen. Jumbo, a man of tradition, and a true Halberdier, finds himself quite comfortable in the company of people like Mr Crouchback; General Miltiades is a member of the Greek Royal Household. [OG, 39, 244] They both live up to Guy's ideal of the traditional "officer and gentleman," but they are old men. Ludovic sees the truth of this situation more clearly than anyone else: "'Captain Crouchback', Corporal-Major Ludovic noted, 'is pleased

because General Miltiades is a gentleman. He would like to believe that the war is being fought by such people. But all gentlemen are now very old'"[8] [OG, 248-249]. These gentlemen are still officers but they are too old to assume any command which would allow them to influence the direction of the war. Jumbo, for example, tries to enlist in some form of active duty but is relegated to a desk and finally returns to the Officers' House at Halberdier Headquarters. [OG, 334][9]

The deterioration of the "officer type"[10] is just another indication of Waugh's belief that even the upper class no longer adheres to any system of values other than self-interest. A person such as Ian sells himself to the modern world in much the same way as do the two titled gossip columnists in Vile Bodies, and in reality is more closely related with it than with the aristocratic heritage of his family. The other half of the picture, the modern man who holds a commission, illustrates Waugh's contention that this modern world cannot function as an alternative to the old simply because it has no values with which to replace those it rejects. Trimmer will never be a gentleman nor, judging from his actions, an officer either. The officers in this novel simply reflect in microcosm Waugh's attitude to the social situation in Britain; the upper class no longer leads either morally or socially, and the moderns, mainly middle class bureaucrats who have assumed power, have no values on which to build a new society.

There are social portraits in the novel other than the

purely military ones, but for the most part these play a rather minor role. Virginia Troy makes several appearances. At first she is seen as a social figure trying to maintain the façade of affluence despite the fact that she no longer has access to a man who can provide her with the necessary financial backing; later she appears as a canteen worker who really needs the money she earns and is almost totally dependent upon her friends. [OG, 93-95, 177] At the end of the novel, obliged to become part of his public relations team, she has to follow Trimmer around the country trying to keep him happy so he will not let down his image. [OG, 333] Waugh has dragged Virginia through the gutter until she is forced to do almost anything just in order to eat; her final experience with Trimmer is a suitable penance, or a piece of poetic justice, for her past faults. [OG, 293] She finds no comfort or happiness in her present way of life and unless she is actively employed in the pursuit of pleasure she is plagued with boredom in the same way Brenda Last was when she left Tony. Virginia Troy, a character without a traditional moral code, is Waugh's picture of the depravity facing a person who becomes totally "modern"; the only value to which she ever commits herself is her social status, but this proves to be a status which disappears when her money does. One must not overlook the similarities Waugh establishes between Trimmer and Virginia. Although they start life on very different social levels, they develop apparently similar amoral attitudes. In the end it is Virginia who is dragged down to Trimmer's social level and one cannot miss Waugh's insinuation that the Modern Age will only

lower the status of man. Virginia, perhaps as no other character Waugh has ever created, is a most graphic picture of the ends to which Waugh believed hedonism led.

Julia Stitch appears in Scoop and is seen again in Officers And Gentlemen as the wife of a high British official in Egypt. In many ways she is contrasted with Virginia since she is a leading social figure and is not faced with any of Virginia's financial problems. Furthermore, a comparison can be made between Mrs Stitch and the selfish aristocrats of Waugh's earlier satires who believed themselves to be above all law and conventions.[11] Julia is decadent and amoral, but not particularly modern; she is another member of the upper class who lives behind a façade and has no real connection with the traditions of her class as they have been known in the past. Despite the delightful manner in which he portrays her, Waugh indicates that with regard to basic values for human living her world has nothing more to offer than Virginia's or Trimmer's. The lengths to which she goes in order to protect Ivor Claire's reputation show her utter disregard for morality and truth. Her motives for helping Ivor are certainly not the result of any sense of charity or friendship; they are the same motives that led the English community to pay Dennis's return fare to England in The Loved One: fear lest the façade of her social circle be tarnished by the adverse publicity which would surround an investigation into Ivor's conduct. Julia's lack of association with the more "modern" characters does not enable her to establish an alternative to the Modern Age. Although it is

difficult to take Julia Stitch very seriously, she is a far more interesting character than Virginia simply because her unselfconscious eccentricities are more amusing than Virginia's hedonism. [OG, 168-170] However, she is not presented as a model or as a keeper of old world values. In the Sword Of Honour trilogy Waugh is pointing to the deficiencies in many different life styles and Julia's is one which he rejects. The only real difference between Julia and Virginia is that the former has maintained the proper social "tone" while the latter has relinquished this because she does not have the money necessary to keep it intact.

In Mr Crouchback Waugh has created a figure who presents a complete contrast to the characters just discussed. Undoubtedly Waugh's image of a man whose life comes very close to perfection, Mr Crouchback is neither decadent nor modern and is probably unaware that his life style has all but disappeared from the country. Because his life differs so greatly from that of the moderns, some of them are unable to understand him. The Cuthberts, the people who run the hotel in which he lives, go to great efforts in their attempt to deprive him of his sitting room so they can rent it out on a daily basis at a higher rate and thus make a profit from the human displacement brought about by the war. [OG, 41-42] They fail in this move as a result of Jumbo's influence over Grigshawe, but later Mr Crouchback freely relinquishes his room:

'A week or so ago you said there was someone in need of a room here. I daresay you've forgotten, but I hadn't. Well, you know, thinking it over it seems to me that it's rather selfish keeping on both my rooms at a time like this. There's my grandson in a prison camp,

people homeless from the towns. . . . It's all wrong for one old man like myself to take up so much space. . . . So I came to give a week's notice that I shan't need the sitting-room in future, not in the immediate future, that is. After the war I shall be very pleased to take it on again, you know. I hope this isn't inconvenient. I'll stay, of course, until you find a suitable tenant.' [OG, 42-43]

Mr Cuthbert openly admits that he cannot understand this man: "'He's a deep one and no mistake. I never have understood him, not properly. Somehow his mind seems to work different than yours and mine'" [OG, 43].

It is here that one can see the basic difference Waugh creates between this character and the others just discussed; his life does not revolve around himself; he is concerned with other people and prepared to give up his simple pleasures. Although another of Waugh's "innocents", he is not in quite the same category as a Paul Pennyfeather; Mr Crouchback's innocence is the product of his spirituality and material detachment whereas Paul's was founded on pure naivety and had no spiritual basis. At times Mr Crouchback's innocence makes it impossible for him to see the truth behind some modern deceptions, but this is because he never believes that anyone would practice such deceptions. He accepts without question, for example, the publicity about Trimmer's "heroic" exploits in occupied France. [OG, 201] Usually Waugh's "innocents" are victims of the world around them and this one is no exception; the Cuthberts try to exploit him and the modern war deprives him of the few material products from which he derives some pleasure. [OG, 175] Waugh uses him as a contrast to such moderns as Trimmer and Ludovic and such

decadent upper class characters as Julia and Virginia, but in so doing he does not offer Mr Crouchback's social life as an alternative to the Modern Age. Waugh knows, even if Mr Crouchback does not, this type of life belongs to the past and is not likely to establish itself as a social force in any general way in the forseeable future. However, there is another aspect of Mr Crouchback's life which does indicate what is possibly the only alternative to the Modern Age and this is the spiritual commitment which enables him to rise above whatever hardships the world may impose upon him. His Catholicism gives him an entirely different set of values from those possessed by people who are "of the world" as well as "in" it; his code of values is the one beacon of hope in a sea of chaos which Waugh has developed in both Men At Arms and Officers And Gentlemen.[12]

Waugh's most incisive comment on war in Officers And Gentlemen is his description of the situation Guy faces in Crete. There the modern war machine breaks down completely and Hookforce, the modern unit, disintegrates into bands of lost and undisciplined men. The traditional military forces, particularly the Halberdiers, do perform in a more disciplined fashion, and Waugh creates the impression that if all units of the army had acted in the Halberdier tradition the British would not have suffered ignominious defeat on Crete at the hands of the Germans. Waugh's modern war is one where the enemy is seldom seen as a person and where, unlike the battles fought by Sir Roger, one can kill large numbers of people without having to come face to face with them. Significantly, on the one occasion Guy

does see a German, both he and the German forget they are supposed to kill one another and run off in opposite directions. [OG, 245] The Halberdiers are the only men who exhibit any sense of the heroic or of honour; the modern army, as Waugh portrays it in Officers And Gentlemen, has no share in this tradition. The modern war is not a forum where chivalrous knights perform valiant deeds according to a universally accepted code; rather it is an instrument of mass destruction which brings honour to no one and seems only to further the goals of the Modern Age. The reality of this war is far removed from the image Guy conjured up when he made his commitment to Sir Roger, and the present description is Waugh's attempt to contrast the modern army with the Halberdiers, a unit which does possess a sense of commitment.

The religious theme is not an important one in Officers And Gentlemen, and there are very few incidents which can be regarded as giving further insights into Waugh's religious attitudes. From what has already been written about Mr Crouchback it should be evident that he is the most spiritual character in the novel and that he regards his religious faith as the most important aspect of his life. In Men At Arms it was suggested that Guy's faith is somewhat sterile, operating solely according to certain regulations; his Easter confession in Officers And Gentlemen follows this same pattern. [OG, 161] However, there is an important change to be noted about Guy when he finds the dead Catholic soldier in Crete. For some reason, perhaps because they have shared common sufferings or because Guy's

illusions about the war have been shattered, Guy feels an attachment to this man which he did not feel to the Catholic cabin boy or the Italians in Men At Arms. [OG, 276] This is the first, and admittedly very tentative, step Guy takes in the direction of his father's charitable and human response to the faith. At this point Waugh still does not allow Guy to recognize his father as a guide, but it is evident that the author is bringing his chief character through a period of purgation from which he should emerge with a different approach to his religion, and since Mr Crouchback's is the only approach Waugh treats sympathetically it is reasonable to assume that Guy will move towards it. At the moment Guy, totally disillusioned with the Modern Age and the modern army, has not found anything with which to replace them.

There are several other interesting points made in the novel which relate to the religious theme and Waugh's attitudes. The first of these is the fact that the priest to whom Guy confesses in Alexandria appears to be a spy. [OG, 162] Since there is nothing to indicate that the man is not in fact a priest, the reader must assume Waugh does indeed have a priest employ a sacrament in a sacrilegious manner. This is a fairly important point particularly since this is the second priest in Sword Of Honour who does not live up to the traditional image of the priesthood.[13] It would be a mistake to suggest that Waugh is satirizing the priesthood; he seems to be illustrating instead a Catholic teaching that once he is ordained a priest, a man becomes God's instrument in the administration

of certain sacraments. The state of his own soul in no way influences the effect of any sacrament he might administer to others. Thus the absolution the priest gives Guy is valid even if the priest's motives for administering it were not. Waugh is underscoring a belief that the corruption of a few individuals, even if they happen to be priests, in no way invalidates either the spiritual functions or the teachings of the Church.

Officers And Gentlemen also reveals the glimmer of a possibility that the Catholic Church is emerging as an alternative to the Modern Age. Tony Box-Bender, still a prisoner of war, sends his father a request for several books all of which deal with monastic life. [OG, 331] The elder Box-Bender has a simple explanation for the request: 'Religious mania. It's as plain as a pikestaff the poor boy's going off his head' [OG, 332]. Although nothing more is said about the matter, Waugh has dropped a rather obvious hint that Tony may be on the point of making a complete withdrawal from the Modern Age.

One final point that should be considered is Waugh's continuing use of the liturgical calendar. Several incidents of this nature were examined with regard to Men At Arms and there are further incidents in the novel now under consideration. The first of these occurs on All Souls' Day, the day traditionally set aside in the Church year when prayers and Masses are offered for all the dead in the hope of making reparation for them and thus shortening the time they might have to spend in Purgatory. This is the day Guy's notice

to Chatty Corner about Apthorpe's estate appears in the Personal columns of The Times as well as the day on which Jumbo arrives with orders which will soon lead Guy to the Commandos and Chatty. [OG, 46-47] In this case the dead person is as much Guy as Apthorpe for although Apthorpe's spirit may be placated it is not until Guy rids himself of the Apthorpe myth that he is able to follow a new life. The handing over of Apthorpe's gear to Chatty Corner may also be seen as an act of penance on Guy's part for his involvement in Apthorpe's death.

The second use of the liturgical calendar is more significant, particularly since the feast involved is Holy Saturday, the eve of the most solemn day in the Church year. The creation of Hero Trimmer is planned on this day and Waugh quite obviously wants the reader to draw a comparison between Trimmer, the saviour of HOO, and Christ, the saviour of man. [OG, 151] The reader's attention is directed to the decadent and puppet-like quality of this modern hero, thus making the comparison between Trimmer and Christ appear all the more absurd while at the same time satirizing a world which has to turn to a Trimmer for its "salvation". Such a contrast in values between the Christian Age and the Modern Age brings the emptiness of the latter into clear view. At about the same time that plans are being made to create a Hero of the People, Guy is making his confession in Alexandria and here again Waugh draws attention to the disparity between divine and human actions. The priest makes a mockery of the sacrament and Guy tends to regard his confession as an

act which he must perform in order to conform to the letter of Church law. The spirit of hope and joy usually associated with Holy Saturday is lacking in this case. The same is not true of the third and final Holy Saturday scene; Mr Crouchback is very much aware of the spiritual significance of the feast. [OG, 175] This scene counterpoints the other two and in it Waugh shows a reconciliation of the human and divine actions; the peace of this scene is opposed to both the useless activity of the first and the lack of a truly spiritual involvement in the second. Only in this third scene can there be found the true solution to the problems of the Modern Age; this is a point Waugh will continue to develop. Mr Crouchback is the only character to have accepted genuine values and to have established the proper priorities in his life. In this sense his observance of the feast is in keeping with the true spirit of Holy Saturday.

At the end of Men At Arms Guy had some hope that his commitment to Sir Roger would still bear fruit, but the conclusion to Officers And Gentlemen destroys any idea that this commitment can be performed in the Modern Age; that Age rejects the social and spiritual basis for such a commitment. In Unconditional Surrender Waugh has Guy search for a final solution to this problem, and Waugh begins to reveal his belief that any alternative to the Modern Age must be both personal and spiritual.

respectability behind which the pursuit of pleasure was unimpeded. Virginia Troy, the figure who personifies this group, finds herself divorced, left penniless by her American husband and at about the same time, discovers she is pregnant with Trimmer's child. [US, 50, 91] The figure who once pursued pleasure as her only goal is now forced to search for back-street abortionists and, when this fails, she virtually asks Guy to remarry her. [US, 92, 96, 103, 189] Though Waugh has always treated Virginia with modified sympathy, perhaps because of her frankness and disregard for the opinions of others, he makes her social decline a drastic one. Furthermore, he emphasizes that it results from the loss of her financial status, the force by which she has maintained her social appeal in the past. [US, 50] After her death in an air raid she is described as the last of "the ghosts of romance who walked between the two wars" [US, 258]. The rising literary figure of the modern Left, Everard Spruce, sees Virginia as being in the same tradition as Huxley's Mrs Viveash and Hemingway's Bret: "'Virginia was the last of them -- the exquisite, the doomed and the damning, with expiring voices -- a whole generation younger. We shall never see anyone like her again in literature or in life and I'm very glad to have known her'" [US, 259]. Of course Spruce and Waugh regard Virginia from very different points of view; the one sees her as the last of an interesting social type while to the other she is proof that this particular hedonistic social type doomed itself to destruction by its lack of moral values. Virginia, however, is not the only person who is caught up in this

decline; Ian and his commanding officer are faced with the termination of their military status and the attractions that holds for them, and even Trimmer, who is certainly not a member of the upper class but who does share in its decadence, has to be shipped to North America because he has lost his artificially created social prominence. [US, 241, 48] The decadent upper class society which has been so prominent in many of Waugh's novels has long ago lost all genuine connection with the aristocracy and now does not even possess the "tone" which made the societies of Decline And Fall and Vile Bodies so delightful in spite of their decadence. The result is a picture without appeal, but one clearly expressing Waugh's belief that such a decline is the natural end for this society.

Ben Ritchie-Hook never belongs to Virginia's social set, but like her he finds himself without a place in the modern world. This once great military individualist and man of action is reduced to the role of a junior general on an Anglo-American observer team. [US, 271] He dies leading a charge involving only himself and an obnoxious American photographer in a "battle" he knows has been arranged to convince the American general that the Communist partisans in Yugoslavia deserve more American aid. [US, 283, 287, 289][3] Halberdier Dawkins, Ritchie-Hook's long time servant, shows no surprise when he hears of the incident:

> 'He was fair asking to cop one. As you'll remember, sir, he always spoke very straight and more than once he said to me right out: "Dawkins, I wish those bastards would shoot better. I don't want to go home." One thing for him; different for me that's got a wife and kids and was twenty years younger.' [US, 289]

Waugh portrays Ritchie-Hook as plagued by the "Death Wish", the combination of despair produced by the realization that there is no possibility of his being a man of action again and hope that his honour would be asserted by an heroic death. It will be remembered that in Men At Arms Ritchie-Hook was seen as one of Guy's heroes and it is significant that Waugh brings the hero to this pointless death. Guy regards Ritchie-Hook as a soldier in the tradition of Sir Roger, but, as Guy already knows, Ritchie-Hook is a soldier denied his role by the Modern Age. As a result he tries to make his final act one which symbolizes both his notion of the true soldier and his contempt for the Modern Age. The Ritchie-Hook concept of war cannot make any compromise with the political warfare waged by people like de Souza.

Not all areas of society, however, are in a state of decline; there are several rising lights which exemplify Waugh's Modern Age. The "Loot" becomes a great social success in England and a sort of archetypal American tourist fascinated by the quaint aspects of English culture and tradition. [US, 21, 82-83] He always serves the modern world and does not hesitate to accept Virginia's friendship while gathering information against her to be used by her American husband in divorce proceedings. [US, 65] Waugh seems to treat the "Loot" as a mild nuisance who should not be taken too seriously, though typical enough of an uncouth age. By the end of the novel the "Loot" is closely associated with Ludovic who has developed into a prominent figure in Waugh's satiric world of modern literature. [US, 310]

Although Waugh plainly suggests that Ludovic is more than a little mad, his eccentric behaviour against Guy can be explained by his mistaken belief that Guy knows what happened to Major Hound in Crete. [US, 108, 116, 134] However, it is Ludovic, the author of The Death Wish, who is of particular interest in Waugh's social picture. This lower class character who was educated during his homosexual affair with Sir Ralph, a leading Communist, and who feels no remorse for the murder he committed, begins his writing career with a series of pensées,[4] works which reveal subjective impressions of his war experiences. They are published in book form and show a very close attention to the nuances of the English language. [US, 41] As he becomes slightly madder he decides to write a novel and adopts a different approach to his writing once he begins work on The Death Wish:

> His manner of composition was quite changed. Fowler and Roget lay unopened. He felt no need now to find the right word. All words were right. They poured from his pen in disordered confusion. He never paused; he never revised. He barely applied his mind to his task. [US, 206-207] 5

The madder he becomes the quicker he writes, and although the result is described as "trash" by Guy's sister, it is a great popular success, particularly in the United States. [US, 310] Besides being a rather obvious satire on the modern novelists, perhaps in particular on the so called "experimental novelists",[6] Ludovic is a satire on the man who poses as a modern artist while lacking any connection with the art of the past. He becomes a member of Spruce's literary cult: a cult

have an obviously well-planned programme for placing agents in sensitive areas where they will be able to influence the formation of British policy or to direct that policy so as to aid other Communist groups. [US, 181] When de Souza arrives to take command of the British mission in Yugoslavia, for example, he is more concerned with the interests of the Communists than with either his responsibilities to the British government which he is representing or to the repressed religious group of which he claims to be a member. [US, 265] His association with Communism is complete even to the point of backing Tito[7] against Churchill in the delicate political negotiations taking place between these two men. [US, 264] De Souza knows, but does not seem to oppose the idea, that Communism operates behind its own façades and the greatest of these is the façade of democracy which, like the Praesidium, is propped up "strictly for foreign consumption." The real power is concentrated in the party machine which destroys anyone who opposes it. [US, 263, 266, 305]

The lack of concern for the individual is another aspect of far Left politics to which Waugh is opposed and which he first attacked in Decline And Fall. Sir Ralph has no qualms about using Guy to further party policy nor do the Communists in Yugoslavia show any concern for the Jewish refugees in that country, allowing them to leave only when it becomes politically expedient to appease the Americans. [US, 181, 296, 297, 305] Partisan training itself demands an almost total rejection of individualism, even to the point of rejecting sex differences. [US, 213] Waugh seems to be suggesting

that the modern, liberal intellectuals have allowed Communism to gain a power base in England without realizing the dangers to which they are exposing the country. Communism, the political force which he believes to be acquiring a more dominant force in British affairs, he rejects out of hand because of its total dedication to the destruction of religious values and aristocratic traditions. For both Waugh and Guy, Communism is the epitome of the Modern Age and the enemy of everything in which they believe. Waugh does not attempt to make his attack objective lumping all degrees of Socialism under the heading of Communism in the belief that all types would eventually lead to the same end.

Waugh's opposition to Communism is quite easy to explain. Not only is it a political and social theory which he believes is being imposed on England by a foreign power, but it is also in direct opposition to the religious and social values which he regards as indispensible factors in the traditional life of his country. Atheistic Communism is unlikely to achieve any compromise with religious creeds and in Unconditional Surrender, for example, de Souza is seen as a character ready to sacrifice all religious belief for the good of his party. [US, 265] Waugh's Communists are middle class bureaucrats, not the working class, and are by definition, a modern creation. In Waugh's novels, particularly in Work Suspended and the novels which follow it, the middle class replaces the aristocracy as the dominant social force and it is doing this, as Work Suspended so clearly reveals, by breaking with all past traditions and values.

There are no working class Communists in Unconditional Surrender; Ludovic, the only character with lower class background to have any connection with the Communists, has already moved into the ranks of the middle class. Trimmer, the other lower class character, is never known to have any Communist associations and, moreover, disappears from the novel completely once the military bureaucrats ship him to the United States. When Communism and middle class bureaucrats are combined, as they are in Unconditional Surrender, Waugh's "enemy" is exposed as the godless, pragmatic, Modern Age. Communism in England serves as a poignant indication to Waugh of the direction in which this Age is moving, of the complete disregard for humanity in general and for the individual in particular which are bound to result once everyone is safely under the control of people like Sir Ralph Brompton. [US, 181]

Throughout the trilogy Mr Crouchback's life is contrasted with life in the Modern Age and is now seen as offering an alternative to the life of this Age. He is Guy's final guide and the one who leads him away from both the romantic and modern worlds. It is he who encourages Guy to return to Broome and take up residence in the Lesser House. Mr. Crouchback's social life personifies all the finer aspects of his class; he is the benevolent aristocrat who believes his social position entails certain social responsibilities:

> . . . even in his declining fortunes, up to the day of leaving Broome, Mr Crouchback had faithfully borne all his responsibilities, sitting on the bench and the county council, visiting prisons and hospitals and lunatic asylums, acting as president to numerous societies, as a governor of schools and charitable trusts, opening shows and bazaars

realizes this when he discusses the Lateran Treaty with his father. Guy claims the Italian surrender proves the treaty was a mistake because the Church could simply have waited for the Fascists to fall; his father tries to explain why he believes such a view is short-sighted. [US, 7-8] Later Mr Crouchback writes to his son and again tries to explain his position:

> Of course in the 1870s and 80s every decent Roman disliked the Piedmontese, just as the decent French now hate the Germans. They had been invaded. And, of course, most of the Romans we know kept it up, sulking. But that isn't the Church. The Mystical Body doesn't strike attitudes and stand on its dignity. It accepts suffering and injustice. It is ready to forgive at the first hint of compunction.
>
> When you spoke of the Lateran Treaty did you consider how many souls may have been reconciled and have died at peace as a result of it? How many children may have been brought up in the faith who might have lived in ignorance? Quantitative judgments don't apply. If only one soul was saved that is full compensation for any amount of loss of "face". [US, 10]

This unselfish love distinguishes Mr Crouchback from most other characters in the novel and places him in direct opposition to a person like de Souza. Mr Crouchback is concerned about other people and there is a deep sense of humanity evident in his religious practices. Once he moves into a single room at the hotel, for example, he gives the money he saves to an unfrocked priest[10] and after his father's death Guy discovers that many people have been receiving financial aid from him. [US, 9, 86] His life contrasts with Guy's, the decadents' and the moderns'. He never adopts Guy's apathetic approach to religion; his approach is a very active one which involves his seeking out the good he can do. His is also a spiritual service of love rather than a blind devotion to pleasure or

a political theory. The most attractive aspects of his faith are its humanity and rationality. In this respect it has a great deal in common with Cordelia's, for, like hers, it serves as a bond between himself and others as well as with God. His faith, though profoundly spiritual, never deteriorates into superstition. The fact that his life does have this spiritual base enables him to surmount the problems of the world and to serve as a trustworthy guide. Apthorpe, Ben Ritchie-Hook and Ivor Claire lacked this base and depended upon a physical and social world for their success; when that world ceases to exist they crumble and become pathetic figures. Mr Crouchback is never a pathetic figure and Waugh points to the man's spiritual dimension as the most distinguishing characteristic between him and the other guides. Guy receives a sudden insight into this aspect of his father's character during the Requiem Mass:

> 'Quantitative judgments don't apply,' his father had written. As a reasoning man Mr Crouchback had known that he was honourable, charitable and faithful; a man who by all the formularies of his faith should be confident of salvation; as a man of prayer he saw himself as totally unworthy of divine notice. To Guy his father was the best man, the only entirely good man, he had ever known. [US, 78]

For the most part the attitudes of the other characters towards religion serve to make Mr Crouchback's approach more attractive. Uncle Peregrine, Mr Crouchback's brother and a well-known Catholic layman, tends to regard the Catholic Church more as a private club to which one is admitted by right of birth, rather than as a spiritual community dedicated to the service of God. When Virginia mentions that she is thinking of becoming a Catholic and asks

ncle Peregrine for some information Waugh records the following
nswers: "'I'm not really competent to' [discuss the point] said
the Privy Chamberlain, the Knight of Devotion and Grace of the
Sovereign Order of St John of Jerusalem. 'Personally I find it very
difficult to regard converts as Catholics'" [US, 176]. Uncle
Peregrine's religion appears to be a dry, sterile set of rules much
like Guy's. Just how much the spiritual side of the faith means to
him is open to some question; certainly he shows flagrant disregard
for basic Catholic teaching when he halfheartedly tries to seduce his
nephew's wife. [US, 177] This scene actually has something in common
with an earlier one in Men At Arms where Guy attempts to seduce
Virginia. In Guy's case he tries to use a Church law to convince
himself that it is proper for him to have sexual intercourse with
Virginia. Uncle Peregrine, on the other hand, is attracted to her
because he thinks she is a whore and is prepared to ignore Church
laws. [US, 175][11] Such hypocrisy makes him a good subject for
Waugh's satire which is always sharply aimed at any approach giving
primary importance to the ceremonial or social aspects of the
Catholic Church. This man is simply living behind the display of
religion and his interests never seem to be concerned with spiritual
matters. [US, 75, 157-158, 176] In short, his approach to the
Catholic Church lacks both the spiritual and charitable qualities so
prevalent in his brother's life.

Virginia's conversion to Catholicism is a matter of
convenience; she hopes it will make Guy more inclined to take her back

and thus provide some security for her child and herself. [US, 176] A parallel to Virginia's attitude can be found earlier in Waugh's description of Rex Mottram's attempts to join the Catholic Church so that he can have a society wedding. There is never any indication that Virginia achieves even a measure of spiritual insight into the teachings of the Church or has any genuine interest in them. [US, 220-221] She exploits the Catholic Church so as to secure a husband for the child she is carrying and once this has been achieved, as her attitude to her son clearly indicates, she shows no signs of rejecting her hedonistic way of life. [US, 245, 247] To some extent Uncle Peregrine has been correct; it is difficult to regard this particular convert as a Catholic.

There are other characters whom Waugh uses to present the modern attitude towards religion, an attitude which contrasts sharply to Mr Crouchback's. Arthur Box-Bender, who is one such figure, practices no religion and is decidedly uncomfortable at religious ceremonies such as Mr Crouchback's funeral, which he is inclined to treat in the same way he would treat a social function. [US, 74, 77, 81] Box-Bender ignores the spiritual nature of the Church:

> Arthur Box-Bender was seeking to make himself agreeable to the domestic prelate '. . . not a member of your persuasion myself but I'm bound to say your Cardinal Hinsley did a wonderful job of work on the wireless. You could see he was an Englishman first and a Christian second; that is more than you can say about one or two of our bishops.' [US, 75-76]

The attitude adopted by this Conservative MP is in many ways similar to that of the Communist de Souza:

I am a partisan, uncle. We have more important things to think about than these sectarian troubles. Don't forget, I'm a Jew myself; so are three of the brighter members of the Praesidum. Jews have been valuable anti-fascist propaganda in America. Now's the time to forget we're Jews and simply remember we are anti-fascist. [US, 265]

Later when Box-Bender's son, Tony, becomes a monk,one of Box-Bender's friends regards this as a social embarrassment of the same magnitude as a divorce or a debt, and there is no reason to assume Box-Bender does not share this opinion. [US, 311] Anything of a spiritual nature or any life devoted to spiritual goals he is incapable of understanding.

From these examples the reader is able to discern the central thrust of Waugh's attitudes; the modern world does not acknowledge nor does it have room for a spiritual religion. Of course there are some differences between the approaches to religion adopted by Virginia, Box-Bender and de Souza, but the one thing they have in common is the lack of a spiritual dimension in their life. Mr Crouchback thinks in terms of the Mystical Body and the salvation of individual souls; such ideas are never contemplated by the others.

In this novel Waugh presents three distinct stages of religious deterioration. Uncle Peregrine is interested in the outward form and ceremonies of the Catholic Church, but fails to grasp the spiritual significance behind these. For Box-Bender the Anglican Church, as an historic social institution, exerts a good deal of influence in the country, but its spiritual nature, or that of any other Church, has no personal relevance. Finally, de Souza presents the logical extension of these two attitudes; for him

religion must be sacrificed for the good of the social or political theory. Nothing could be further removed from Mr Crouchback's attitude particularly when it is remembered how he is prepared to sacrifice the social "face" of the Catholic Church for the salvation of one soul; de Souza would sacrifice many souls to save the "face" of the new social structure. There is no need to search any further to discover Waugh's religious attitude in Unconditional Surrender; his treatment of Mr Crouchback's ideas as compared to his treatment of those expounded by others place him solidly with Mr Crouchback.

Guy Crouchback is the centre of attention in Unconditional Surrender and this novel is far more his story than were Men At Arms or Officers And Gentlemen. It is the story of Guy's abandoning his attempt to find an ideal world in the Modern Age and his recognition of the ideal aspects of his father's personal, unselfish, spiritual life. Finally, at his father's funeral, Guy begins to see a way out of the maze and a new alternative to the Modern Age:

> In the recesses of Guy's conscience there lay the belief that somewhere, somehow, something would be required of him; that he must be attentive to the summons when it came. They also served who only stood and waited. He saw himself as one of the labourers in the parable who sat in the market-place waiting to be hired and were not called into the vineyard until late in the day. They had their reward on an equality with the men who had toiled since dawn. One day he would get the chance to do some small service which only he could perform, for which he had been created. Even he must have his function in the divine plan. He did not expect a heroic destiny. Quantitative judgments did not apply. All that mattered was to recognize the chance when it offered. Perhaps his father was at that moment clearing the way for him. 'Show me what to do and help me to do it,' he prayed. [US, 80-81]

Guy, dedicated to an ideal concept of heroic action and personal

honour, is permitted by Waugh to see his destiny in a new light and is given an opportunity to perform "his function in the divine plan." He remarries the pregnant Virginia and fathers Trimmer's child, not as the result of love or physical attraction for Virginia, but simply as an unselfish act which only he could perform. He tries to explain this to Kerstie, Ian's wife, when she asks him to give her one good reason for his action:

> Guy regarded Kerstie from his bed. The question she asked was not new to him. He had posed it and answered it some days ago. 'Knights errant,' he said, 'used to go out looking for noble deeds. I don't think I've ever in my life done a single, positively unselfish action. I certainly haven't gone out of my way to find opportunities. Here was something most unwelcome, put into my hands; something which I believe the Americans describe as "beyond the call of duty"; not the normal behaviour of an officer and a gentleman; something they'll laugh about in Bellamy's.
>
> 'Of course Virginia is tough. She would have survived somehow. I shan't be changing her by what I'm doing, I know all that. But you see there's another -- ' he was going to say 'soul'; then realized that this word would mean little to Kerstie for all her granite propriety -- 'there's another life to consider. What sort of life do you think her child would have, born unwanted in 1944?' [US, 193]

When Kerstie protests that "the world is full of unwanted children" Guy gives an answer which illustrates a practical application of his father's dictum, "quantitative judgments don't apply": "'I can't do anything about all those others. This is just one case where I can help. And only I, really. I was Virginia's last resort. So I couldn't do anything else. Don't you see?'" [US, 193].

It is not very difficult to see that Waugh supports Guy's move. In the interview with Julian Jebb he explained his attitude when he was asked if Sword Of Honour had "any direct moral":

Yes, I imply that there is a moral purpose, a chance of salvation, in every human life. Do you know the old protestant hymn which goes:

> Once to every man and nation
> Comes the moment to decide

Guy is offered this chance by making himself responsible for the upbringing of Trimmer's child, to see that he is not brought up by his dissolute mother. He is essentially an unselfish character.[12]

Waugh indicates that in performing this unselfish act Guy proves that at last he shares his father's code and is different from people like Virginia and Box-Bender. In other words he performs the task which he believes was ordained for him and while he cannot change the world by doing this he can live a life of personal sanctity and charity as his father did and thus change his own life. His religious faith begins to take on some of his father's humanity and as a result begins to shed the sterile covering which had earlier been its most significant characteristic. He now joins the ranks of those who view religion as demanding a total unselfishness. This is in keeping with the decision arrived at in Brideshead Revisited by Julia and Charles and is a further indication that Waugh regarded unselfish love as one of the most important attributes for anyone who claimed to be a Catholic.

Waugh has not completed Guy's transformation for the latter has not yet achieved his father's level of spiritual development. When Guy prepares to enter Yugoslavia he confesses his "wish to die". [US, 220] Although the priest does not understand why Guy is accusing himself of this, the very fact that Guy has the "Death Wish"[13]

is Waugh's way of indicating that Guy's process of conversion is not yet complete. This warrior in search of heroic deeds has to realize that the Modern Age will continue to frustrate his search and this realization occurs when Guy becomes involved with some Jewish refugees in Yugoslavia. He becomes concerned with their plight and then sees it as an opportunity to fulfill his commitment to Sir Roger: "It seemed to Guy, in the fanciful mood that his lonely state engendered, that he was playing an ancient, historic role as he went . . . to inform the Jews of their approaching exodus. He was Moses leading a people out of captivity" [US, 293]. Through no fault of his own, but as a result of modern politics, he fails in his attempt to arrange their departure. Once again an heroic act has been rendered futile. Just before he leaves the country he receives a sudden revelation about the war and the Modern Age from Mme Kanyi, one of the Jewish leaders:

> 'Is there any place that is free from evil? It is too simple to say that only the Nazis wanted war. The communists wanted it too. It was the only way in which they could come to power. Many of my people wanted it, to be revenged on the Germans, to hasten the creation of the national state. It seems to me there was a will to war, a death wish, everywhere. Even good men thought their private honour would be satisfied by war. They could assert their manhood by killing and being killed. They would accept hardships in recompense for having been selfish and lazy. Danger justified privilege. I knew Italians -- not very many perhaps -- who felt this. Were their none in England?'
>
> 'God forgive me,' said Guy. 'I was one of them.' [US, 300]

Even when an American agency does arrange for these Jews to leave the country those that get out are transferred to a camp in Italy and the Kanyis are executed by the partisans. [US, 304-305] Guy's sudden

exclamation at the end of Mme Kanyi's question seems to suggest that he is asking pardon for ever having supposed that honour could be satisfied by a war he had come to recognize as an unholy one. This is the end of Guy's public crusade, but more important in terms of Waugh's attitudes is the reinforcement of the idea that an individual is not likely to perform heroic tasks and must seize those ordinary ones which come his way. This is the only approach which can be regarded as unselfish; any other involves a selfish notion of personal worth.

In the short epilogue to Unconditional Surrender[14] Waugh illustrates the alternative to the Modern Age. After marrying Domenica Plessington, the young daughter of a well known Catholic family, Guy settles down with his family at Lesser House, Broome in a life of personal seclusion from the modern world. [US, 260, 310-311][15] In thus creating a personal way of life without regard to modern conventions, he has withdrawn completely from modern society. [US, 309] Furthermore, his new life preserves an historic continuity by re-uniting the Catholic tradition with that of the landed gentry. In fact Guy almost returns to the life led by Catholic aristocrats after the Reformation who managed to hold on to their lands at the expense of cutting themselves off from the main body of their fellow countrymen because of their opposition to the new state religion. In Edmund Campion Waugh showed his admiration for these people. Their descendent, Guy Crouchback, is now following their example. But instead of being forced to secure his Roman Catholic faith against the rising power of the national religion, Guy must secure it against

More important than all these points however, is the indication that Guy will be able to maintain his own integrity and self-respect. Although his life is not that of the feudal lord, it is that of the country gentleman, the life Waugh adopted for himself.

Waugh made a peculiar revision in the final pages of the Sword Of Honour edition of the trilogy and he calls attention to this change in a letter to Randolph Churchill: "I have concluded the trilogy. The second edition of Unconditional Surrender has an important change. The hero is allowed no children of his own."[18] In the original version Guy has two sons of his own as well as Trimmer's boy; in the revisions only the latter exists. The reviewer for the Times Literary Supplement[19] is correct in stating that the new version does not contain the "happy, lucky ending" which the original did, but his conclusion that this change suggests "Mr Waugh's picture of divine providence has been seriously altered" is surely open to question. While it is certainly true that the original ending is a "luckier" one, the second is perhaps more in keeping with the attitude Waugh has been expressing. Guy's unselfish act and his apparent return to a normal relationship with the Catholic Church do not guarantee him earthly success or happiness. The fact that he has no children of his own may be one of the crosses he has to bear. Waugh's Catholic characters do not achieve complete happiness in this world. Even Cordelia and Mr Crouchback are made to suffer. One is denied the comforts of either a religious vocation or a married life; the other lives the final years of his life in a hotel room suffering the

deprivations of war. Waugh's implication is that there is merit in suffering; those who do not suffer are usually those who would deny a supernatural existence. By allowing Guy to achieve too great a degree of earthly happiness Waugh might have created the danger of losing sight of the transitory nature of this happiness. He may have felt that the original version tended to create the impression of fortune smiling on Guy whereas in fact Divine Providence and fortune are anything but synonymous. It is not Guy's material good fortune which Waugh wants to emphasize but rather the spiritual rectitude of his life.

There may have also been a social reason for this change. The fact that the revision makes Trimmer's son the sole male heir to the Crouchback tradition[20] places a greater significance on the child, while at the same time administering a sort of poetic justice to the Modern Age. No other character in any of Waugh's novels is so much a product of this Age as is the illegitimate son of Trimmer and Virginia Troy. Yet this child, whose name, Gervase Crouchback, links him not only to Guy's brother and grandfather, but also to Blessed Gervase Crouchback,[21] a Catholic martyr who lived in the time of Edmund Campion, will eventually emerge as the custodian of the Catholic aristocratic traditions which are in direct opposition to that Age and it will rest upon him to secure these against the decadence of people who share the attitudes of his natural parents.

One should also point out the manner in which Waugh makes use of the family in Unconditional Surrender. At the end of the trilogy,

even bearing in mind the revisions in the final section, Guy is a family man and seems to enjoy this distinction. While the concept of the family continues to decline in the modern world and people like Virginia give their children to anyone who will agree to look after them, Guy fashions a new family. One distinctive characteristic of Waugh's novels has been the absence of traditional family units and this absence can usually be explained by a decline in moral values. Guy Crouchback accepts these values for his personal life and once he does this Waugh introduces a family life situation into the novel; it may not be exactly typical, but it is perhaps the closest family unit that exists in any of his novels other than The Ordeal Of Gilbert Pinfold.[22] The family is just one more aspect of the stable life which is disappearing in the Modern Age; a life which for Waugh seems to be founded on the aristocratic social system and the spiritual doctrines of the Catholic Church.

Care must be exercised in any attempt to illustrate Waugh's attitude to Guy's post-war life. Although Guy is allowed to return to a "normal" life, "normality" in this sense does not mean what either Virginia or Uncle Peregrine's friend, Mrs Scrope-Weld, mean by the term:

> Almost all women in England at that time believed that peace would restore normality. Mrs Scrope-Weld in Staffordshire meant by 'normality' having her husband at home and the house to themselves; also certain, to her, rudimentary comforts to which she had always been used; nothing sumptuous; a full larder and cellar; a lady's maid (but one who did her bedroom and darned and served for the whole family), a butler, a footman (but one who chopped and carried fire-logs), a reliable, mediocre cook training a kitchen-maid to succeed her in her simple skills, self-effacing house-maids to dust and tidy;

> one man in the stables, two in the garden; things she would never know again. So to Virginia normality meant power and pleasure; pleasure chiefly and not only her own. Her power of attraction, her power of pleasing was to her still part of the natural order which had been capriciously interrupted. [US, 187]

Guy's notion of normality consists of establishing a family life based on a structure of values in which Virginia's hedonism and Mrs Scrope-Weld's empty façade of grandeur have no place. However, and this is of great importance, Waugh never suggests that Guy's approach to life will be considered "normal" by the rest of the world[23] or that it will prevail over Virginia's. Quite the contrary is true, for Waugh makes it perfectly clear that the Modern Age has taken a firm hold on the country. The Labour Party is in power and Gilpin, one of Sir Ralph's Communists, is an under-secretary in the government; both Ludovic and the "Loot" seem to have achieved a significant measure of social and financial success; on the other hand the upper class decadents of the pre-war era, characters like Box-Bender who exploited the aristocratic tradition for their own benefit, are all but forgotten. [US, 308-310] The Left, Waugh's symbol of the Modern Age, has gained control. The solution which Waugh offers is a purely personal one and Guy, like Scott-King, is deliberately out of step with the times. It is the personal aspect of Guy's life which is important here; he makes his own commitment to a life based on spiritual as well as material values knowing full well that such a commitment alienates him from most other people. Waugh never suggests that the world is on the point of turning to the traditions of Catholicism and the aristocracy, but he is suggesting that these traditions offer

intent on re-establishing a rural existence which, like Scone College, would be able to build a wall around itself and lock out the modern world. The social values would be those of the landed gentry of the past; thus maintaining the continuity of English society. Waugh also sees the spiritual values as being those of the Catholic Church and here again the element of continuity is important. The Catholic Church possesses this continuity in its own history, but Waugh is also contending that it has maintained a continuous presence and influence in English history. The spirituality of the Catholic characters gives them a different dimension from the majority of the figures who appear in his novels and it is this quality which is totally lacking in the modern world. Waugh sees the spiritual side of man's existence as giving meaning to his life and as a result the characters who lack this quality in Sword Of Honour eventually find themselves bored and faced with a life without meaning. The charge that any conclusions about Waugh's attitudes based on Sword Of Honour are mere hypothetical deductions can be dispelled, at least in part, by references to Waugh's own life. According to Frances Donaldson's account,[24] and from the information one can obtain from The Ordeal Of Gilbert Pinfold, life at Piers Court and later at Combe Florey had a great deal in common with life at Lesser House, Broome. This is not to claim that Guy is an autobiographical figure in the way that Gilbert Pinfold obviously is, but there does seem to be ample evidence to suggest that the final attitudes which Guy reveals are ones which Waugh would accept for his own life.

Unfortunately for Waugh, history did not allow Sword Of Honour to conclude on quite the stable note he had envisioned. When he finished writing Unconditional Surrender there was no way he could have predicted the changes which were soon to take place in the Catholic Church. The Ecumenical Council known as Vatican II[25] produced some significant revisions in traditional Catholic religious practices. These revisions disturbed a fair number of conservatives in the Church and Evelyn Waugh was among these. The final paragraph in the preface to Sword Of Honour has an almost bitter tone to it:

> On reading the book I realized I had done something quite outside my original intention. I had written an obituary of the Roman Catholic Church in England as it had existed for many centuries. All the rites and most of the opinions here described are already obsolete. When I wrote Brideshead Revisited I was consciously writing an obituary of the doomed English upper class. It never occured to me, writing Sword Of Honour that the Church was susceptible to change. I was wrong and I have seen a superficial revolution in what then seemed permanent. Despite the faith of many of the characters, Sword Of Honour was not specifically a religious book. Recent developments have made it, in fact, a document of Catholic usage of my youth. [SH, 9-10]

Waugh must have seen these changes as evidence of the Modern Age finally gaining influence in the one institution which he believed to be unalterable; in other words protected from the Modern Age. If this were so then there was every chance, from his viewpoint, that the Catholic Church would disappear in the same manner as the aristocracy had done.

Chapter Fourteen: The Life Of Ronald Knox
A Tourist In Africa
A Little Learning

In the period between 1959 and 1964 Waugh published three works of non-fiction: The Life Of Ronald Knox, A Tourist In Africa and A Little Learning. The first two of these works contain little in the way of new material about Waugh's religious or social attitudes, and while the third was intended as the first volume of his auto-biography, it ends before Evelyn Waugh the writer appears.

The Life Of Ronald Knox, Waugh's third biography, was the first to deal with a person who was both a contemporary figure and a friend. The book differs greatly from Edmund Campion in that it lacks the taint of propaganda associated with the earlier work and also because the subject is personally much closer to Waugh. Edmund Campion is the record of a particular series of historical events as well as the story of one man; the biography of Ronald Knox is simply the record of his life. Before he died Mgr Knox knew Waugh planned to write his biography and apparently approved of his performing this task. [RK, 13-14] This man was anything but a typical parish priest;[1] he would fit the image of an Oxford don or a scholarly recluse more closely than he would that of a local pastor. In fact he never

served in a parish, and most of his priesthood was lived as the Catholic chaplain at Oxford University or as the private chaplain on the estates of some friends. His most outstanding achievement was certainly a work of high scholarship, the preparation of a new English edition of the Bible. The very fact that Waugh chose to write this biography indicates a degree of empathy with its subject. When one remembers where Mgr Knox spent most of his life[2] one can see in this priest a figure who adopted a life comparable to the one Waugh applauds in his novels. The world of the English aristocracy was one in which Ronald Knox, the Catholic convert and later Catholic priest, felt very much at ease.

Several attitudes are attributed to Mgr Knox which Waugh himself probably shared in whole or in part. The first of these is the young Oxford student's fascination with Anglo-Catholicism and his eventual change to Roman Catholicism. The Anglo-Catholic party within the established Church includes both those seeking to revive Catholic teaching with regard to dogma and the sacraments, and also those primarily concerned with ritual.[3] Modern Anglo-Catholicism has developed from the nineteenth century Oxford Movement. The basic doctrine of that movement professed a commitment to the principle of apostolic succession, and this commitment, "besides constituting a principal protest against Protestantizing of the Church of England and the inroads of liberalism, was also, at least implicitly, an assertion of the Church's freedom from unwarranted influence by the state."[4] The founders of the Oxford Movement placed great emphasis

'in microcosm a vision of a revived pre-Reformation Church', and his habits of devotion were enriched. [RK, 99]

The image of the pre-Reformation Church is also one which appeals to Waugh since it unites medieval Christendom with the present. For Mgr Knox, as for Waugh, there seems to have been a feeling, perhaps because of the medieval connection, that Anglo-Catholicism led almost inevitably to Rome.[9] The First World War seemed to Knox to expose the ambiguity of the Anglo-Catholic position:

> That was the heart of the matter. A young man who could be upset by the spectacle of a portable altar-stone merely needed to be shaken into a sense of what was essential. To be given a cigarette as viaticum outraged a different order. Most of Ronald's delicately nursed coterie now found themselves dependent on the spiritual ministrations of good-natured brother-officers who had never heard a confession and disdained all pretensions to offering the sacrifice of the Mass. All the delicate shades of the Anglican spectrum -- 'Prot.', 'Mod.', 'High', 'Catholic', 'Extreme' -- were merged in khaki. The plain alternatives were 'C. of E.' and 'R.C.'. [RK, 138]

Some Anglo-Catholics, Ronald Knox among them, viewed Rome as the natural home for the entire Anglican community: "The Anglo-Catholics would leaven the lump until eventually the whole Church of England, complete with her historic buildings and titles, retaining perhaps her own vernacular liturgy, would joyfully return to her natural obedience" [RK, 138-139]. Perhaps the unity of Catholic dogma with English tradition was what Waugh would like to have seen; however in the end it was the stability of dogma that brought Ronald Knox, and one suspects Waugh as well, to the Roman Catholic Church. According to Waugh, Mgr Knox found in that Church a stronger base for dogma than he believed existed in the Church of England. He accused the Anglican

Church of subscribing to the "How much will Jones swallow?" approach to dogma and attacked its leaders for "their abandonment of the creeds and the gospels and their compromise with the contemporary ethic" [RK, 231]. Waugh would accept this approach without reservation; over and over again in the novels one of the major attractions the Roman Catholic Church has for him is its dogmatic stability. When, in Waugh's opinion, there were indications that the Church was losing this stability he stated his disapproval openly.[10] Waugh claims that Ronald Knox believed "the Anglican Reformation had no inordinate importance but took its place in the long succession of heresies and schisms" [RK, 231]. In this way the establishment of the Anglican Church is seen as just one more in a long series of quarrels with Rome. Nor was the final break only with the spiritual body of the Church; it was also one with the historical continuity of the Church in England. Similar attitudes appear in Brideshead Revisited, Sword Of Honour and Edmund Campion.

Although Mgr Knox may not have had any particularly strong attachment to the external ceremonial of the Church,[11] its liturgy and some of the traditional aspects of its outward appearance were important to him. Like his biographer, he objected to changes in the Church, but the objections do not seem to have been in any way related to the spiritual aspects of his faith:

> Many of his friends took a particular delight in continental church manners, and Ronald made considerable fun of old-fashioned evangelical observances, but the externals of religion were never of great importance to him. He loved the Catholic Church and, because of her, such ornaments and ceremonies as he took to be her especial marks. He lived to see the Roman Church abandon many of the features he

> emulated as an Anglican. He saw the relaxation of the eucharistic fast and the irruption of the laity into the liturgy; he saw ecclesiastical architects turn their backs on the Mediterranean and follow the stark, proletarian fashion of the north. Some of his later sermons (particularly the Corpus Christi series at Maiden Lane) are rebukes addressed to himself for his sentimental regret at the changing face of the Church. [RK, 110-111]

In this particular passage, written at least five years before the preface to Sword Of Honour, one conservative Catholic comments upon another. The preface indicates that as the changes reached into practically all aspects of Catholic religious practice, Waugh's objections grew. As in the case of Mgr Knox there is no indication that these changes in any way affected Waugh's spiritual beliefs; of each it can be said "his vexation was merely part of the general conservatism of his tastes" [RK, 111]. It does seem probable, however, that they did raise doubts in Waugh's mind about the Church as an immutable institution.

In Ronald Knox Waugh seems to have found a man whose religious attitudes were similar to his own. Both converts from Anglo-Catholicism became conservative Catholics. The scholar priest had little contact with the "Modern Age"[12] and was most at home in the midst of the English upper class. Many of Waugh's fictional priests are lower class, poorly educated men,[13] but in Ronald Knox he found a Catholic priest who was also an English gentleman.

The biography sheds little new light on Waugh's social attitudes although one knows he shared Mgr Knox's love for Oxford and the rural estates. There is however, one very interesting passage in which Waugh describes the general reaction to World War I:

work rather tiring: "I have worked for eighteen months on the biography of a remarkable but rather low-spirited friend many years older than myself. I have read nothing and met no one except to further my work. Old letters, old dons, old clergymen -- charming companions, but a lowering diet when prolonged" [TA, 13]. The most interesting section of this book is probably Waugh's description of an encounter with the real "Mrs Stitch", as wildly eccentric a character as her fictional counterpart. [TA, 18-20]

Although the book is not a social study it does contain some reflections on the contemporary social situation in England as well as in Africa. Socialism, more particularly the British Labour Party, receives the occasional jab from the conservative Waugh as in the following quotation dealing with some of the government redtape surrounding travel: "It is wrong to represent bureaucracy as an evil contrived solely by socialists. It is one of the evidences of original sin. The great alluring false promise of the socialists is that the State will wither away" [TA, 14-15]. More direct comments are reserved for the labour situation in Africa. Waugh shows very little sympathy with the attempts of the Labour Party to introduce European-style trade unions into that area of the world:

> The Labour Government conceived it as their duty as trustees of the native races to introduce Trades Unions and sent salaried officials to teach them how to strike for higher pay. In the first year their efforts were rewarded. The Europeans working at Kongwa had to be enrolled as special constables and organized into armed patrols for the protection of themselves and their servants. Bands of African spearmen blocked the roads. The railway stopped running. The tractors lay idle. Police had to be brought in from Dodoma. The Union leaders were taken to prison and the strikers' demands remained unsatisfied. [TA, 87]

In an earlier work[16] Waugh indicated that while he did not support the concept of racial segregation, he did believe a class structure existed in Africa in which the African was a type of serf and should be regarded as such by the European "feudal lords" who settled in the African countries. Waugh's Christian conscience, probably at odds with his social conservatism, prompts him here to denounce apartheid, but this does not mean he accepts the notion of social equality between white and black. He sees the problem in Africa as being primarily one of class:

> Apartheid is the creation of the Boers. It is the spirit of equalitarianism literally cracked. Stable and fruitful societies have always been elaborately graded. The idea of a classless society is so unnatural to man that his reason, in practice, cannot bear the strain. Those Afrikaaner youths claim equality with you, gentle reader. They regard themselves as being a cut above the bushmen. So they accept one huge cleavage in the social order and fantastically choose pigmentation as the determining factor. Cardinal Garcias and the Hottentot are equal on one side; you, gentle reader, and the white oaf equal on the other; and there is no passage across the preposterous frontier. [TA, 165-166]

Waugh clearly regarded a hierarchically structured society as the only one which could offer society stability and all Socialist moves towards a classless society as leading inevitably towards social chaos on the vast scale of that in Love Among The Ruins.

As a travelogue A Tourist In Africa lacks the vividness and appeal of the earlier Remote People or Ninety-Two Days; perhaps because Waugh is now fifty-five and more concerned for his personal comfort than before. The same patronizing attitude revealed in Black Mischief remains, however.

iii

Very little further information regarding Waugh's social or religious attitudes, real or fictional, can be deduced from his autobiography, A Little Learning. The major portion of this book deals with his first twenty-three years, covering his school and university days. This period does not include the publication of his first novel, his entry into London society, or his conversion to Roman Catholicism. At best one can discover hints about the attitudes which the later Waugh was to take.

Evelyn Waugh was not born into the Catholic, rural aristocracy which he later held up as a model to those who opposed the modern world. His family lived comfortably according to upper middle class standards. As they were not city-dwellers, Waugh developed very early a love for rural English life. Later he was to lament the disappearance of the villages: "To have been born into a world of beauty, to die amid ugliness, is the common fate of all us exiles" [LL, 33]. After he left Oxford he could not afford to imitate the life style of either the great country families or the London, party-going social set. Any connection he may have had with the aristocratic and upper class societies must have been limited almost exclusively to his Oxford acquaintances. With no money of his own, until he finally accepted a teaching post at a private school, he had to live on a weekly allowance from his father and hope that in the case of emergency his father would also pay his debts. [LL, 215] Waugh's experience as a teacher and the people he met at the time gave

him the background he needed to write Decline And Fall and to introduce such a character as Grimes into that novel. [LL, 222, 227-228] While it is true that by 1930 Waugh was to find himself in the midst of London society,[17] the period described in A Little Learning shows little indication of his future. These early years resembled Charles Ryder's more than Guy Crouchback's.

Waugh's Oxford career parallels Charles Ryder's in that both were at first fairly serious students, then became part of the extravagant social set and, finally, left Oxford without a degree. Except for the fact that it was exclusively male, the social group which Waugh joined has much in common with the Bright Young People of the novels. There was a strong interest shown in the outlandish and in pleasure, but very little concern for contemporary world problems. [LL, 183] Such institutions as the Hypocrites' Club and the Oxford Railway Club typify the interest in "life" and the lack of serious responsibility enjoyed by Waugh and his friends in the early nineteen-twenties. [LL, 179-180, 195] Oxford was a society of the past and it was possible to ignore the existence of the modern world recently shaken by war. [LL, 167-168] Oxford life greatly impressed Waugh and he was drawn back to it in his writings. In Brideshead Revisited he recreated much of the Oxford scene as he had known it, and the time Charles Ryder spends there is the happiest period of his life. Waugh must have gained a good deal of popularity there, and Harold Acton is one person who has warm memories of him during those days:

Waugh's attachment to the past must have been developed at an early age[21] and this may have been influenced by his father's assumption "that anything new was likely to be nasty" [LL, 117]. The young Waugh developed an interest in medieval art and spent a good deal of his free time at Lancing looking at plates in art books: "Thus I learned dimly to recognize the characteristics of the various schools. My preference then, and now, was for the Quattrocento and the Pre-Raphaelites, with deviations, since corrected, towards Bouguereau and Puvis de Chavannes. Rubens and Rembrandt seemed very ugly" [LL, 112]. He also revealed a talent for copying medieval illuminated manuscripts, although he never seems to have taken this very seriously. [LL, 145-156] When one of his brother's friends introduced him to the post-impressionists he remained unmoved by their work. [LL, 121] Later, he was to write a biography of Rossetti and give further evidence of his own interest in medieval art and the attempts by the Pre-Raphaelites to recreate it in modern times. There is no indication in A Little Learning of the particular attraction the Pre-Raphaelite movement had for him or whether he saw any relationship between that movement and Roman Catholicism.[22] However, he was to describe Rossetti as "a Catholic without the discipline or consolation of the Church."[23] The complete separation between the Pre-Raphaelites and the modern world must definitely have been responsible for some of his fascination with them.[24] One thing is certain, Waugh never lost his interest in medieval art and in his novels there is a strong connection between it and Roman Catholicism.

If all one can do is point to certain social trends in A Little Learning and suggest that these later developed into influences on Waugh as a novelist, one is in an even worse predicament with regard to his religious attitudes. As a young boy he was deeply interested in Anglo-Catholicism, but during his stay at Lancing he claims to have become an atheist. [LL, 141-144][25] The description of his years at Oxford gives no indication of what religious beliefs he may have held at that time. One can perhaps assume from this that religion had ceased to occupy the position of importance it had done in his boyhood, and had not yet taken on the role it would assume in his adult life. It is impossible to make much of a young boy's attitude towards religion, and in Waugh's case all one can say is that he was fascinated by the ritual and sense of mystery he found in the Anglo-Catholic section of the Anglican Church. As a child he met two very different Anglo-Catholic clergymen, one indulged in extravagant liturgical ceremonies and the other attempted to implant a more spiritual insight into the ritual. [LL, 92-93] The latter had a more profound influence on Waugh who soon lost his interest in pure ceremonial: "That interest passed never to return. When, later, I became a Catholic it was not for the attraction of the ceremonies and I have never taken a special interest in their details" [LL, 141]. The eventual emergence of a spiritual interest undoubtedly led to Waugh's conversion. After the war, in a letter to a friend who had just been received into the Catholic Church, he tried to explain what he believed was unique about the Church: "I do not think anyone

outside the Church can ever understand the meaning of the Household of the Faith -- the supernatural unity in love that exists behind the superficial wrangles."[26] The "supernatural unity in love" is an important theme in both Brideshead Revisited and Sword Of Honour, and Mr Crouchback is the best illustration of that union. The autobiography comes to a close before Waugh decides to become a Catholic and there is no real indication of what precipitated this decision. Perhaps Waugh, like another friend of his who was also a convert, Lord Pakenham, saw the choice as being between Catholicism and no belief;[27] perhaps he also saw the move to the Catholic Church as an "all or nothing" move. His Anglo-Catholic background would probably have made such a move inevitable to someone who looked upon the medieval period as a type of "golden age".

"A Little Hope"[28] was the tentative title for the second volume of the autobiography, but Waugh had only written a few pages of it before he died. If he had cared to reveal some of the more personal aspects of his life he would have done so in that volume. As it is, A Little Learning only indicates some of the early influences on Waugh's attitudes. It is perhaps ironic that a writer who never showed any interest in revealing his private attitudes should have died while working on a book in which he would almost have had to include some of this information.

Chapter Fifteen: The Criticism of Evelyn Waugh's Works

The mass of critical material surrounding the novels of Evelyn Waugh may at first impress the casual reader, but upon closer examination it is quite apparent that the number of serious studies of Waugh is rather limited. The major book-length criticisms have already been referred to on a number of occasions in this thesis and include Frederick Stopp, Evelyn Waugh: Portrait Of An Artist; James Carens, The Satiric Art Of Evelyn Waugh; Malcolm Bradbury, Evelyn Waugh. In addition to these there is also a pamphlet in the British Council series "Writers And Their Work" by Christopher Hollis,[1] a pamphlet by Paul Doyle in the series "Contemporary Writers In Christian Perspective"[2] and Roman Holiday by A.A. DeVitis. A number of very perceptive, and in some cases influential, articles have also appeared in periodicals on both sides of the Atlantic. Since it would be impossible to examine all of these studies, only the major ones will be considered in this chapter. Certain basic trends in the criticism will be studied by showing how the different critics reacted to them.

Waugh's early satires usually receive enthusiastic critical acclaim. Reasons for the acclaim vary from critic to critic, but, for

the most part, it is Waugh's comic genius which the critics find so attractive. In 1944, before Brideshead Revisited was published, Edmund Wilson is lavish in his praise of the early satires which he has just read: ". . . I think that they are likely to last and that Waugh, in fact, is likely to figure as the only first-rate comic genius that has appeared in England since Bernard Shaw."[3] Rose Macaulay[4] seizes upon Waugh's "detachment" as being the major factor behind the gaiety in the novels which precede A Handful Of Dust. She classifies him as one of the "world-creators" and states that "among the world-creators of our time Evelyn Waugh is the most entertaining and perhaps the most gifted."[5] Sean O'Faolain[6] is another critic who points to Waugh's detachment as the reason for his great success.

O'Faolain pushes this further than Macaulay though, and speaks of Waugh's "horrible cathartic laughter;"[7] he insists that there is a purpose behind Waugh's work other than just the creation of a comic world. Stephen Spender also regards Waugh's early works as novels with a serious purpose. He classifies them as comedies of manners and claims that Waugh's "depth of observation of manners" produces a serious comedy.[8] The purpose behind Waugh's early novels is a point on which critics tend to disagree. According to O'Faolain, Waugh is both a "moral satirist" and a humorist and is thus able to establish his norm by implication rather than by explicit statement. For example, the portrayal of the Bright Young People in Vile Bodies is, according to O'Faolain, one depicting lives which are "fatally

The role of the aristocracy in Waugh's works has occasioned much critical comment. Some critics have seen it as an indication of Waugh's snobbery, others point to it as unrestrained romanticism, and still others see it as filling a very central function in Waugh's writings. Stopp is one of Waugh's defenders on this point:

> One may remind [critics] that Mr Waugh's praise of the aristocracy in the past does not extend to all members of the aristocracy in the present, indeed that he positively smacks his lips over the detection of decay in the ranks of the Lords. One may remind them that it is less to the person of the aristocrat that his esteem is directed than to the manner of life of the great country house.[18]

Edmund Wilson is inclined to agree that in the early novels Waugh does exhibit a note of snobbery, but according to Wilson this is certainly not a defect since the snobbery carries the reader with him: ". . . he has evidently approached [the governing class], like his first hero, from somewhere outside and he has had to invent it for himself."[19] Wilson at this time is prepared to accept the Tory, Roman Catholic convert because "he does not set up as a guide; and his opinions do not damage his fiction."[20] This is far removed from Carens's view quoted above. Nigel Dennis emphasizes the class connection between the aristocracy, the stately home, and a way of life: "Always the house has made the man; man has not existed apart from his roof any more than the rat has failed to swarm into the apartment house. And always the house has been a way of life for Waugh, desirable or detestable."[21] Dennis is not quite certain whether Waugh's attachment to the aristocracy is "romantic" or "reactionary", though he seems to suggest that it is closer to the

latter. Stephen Spender sees Decline And Fall as containing the theme to be found in all Waugh's later works, "the contrast between dream and nightmare, the beauty-charged, idealized version of the past with the garish present."[22] According to Spender, Waugh's romanticism continues to grow and by the time Put Out More Flags is published it has already become "a refusal of everything except a return to the old England, a land of knights equipped with machine-guns, if not clad in shining armour."[23]

Critics have never agreed on Waugh's attitude towards the aristocracy in his novels; for some, the aristocracy of the past is a genuine standard at which Waugh aims; others do not draw a distinction between the past and present aristocracy and see the interest in this class as an example of snobbery or romanticism on the part of an upper middle class writer.

His use of Catholicism and particularly his introduction of Catholic doctrine into his novels, precipitated another critical battleground. This however, developed only after the publication of Brideshead Revisited and what little critical comment there is on this subject with regard to Waugh's early novels is for the most part either retrospective, in the light of Brideshead Revisited, or results from studies of Edmund Campion. Carens believes that there is "no explicit Catholicism" in any of the novels before Brideshead Revisited, but feels that most of them contain some religious undercurrents.[24] O'Faolain traces some of the detachment evident in these works to Waugh's Catholicism "for to be a Catholic in England is to be detached

by many degrees from the main English tradition."[25] As early as 1943 Nigel Dennis was critical of Waugh's Catholicism because, at least in Robbery Under Law, Catholicism and a romantic longing for Anchorage House were closely linked and there was a suspicion, or so Dennis believes, that Catholicism was definitely taking second place.[26] This was to be a common charge against Waugh after the publication of Brideshead Revisited, but before that time his fictional works offer little basis for such a reaction. It is to the biography of the Elizabethan Jesuit, Edmund Campion, that some critics turn their attention in order to discover evidence of his early Catholic attitudes. Stopp, certainly a friendly critic, refuses to become involved in the wrangle about the artistic merits of Edmund Campion; but he does reject the belief that partisanship and artistic creation are in opposition to one another in that work. He claims it is not possible to detach "the artist from his institutions, the craftsman from the creator, and disturb the interplay of style and belief, of sense and sensibility." Although Stopp draws attention to the historical continuity which Waugh displays in the biography, he does not establish any connection between the historical continuity in Edmund Campion and Waugh's own Catholicism.[27] Rose Macaulay, on the other hand, believes Waugh's Catholicism has interfered with his art in this work and in a detailed criticism of it she describes Edmund Campion as being similar to "a barrister's brief, omitting all that does not support his case."[28] She also accuses Waugh of being carried away by his prejudice against the Anglican Church:

But Mr. Waugh dislikes this wary *via media* so much that he relegates it to the outer darkness of the Protestant left wing. To dislike the deplorable outrages of the Reformation, and many aspects of the whole business, is natural enough; indeed, it is rather hard not to; but to take ecclesiastical sides is, to a style such as Mr. Waugh's, part of whose charm is in ironic objectivity and detachment, fatal. Partisanship should be left to thunderers; one cannot have it both ways, and something must be sacrificed to individual style.[29]

Edmund Wilson did not read *Edmund Campion* until a new edition was published about eleven years after the first and after the publication of *Brideshead Revisited*. He reviewed the new edition and made no attempt to hide his dislike. Wilson's criticism is generally far less objective than that of Rose Macaulay, but he also denounces Waugh's treatment of the Protestant Church.[30]

The real critical interest in Waugh's Catholicism developed with the publication of *Brideshead Revisited*. That novel received more critical attention than any other work by Waugh, and the wide disparity in the critical approach to Waugh is most apparent in the criticisms of *Brideshead Revisited*. For the purpose of this discussion three major areas of the criticism will be examined: the criticism of the novel as a work of art, the criticism of Waugh's use of the aristocracy, the criticism of his use of Catholicism.

A good many critics are prepared to regard *Brideshead Revisited* as a romance rather than as a traditional novel. Bradbury reminds his readers that the work "should be seen within the romance *genre*, a *genre* characteristically tending toward melodrama, idyll, poetic presentation, symbolism or allegory and psychological analysis."[31] The "lush nostalgia" of the work has been offered as

evidence that it is "less a satire than a romance."[32] Not all critics use the term "romance" with approval. O'Faolain, who also regards Brideshead Revisited as a romance, does not accord quite the same acceptance to Waugh's use of the genre as Bradbury and Carens do.[33] Charles Rolo, refers to the work as "a romantic evocation of vanished splendors."[34] Wilson uses the term "romance" with undisguised derision:

> What happens when Evelyn Waugh abandons his comic convention -- as fundamental to his previous work as that of any Restoration dramatist -- turns out to be more or less disastrous. The writer, in this more normal world, no longer knows his way: his deficiency in common sense here ceases to be an asset and gets him into some embarrassing situations, and his creative imagination, accustomed in his satirical fiction to work partly in two-dimensional caricature but now called upon for passions and motives, produces mere romantic fantasy.[35]

Though most critics agree that there are aspects of the romance in this work, not all are prepared to admit that Waugh's move to this style of writing, and consequently his loss of satiric detachment, indicate an artistic advance.

Sentimentality and the disappearance of detachment are usually described as the major artistic faults in Brideshead Revisited. Rose Macaulay is harsh in her criticism of Waugh on this point accusing him of "self-indulgence in the pleasures of adolescent surrender to glamour, whether to the glamour of beauty, food, rank, love, church, society, or fine writings."[36] She sees a dangerous trend beginning to develop:

> The era of the brilliant farce was over; the circus was deserted. Irony and humour still remained; there are in Brideshead wit of

character and some sharply drawn comic scenes; there is also much subtly precise and intelligent writing; but it flowers too often into an orchidaceous luxury of bloom that, in a hitherto ironic wit, startles and disconcerts. Love, the English aristocracy, and the Roman Catholic Church, combine to liquefy a style that should be dry.[37]

Carens claims that the sentimentality of the first person narrator "has nearly banished from the novel the objective, ironic, satirical detachment which had hitherto distinguished Waugh's art."[38]

O'Faolain also objects to the sentimentality he finds in the novel:

But Waugh has written his story in a mood of such nostalgic heart-ache for old things passing or passed away, in a style so tender and fondling, given his chief characters such picturesque backgrounds and so much inherited wealth and traditional grace that one could not quarrel, even while one winced, with Miss Rose Macaulay's choice of the word "lushness" to describe the general effect of surfeit.[39]

Frederick Stopp accuses Waugh of being too sentimental at times; adopting Rose Macaulay's term he speaks of "lush passages" which "increase and are spun out beyond the requirements of disciplined style."[40] Even the overly sympathetic DeVitis suggests that "if [Brideshead Revisited] has a fault it is that Waugh over-insists on its emotional validity."[41] As was pointed out in the chapter on Brideshead Revisited, Waugh's preface to the revised edition of the novel would seem to indicate that he agreed in some measure with this criticism, and he did make some attempt to eliminate, or at least play down, the more sentimental passages.

The characterization in this novel is another point on which critics have disagreed. Stopp, for example, offers this evaluation of Waugh's characters:

> But to look for precise and realistic delineation of character in Brideshead is to miss half the life of the book. Mr Waugh's 'realism' has always been restricted to his secondary figures -- the innocent visionary is a mythical, not a realistic figure -- and here the secondary characters, from Brideshead to Rex Mottram downwards, are perfectly outlined. But the major characters draw their life-blood from the central theme, which is suggested, rather than described, in the dominant images of the work . . . .[42]

Other critics reject Stopp's approach in favour of that of Rose Macaulay. She admits that some of the minor characters are well drawn, but she is very critical of the characterization of the Flytes: "About the Flytes there remains to the end something phoney: they belong to a day-dream, to a grandiose world of elegance and Palladian grace, a more than moral ecstasy."[43] Rolo claims that when Waugh moves into the more serious section of the novel the characterization becomes unreal,[44] and Wilson states that the stock characters of Waugh's earlier works which were "all right in a harlequinade, here simply become implausible and tiresome."[45] From whatever point of view the critics adopt there do seem to be two generally accepted reactions: Waugh has either failed or never intended to create fully realistic main characters in Brideshead Revisited.

Most of the critics regard the first part of the novel as a success claiming it is in the tradition they have come to expect from Waugh and the one in which he is most competent. Even such severe critics of Brideshead Revisited as Rose Macaulay[46] and Edmund Wilson hold up the Oxford section of the novel as a literary success. Wilson in particular has high praise for it:

> This early section is all quite brilliant, partly in the manner of the Waugh we know, partly with a new kind of glamor that is closer to Scott Fitzgerald and Compton Mackenzie. . . . The introduction of the hero to the Catholic family and the gradual revelation of their queerness, their differences from Protestant England, is brought off with accomplished art, and through almost the whole of the first half of the book, the habitual reader of Waugh is likely to tell himself that his favorite has been fledged as a first-rank straight novelist.[47]

Some of the passages in the first section have been acclaimed by Rolo as "among the most memorable Waugh has written."[48] All three critics judge the second part of the novel a failure and believe that Waugh, having lost the detachment he employed so successfully in the earlier works, becomes too encased in sentimentality. Even his most severe critics acknowledge the Oxford scenes to be in the best Waugh tradition.

The appearance of the aristocracy in the novel did not surprise the critics, though many seized upon Waugh's treatment of this social class as further evidence of his snobbery and romanticism. According to Carens, Waugh accepts the Brideshead life _in toto_ and fails to analyse objectively its faults.[49] O'Donnell accuses Waugh of snobbery, claims that in his later works this snobbery "was formulated as a doctrine," and objects in general to its appearances.[50] Stephen Spender contends that some views when stated comically can affect one as social criticism, "but when stated seriously are social anachronism." He goes on to suggest that "there is something of anachronism about the whole situation of the very aristocratic, very rich Marchmain family in _Brideshead Revisited_."[51] What has been described as Waugh's association of the "cult of the high nobility"

with morality is attacked by Wilson:

> For Waugh's snobbery, hitherto held in check by his satirical point of view, has here emerged shameless and rampant. His admiration for the qualities of the older British families, as contrasted with modern upstarts, had its value in his earlier novels, where the standards of morals and taste are kept in the background and merely implied. But here the upstarts are rather crudely over-done and the aristocrats become terribly trashy, and his cult of the high nobility is allowed to become so rapturous and solemn that it finally gives the impression of being the only real religion in the book.[52]

Frank Kermode, one critic who perceives a close relationship between the aristocracy in Brideshead Revisited and the Catholic Church, draws a significant distinction between the aristocrats of the earlier novels and the Catholic aristocrats of the later ones:

> . . . the upper classes are good in so far as they hold on to the values and the properties cherished by their families. Aristocracy, like the Church, fights a defensive action, and that which it defends is, in the long run, a Catholic structure. Very intelligent upper-class Englishmen are not common in Waugh, and when they occur (Basil Seal is the notable case) they are not intellectuals. Their brains have nothing solid to work on; not being Catholics they are not in a position to pursue the truth with any seriousness. Yet if they preserve their families and their customs they do as much as they can to maintain the link with those 'ancestors -- all the ancient priests, bishops, and kings -- all that was once the glory of England, the island of saints, and the most devoted child of the See of Peter.' The words are Campion's.[53]

One rather common criticism, in this case articulated by Spender, is that Brideshead Revisited makes a complete equation between the English aristocracy and the Catholic tradition.[54]

It was, of course, the introduction of Catholic doctrine into Brideshead Revisited which aroused Edmund Wilson's wrath; many other critics have also objected to the appearance of this doctrine, though few of them have been as subjective in their criticism as

Wilson.[55] There are generally three elements of Waugh's Catholicism in Brideshead Revisited which interest critics: the relationship between Catholicism and the social order; the nature of the Catholic faith as it appears in the novel; and the concept of Brideshead Revisited as an apology for Waugh's faith.

It is usually admitted that there is a very close relationship between Waugh's Catholicism and the aristocratic social order of Brideshead Castle. Frank Kermode believes the relationship can be traced to Waugh's personal conservatism.[56] Other critics have seriously questioned this relationship suggesting that the tie between Waugh's Catholicism and his interest in the aristocracy is not the result of any social conservatism, but of his rampant romanticism;[57] several critics point to Charles Ryder's conversion and question whether this is a conversion to Catholicism or romanticism. For Stephen Spender Brideshead Revisited contains no clear distinction between love of God and love of a life style: "For, to start with, there is a good deal of doubt in the reader's mind whether Charles Ryder is in love with Sebastian's family on account of their style of living, or the attractiveness of Sebastian, or the aura of their religion."[58] Edmund Wilson sarcastically suggests that the cause of Charles's conversion at Lord Marchmain's death-bed "is not, perhaps, the sign of the cross but the prestige, in the person of Lord Marchmain, of one of the oldest families in England."[59] This position is fully supported in Charles Rolo's criticism of the novel.[60] Even the sympathetic Stopp admits that the conversion of

the hero lacks universal appeal: "A way into the Church for Charles, this Tudor romanticism of pack horses on the Pilgrim's Way? Perhaps, but not the way of many others, and only one part of that of Mr Waugh."[61]

Discussions on the nature of the Catholic faith which Waugh portrayed in Brideshead Revisited are also spread across a wide spectrum of critical opinion. Bradbury, for example, sees Waugh's Catholicism as a very rational system of belief, "a citadel of reason, clarity and beauty."[62] For Kermode it is a system of belief which preserves "fact"[63] and he claims it is a reasonable religion which has nothing to do with making people happy. Patricia Corr contends that: "Catholicism, then, in Mr. Waugh's novels emerges as a coherent philosophy whose claims, however shattering, are based on truth and are therefore acceptable to the intellect."[64] Viewing it from what is perhaps a more spiritual perspective, Christopher Hollis supports the idea that Waugh's Catholicism is not an impossible religion to accept and states that for "Mr. Waugh the commands of the Church are hard but not impossible."[65] Hollis would not be supported in this by all of Waugh's critics. O'Donnell describes Waugh's faith as "dark and defeatist," as a faith which is "alien to the bright aggressive Catholicism of the New World, as well as the workaday faith of the old Catholic countries."[66] He claims that Waugh has developed "a highly personal system of belief and devotion" which combines personal romanticism with class loyalty.[67] As far as O'Donnell is concerned, Waugh has taken his private religion of English romanticism and

superimposed Catholicism on it.[68] Catholicism in Brideshead Revisited "is the most irrelevant accidental of all"[69] if one is to believe O'Faolain; according to him, Waugh reduces godliness to complete obedience.[70] Lest anyone should suggest that this criticism is entirely partisan, O'Faolain lets it be known that he is a practicing Catholic, but emphasizes that his Catholicism is very different from Waugh's. The critics are uncertain whether the Catholicism in Brideshead Revisited is a genuinely spiritual faith perfectly in tune with reason; whether it is just another indication of Waugh's romantic conservatism; or whether it has much in common with orthodox Roman Catholicism. Generally speaking the more sympathetic the critic is to Waugh's works as a whole, the more sympathetic he is to Waugh's use of Catholicism.

Almost from its very first appearance Brideshead Revisited has been regarded by some readers as an apologia for Catholicism written by a convert who felt he owed such a tribute to his chosen creed. A very "pro-Catholic" critic like DeVitis can state quite directly that "it is this aspect of apology which forms one of the novel's strongest points."[71] He then goes on to insist that to deny that Brideshead Revisited is an apology for Waugh's faith is "to deny one of the strengths of the novel."[72] He believes that "from the stuff of his own religious convictions [Waugh] erected an apologia for the Roman Catholic Church in England."[73] Although this critic is obviously delighted with such an interpretation, another critic who also believes the novel to be an apology for Waugh's faith has a very

different view. As far as Edmund Wilson is concerned, Brideshead Revisited is a "Catholic tract"[74] and this is certainly not meant as a term of commendation. Between these two extremes there are a number of critical interpretations. Rose Macaulay indicates that her view is probably not too far removed from Wilson's: "But Mr. Waugh seems to equate the divine purpose, the tremendous fact of God at work in the universe, with obedient membership of a church; the human spirit, if redeemed, must loyally conform to this church and its rules."[75] She also accuses Waugh of exhibiting "a kind of partisan contempt for other churches."[76] Both Carens and Hollis deny that the novel is apologetic. According to Carens, Waugh can be absolved of this charge both because he is not afraid to use his satire against the practices of some of his Catholic characters, and because he never tries to make Catholicism appear to be the path to easy consolation.[77] Hollis quickly and directly rejects the DeVitis and Wilson approaches:

> [Brideshead Revisited] is in no way a work of apologetics. There is no consideration of the historical and metaphysical evidence for the Catholic claims. A reader who had considered that evidence and rejected it would find nothing in the work to alter his rejection.[78]
>
> It is for the apologist to give reasons and to defend the truth of the Church's claims. All that Mr. Waugh, the novelist, is concerned to do is to show the strength of these claims on those who have ever come under their influence. . . .[79]

Although the following passage by Stopp is not exclusively concerned with Brideshead Revisited it does serve as a good conclusion to the anti-apologetic critical approach:

present but, as Carens points out, the modern aristocrats in Officers And Gentlemen have not lived up to their tradition and have certainly failed Waugh as much as Ivor fails Guy.[84] Carens's conclusion, like Bradbury's, is one of high praise:

> The very least that can be said of Sword Of Honour is that it reveals an intense satiric vision of the social and moral consequences of the Second World War, that it constitutes the triumph of Evelyn Waugh's later manner, and that it represents a mature artist's highly individual commitment to life. The very qualifications Waugh imposes on that commitment, his sense of the awful ambiguity of even the best of man's actions, serves to intensify it.[85]

At least one critic, Paul Doyle, seems to get slightly carried away in his evaluation of this work:

> The Sword Of Honour trilogy is Waugh's most monumental expression of his special ability to seize upon the ludicrous in all situations, to blend the tragic and the comic in his own reverently irreverent manner, and his most reasoned expression in the genre of the novel to portray the vital need of Christian behavior in a world that so frequently turns aside from spiritual commitment.[86]

Stopp admires the first two volumes but warns that at times Waugh employs a form of liturgical allegory. While he thinks this is one of the strengths of these two books, he reasons that such an allegory could appeal to only a very limited audience.[87] Rolo finds what he calls "the great weakness" of Men At Arms to be the fact that "Waugh treats with respectful admiration materials tinged with the ludicrous, which call for the saving grace of irony."[88] Patricia Corr would seem to disagree, at least in part, and she regards Mr Crouchback as a rather important Catholic symbol in Waugh's works; he is the character who proves that the acceptance of Catholicism

need not be "joyless".[89] On the other hand Gabriel Fielding is not very pleased with the Catholicism he finds in Sword Of Honour: "It seemed full of the medievalism the Roman Catholic Church is for ever trying to absorb and forget."[90] In general most critics show pleasure in their study of the trilogy and see it as a fusion of the earlier satires and the later, serious works. They feel it is refreshingly free of what some consider to be the overt romanticism of Brideshead Revisited as well as any note of apology for the Catholic Church.

The foregoing study should give one an accurate indication of the manner in which Waugh's works were received by the literary critics. It is impossible to give a full summary of these critical views, but one can reiterate certain of the more basic views. The early Waugh was favourably received; his detachment, humour and satire were seen as great artistic gifts. However, when he began to move towards the serious novel some critics felt he was abandoning his proper style for one in which he was not nearly so well equipped to write. Some, like Edmund Wilson, accused him of preaching a definite doctrine in his serious novels, but they in turn often slanted their criticism to a personal bias; others however, did examine the later novels objectively and many found what they considered to be a disturbing romanticism gaining the upper hand. Too few of the published critics of Waugh's fiction have had the opportunity or interest to examine the entire corpus of Waugh's

writing. Of those who have had such an opportunity, Stopp and Carens have performed their task well, each examining the novels from a very different perspective. Some of the shorter length studies, Bradbury's and Hollis's are obvious examples, are lucid and informative, albeit restricted, analyses of Waugh. DeVitis however, is just as unobjective as Wilson is in his later criticism, although both men have adopted opposite points of view. Any bibliography of criticism on Waugh will reveal an extensive number of entries, but these can be quickly reduced to slightly more than a dozen major articles and books.

In the preceding chapters of this thesis Evelyn Waugh's novels have been closely examined with the intention of isolating the religious and social attitudes expressed in them. It will be obvious to any reader that these attitudes prevail throughout Waugh's works, and that while there may be some variation between their presentation in the earlier novels and the later ones, the earlier novels do serve to introduce those attitudes found in Brideshead Revisited and Sword Of Honour. One must now, by way of conclusion, indicate what relationship exists in the novels between these attitudes.

The societies portrayed in the early novels are not totally unattractive, and perhaps the author himself had an ambivalent reaction to them. His attitude towards a character often depends upon the character's individuality and "tone". Decline And Fall and Vile Bodies depict amoral societies, but within these societies there are elements which Waugh finds attractive, one of these is the independent individual. Margot Metroland, Lady Circumference, Basil Seal and, to a lesser degree, even people like Grimes and Philbrick appear attractive because of their self-assurance and open disregard for certain conventions which allow them to function independently of the mass within society. The people who attend the party at

Anchorage House in Vile Bodies are also independent individuals; in this case ones who have performed the tasks expected of them. Characters such as Potts, Lucas-Dockery, Lord Metroland and Salter never develop this independence, but are always shackled to some social theory, desire for position, or fear of superiors. Ambivalence results from the fact that the independent characters, often decadent and totally selfish, ruthlessly exploit others like Paul Pennyfeather, Adam Fenwick-Symes and William Boot. Waugh seems caught between admiration of their independence and condemnation of their amorality. The lives these independent characters lead are more attractive in many ways than the lives of the more conventional people. Margot Metroland may be running a white slave ring, but she is a beautiful woman and does try to enjoy herself. Basil Seal may be a rake, but in him Waugh has created a character who is alive and whose very daring is attractive. It is surely wrong to suggest, however, that Waugh is expressing total admiration for these people and their society. Though admired and attractive as individuals, both they and their way of life are held up for critical examination.

Waugh's social interests are not universal; at times one wonders whether they move far beyond the British aristocracy. The novels depict an hierarchical society, even if this hierarchy has become practically non-existent except on a purely social plane. In the early novels the aristocracy sets the proper social "tone" and its members seem to lead a more exciting and attractive life than the occasional lower class character who makes an appearance. Yet in

these novels one feels that Waugh himself is fascinated by the façade of elegance and grace which these aristocrats can erect; there is a certain beauty, a certain semblance of order and a certain independence about this society which is attractive to him. But the corruption of these aristocrats is a reflection of the general corruption Waugh finds in modern society. He can see through the façade; he is not blind to the moral degeneration which these aristocrats exhibit, and he employs them in order to emphasize the moral conditions of the modern world. If the presumed leaders and transmitters of past traditions and values, are corrupt and have ignored their heritage, it is hardly surprising that the lower levels of society will also be corrupt. Characters like Margot Metroland and Basil Seal are decadent because they no longer possess the values which were once associated with their society; they are not decadent because they belong to that society. Without these values the aristocratic society cannot survive and it is the inability to recognize this fact which destroys such a person as Tony Last.

One of the most obvious features of Waugh's modern aristocratic society is its lack of any immaterial values. Waugh carefully builds up a picture of a society totally lacking any spiritual element, and thus totally lacking any form of commitment on the part of its members to a higher way of life. Waugh calls attention to this negative quality of society by stressing the boredom which faces these people. Margot Metroland is always afraid of being bored, and most of <u>Vile Bodies</u> describes the absurd attempts of the

Bright Young People to ward off boredom. As the characters become more and more plagued by boredom, the more intense becomes the search for exciting activities to release them from this state. Boredom, however, is not the only characteristic Waugh identifies to depict the lack of spiritual values in society. In A Handful Of Dust Tony Last's life revolves around Hetton Abbey; when he is faced with the possibility of losing the Abbey he departs from England in search of some mysterious, Gothic, lost city; he has no spiritual set of values upon which he can call when his social values seem to fail him. All the early novels, but in particular Decline And Fall, Vile Bodies, A Handful Of Dust and Put Out More Flags, create the image of a spiritually sterile world. At times Waugh hints at alternatives; Paul Pennyfeather seems to have found one, Tony Last is at least exposed to one in the character of Thérèse de Vitré, and William Boot returns to a life which, while it may not be spiritual, is certainly not established on material values; nevertheless, these alternatives are not accepted by society in general. For the most part Waugh has created a world without hope for a people who do not acknowledge any values other than worldly ones. His characters often exist in a life which has little meaning for them. They keep drugging themselves with motion, and must stay on the wheel that Otto Silenus describes in Decline And Fall; if they stand back and watch, as Paul Pennyfeather does, they become bored.

Waugh's delineation of boredom is closely related to another recurring theme: the disappearance of the individual in modern

society. As boredom increases and everyone goes from party to party in an attempt to escape from it, and as the modern world creates figures like Lucas-Dockery, Potts, the custom officers in Vile Bodies, Lord Copper and Mrs Beaver, the individual is submerged beneath general appearances and people are made to conform to social theories or tastes about which they know little and over which they have no control. From Decline And Fall to Unconditional Surrender Waugh has accused the modern world, and in particular the Socialists, of undermining the role of the individual. Lucas-Dockery treats the prisoners as case references, Lord Copper decides how certain people will best suit his newspaper empire without any regard to their own desires, and Mrs Beaver creates needs where none ever existed before, and all at once people must have these needs filled. The individual must be an exploiter if he is to survive in this corrupt, impersonal society; thus Margot and Basil retain their individuality because they are as amoral as the world around them, and they are usually capable of outwitting it because they possess a background which it does not. Other characters simply lack the strength or the desire to play this role and retain their individuality only by total withdrawal from society.

The innocent who would remain an individual must find a life for himself away from the modern society. Waugh is constantly pointing to a withdrawal from the amoral life as the only way one can preserve non-material values. Paul Pennyfeather and William Boot get a chance to do this, but Adam Fenwick-Symes does not. Paul and

William withdraw from the modern, urban world into an older world with a different value system. These characters prefigure the later characters in Waugh's major fiction who find the same escape. John Plant in Work Suspended, Julia and Cordelia Flyte and Charles Ryder in Brideshead Revisited, Pinfold in The Ordeal Of Gilbert Pinfold, and Mr Crouchback and Guy in Sword Of Honour, all reject and withdraw from modern society in one way or another. Waugh seems to suggest that the innocent cannot maintain his innocence and at the same time collaborate with the modern world. A member of a religious order may be "in" the world but not "of" it; Waugh will not even permit his characters to be "in" the world. They must become monks of a sort who withdraw to their "solitudes" to protect their value system from the corruption of the outside world.

Not all the aristocrats in Waugh's novels are associated with modern corruption. The true aristocrat does exist, though he has little in common with the titled characters in the early novels, and possesses two qualities which the others lack: a deep respect for the traditions of class and family, and commitment to a system of non-material values, usually those of the Roman Catholic Church. In Brideshead Revisited and Sword Of Honour these true aristocrats are seen as leading a life quite distinct from the urban aristocrats of the earlier novels. Lord Marchmain may play the role of the decadent noble most of his life, but on his death-bed he is genuinely concerned with the continuation of his family's line. It is he who prevents Lord Brideshead from closing Brideshead Castle and also from

establishing his middle class wife as mistress of that estate. Lady Marchmain, totally committed to her family and their traditions as well as those of the Flytes, does her best to maintain these traditions. Mr Crouchback has lost most of the external appearances of his class and is no longer in actual possession of his ancestral home, but even in a hotel room he maintains the traditions and graces of a gentleman, a man of manners, kindness and commitment. Margot Metroland destroys King's Thursday, in Vile Bodies the aristocrats are almost exclusively urban, and in A Handful Of Dust they counsel the selling of family estates. But in Brideshead Revisited and Sword Of Honour family traditions are important, family ties are strong, and the contemporary Catholic aristocrats guard the values of their ancestors.

In Waugh's novels the true aristocrat is committed to a system of belief and does not partake in the amorality surrounding the modern members of his class. This system of belief is the Catholic faith professed by both the Flytes and the Crouchbacks. In fact, Waugh's aristocrats can usually be divided into modern decadents and those who have managed to protect themselves from modern corruption by virtue of belonging to the Roman Catholic Church. This fact is illustrated in Brideshead Revisited where Celia Ryder, very much the modern aristocrat, has more in common with Margot Metroland than with the Flytes. If the aristocrats of the early novels have no system of values at all, then in the later novels Waugh is indicating what type of values these people need to give some purpose to

their lives.

Because of his attachment to tradition and his acceptance of spiritual values, the true aristocrat can find no place for himself in modern society. Waugh's best example of this type of figure, Mr Crouchback, never goes near this society; in Sword Of Honour he never leaves the territory marked off by his hotel, school and church. Like the "innocent" in the early novels, the true aristocrat must keep clear of modern society in which he would, of course, be completely out of place, but he feels no desire to enter it because it has nothing to offer him. Far from being a reflection of the general state of corruption, the true aristocrat is a reminder of a state free of this corruption, a state where the aristocrat possesses something other than social status. The characters of Decline And Fall and Vile Bodies make no effort to change the society in which they find themselves, and accept it as it is; the true aristocrat rejects this society and does not regard himself as part of it.

If Waugh's social attitudes can be studied by examining his portrayal of the aristocracy in his novels, then his religious attitudes can be studied by examining the role assigned in them to the Roman Catholic Church. Though there are references to religion in the early novels, these references are minor. One can conclude, however, that the religion described in these works lacks any spiritual dimension, and at times can even be crude. The religion of Mr Prendergast, of the Anglican bishop in Black Mischief and the minister in A Handful Of Dust illustrates the first type, and the

religion of Mrs Melrose Ape illustrates the second. In A Handful Of Dust religion is part of the social fabric, and Tony's commitment to the Anglican Church rests solely on the fact that this is part of the tradition of the squire; there is never any consideration of a spiritual belief.

In the later novels Catholicism is contrasted with the type of religion found in A Handful Of Dust. The basic difference is that Waugh always presents the Catholic Church as a spiritual entity, and the people who accept this faith are committed to its spiritual values. None of the Catholic characters regard their religion as Tony Last regards his, and none of them are concerned with the Prendergast concept of the Modern Churchman. Tony and Prendergast do not commit themselves to anything; the Catholic characters feel both the need for commitment and the strength of that commitment once it is made. Sebastian and Julia Flyte may try to separate themselves from the Church, but they are always tied to it because they can never believe they are right and the Church is false. In Mr Crouchback Waugh presents a character who is genuinely committed to his faith. This character exemplifies the pervasiveness of the faith for the true Catholic; all his actions, even his concern for the future of the Crouchback family, are influenced by his Catholicism. The Flytes, the Pinfolds and the Crouchbacks never regard their religion as an ornament for their social life; on the contrary, their social life is shaped by their religious beliefs.

Waugh establishes the Catholic Church as the antithesis of

modern society. The Catholic characters are individuals who do not become submerged in the general decadence but function according to the code of behaviour which they have accepted. Interestingly enough, the Catholic characters who are reconciled to their faith never suffer from the boredom which afflicts so many of Waugh's other characters. Waugh makes the reason obvious: these people have a purpose in their lives which the others lack. Modern society in Waugh's novels is marked by aimless activity; the true Catholic has attained a state of inner peace which frees him from the need to search for action in order to give meaning to his life. He has discovered the meaning on a spiritual level. Waugh's Catholic characters are not free from physical suffering or even spiritual doubt, but once they have reconciled themselves to their faith they no longer question the value or purpose of their life. Thus Waugh draws a real distinction between them and the moderns who lack spiritual faith. The latter usually live a purely materialistic existence where the highest goal is pleasure. When this existence disappoints them, they are left without any reason for living and the inevitable result is probably the euthanasia centre described in Love Among The Ruins. His Catholics, on the contrary, place little value on their physical existence and when it fails them they do not feel that they have lost a great deal.

The Catholic characters are the antithesis of modern society not only because of their spiritual beliefs, but also because of their way of life. The modern aristocrats in Waugh's novels seem to

flock to the cities and then join the urban social set. In Decline And Fall and Vile Bodies the social life is centred in the city; in Scoop William Boot rejects the modern world and retreats to Boot Magna Hall; in A Handful Of Dust Tony Last attempts to establish a rural squirearchy for himself but it is destroyed, in part, by urban influences; in Black Mischief and Put Out More Flags there is less emphasis on the duality between urban and rural life, but Basil Seal is an urban character and his friends belong to the urban social set; in The Loved One the city of Hollywood becomes the scene of total corruption. For most of her life Waugh's Helena wishes to visit the city of Rome and when at last she has an opportunity to fulfill this wish, she discovers that the city is corrupt and not the centre of great traditions. Significantly, she leaves Rome to find the true cross in order to combat the evils she has seen in the city. It has already been indicated that the innocents and the Catholic characters withdraw from modern society, and it can now be suggested that many of them seek their home in rural solitude. None of the Flytes are really urban people, although Julia may flirt with that society for a time, and their real home is always at Brideshead. At the end of the novel none of those who survive has moved to the city; all three are in the Holy Land fighting or nursing. Although one can only suggest this as a hypothetical conclusion, it seems unlikely that Charles Ryder will ever move to the city. The happiest periods of his life were his days in the rural Oxford setting and at Brideshead. To some degree the city is associated for him with a rather unhappy

life with his father as well as with his wife and her society. In Sword Of Honour the Crouchbacks also have close ties with rural life and at the end of the trilogy it is clear that Guy rejects urban life. The city is the home of people like Virginia, of people who do not share the Crouchback's value system. This does not suggest that only Catholics turn from the cities in Waugh's novels, Paul Pennyfeather and William Boot are not Catholics, but it does suggest that Waugh establishes some connection between his Catholic characters and life in rural England.

Both Roman Catholicism and the aristocratic tradition are opposed to the modern decadence depicted in these works; the one has spiritual grounds for its opposition, the other social. Waugh frequently presents this combination of religious and social traditions as the only alternative to the modern world. They both possess an historical continuity which impresses him and which he offers as partial proof of their validity. He accepts the Catholic Church as the one, true Church because it can trace its history to the birth of Christianity, and he regards the other Christian denominations as having broken away from this Church. In the same way, since the true aristocracy can trace its lineage to medieval England, it forms a solid chain between the past and the present. This sense of historical continuity is important as far as Waugh is concerned since it allows one to view one's life as part of a continuing tradition and not as one isolated event in the present. The Flytes and the Crouchbacks are very conscious of their ancestors,

and the Crouchbacks in particular are influenced by their example. These people have a social foundation on which to build their lives; they are not trying to build them on nothing as are Margot Metroland, the Bright Young People, Hooper, Trimmer and de Souza. The true aristocrats have a sense of security the others never seem to attain and some of the security lies in the fact that they are part of a tradition. This security is even more in evidence when one looks at the role of the Catholic faith in the lives of these people. The faith is part of the tradition handed down to them and is therefore another link between the past and the present, but the faith is also a spiritual one, and they always regard this dimension as the more important. Waugh has his characters sense the truth of the Church, in part, because of its apparent immutability. This is the religion of their ancestors, the religion of early England; not only does it offer spiritual security, but in many cases it is the aristocrat's essential bond with his tradition, and the only one that has not degenerated in time. At the end of Brideshead Revisited Waugh implies that the Flytes are closer to the traditions of their family than they have ever been in modern times, but all they have is their Catholic faith and their dedication to the service of others. The Crouchbacks have maintained their faith but lost all the trappings of nobility, and yet they feel themselves to be very much a part of the aristocratic tradition. Here again the link between the past and the present is the immutable faith. For Waugh, part of the attraction of the Catholic aristocracy is its maintenance of this historical continuity

nd the fact that its religious beliefs are the ones which were ccepted in England long before the Reformation.

There is something very medieval about Waugh's aristocracy nd this should not be altogether surprising. At no other period n English history was there such a close connection between the atholic Church and the aristocracy, and at no period since that ime have the values of these two institutions been regarded as the standards by which one should live. It has been stated above that Waugh's Catholics have a definite inclination to rural living; perhaps here one can see a similarity between the Catholic and the aristocrat. The medieval lord would certainly not have been an urban dweller; his life would have been centred on his rural estate and, to an extent that it is not possible to attain in the modern world, he would have been free from influences which might have debased either his spiritual or social values. He would have been the person who maintained the standards, and the person responsible for those under him. It is to be noted that the most isolated of Waugh's aristocrats, Mr Crouchback, considers it his duty to assist the less fortunate people with whom he comes into contact. However, the medieval lord would not only have been responsible for the material welfare of his people; he would also have been concerned about their spiritual state, and because of this would have been closely associated with the Church. Perhaps the greatest significance of this medieval connection one can find in the novels is the fact that in the medieval period everyone belonged to the feudal society and

everyone professed the Catholic faith. There was a unity of standards, both social and spiritual, which Waugh does not find in the modern world, but which is perhaps reflected in the relationship between the Flytes and their Catholic servants.

One can suggest another reason for Waugh's association between the Catholic Church and the medieval aristocracy. In modern England the Catholic Church has relatively little social or historical importance when compared with the Established Church, and, moreover, this has been true for centuries. In addition, the great and historical churches of the country are not Catholic, and most of the Catholic places of worship are relatively modern when compared with the other churches in England. For a man such as Waugh who seems to be so conscious of history this must surely be a matter for some regret. If one were looking for historical continuity, then, it might well seem that Waugh's Catholic aristocrats lacked this continuity since they had so little connection with English history from the Reformation to the present day. However, by going back to a period prior to the Reformation, Waugh establishes the Catholic aristocrats as the ones who have maintained the continuity; far from being separated from the history and traditions of their country, they are the group that has the closest ties to them. It almost appears as if Waugh's aristocrats must have this medieval association; if they did not, one could argue that, as far as their social position were concerned, they have as little connection with the traditions of their country as do the Bright Young People.

There is still another explanation one can suggest for Waugh's association of the aristocracy and the Roman Catholic Church. Both these institutions stress the value of the individual. The aristocrat must be a unique person for he is supposed to be the leader. His title, estate, social duties and family heritage set him apart from other people. He is not simply a number or a mirror image of everyone else around him. Certainly Mr Crouchback emerges as an individual and is not influenced by general social trends. Some of the Flytes, Julia and Lord Marchmain in particular, may try to submerge their individuality in society, but at the end of the novel their independence is most apparent. If the aristocracy can be seen to stress the individuality of a person, then the Catholic Church can be regarded as having this as one of its central doctrines. The teachings of the Church on the value and uniqueness of the human soul are clear indications of the dignity and worth of the individual. If, as has already been suggested, one of Waugh's fears of the modern world was the decreasing role and worth of the individual, and Love Among The Ruins is one work which certainly indicates that this was a concern for him, then once again the aristocracy and the Catholic Church offered him an alternative to this modern way of life, an alternative where the individual would not be forced to live like some sort of super puppet. Mr Crouchback reminds Guy that quantitative judgments do not apply when one is discussing the value of the Lateran Treaty because even if one soul were saved as a result of the treaty, it would have been worthwhile. Though the

modern world could never understand such reasoning and a person like de Souza would reject it on the grounds that it would impede the development of Socialism, Guy comes to understand the truth of his father's statement.

Waugh's later novels do offer his solution to life in the modern world. John Plant seems to have been moving toward this solution, but since Work Suspended was never finished it is impossible to suggest whether in fact Waugh would have allowed him to achieve it. Other characters do find an alternative way of life. Charles Ryder and Julia Flyte, Gilbert Pinfold and Guy Crouchback reject the modern world and establish a life for themselves separate from it. Waugh suggests that these people can maintain their values and standards only if they make this separation, and all four of these characters do just that. Their alternative is constructed on two basic foundations, a rural society complete with traditional social values and a spiritual faith. For Charles and Julia the rural life is centred at Brideshead although at the end of the novel both have been forced to leave Brideshead and it is hardly likely that they will ever return there together. Gilbert Pinfold, living in the country with his family and shunning the outside world, is something of a hermit. However, it is Guy Crouchback who best illustrates what seems to be Waugh's final solution. Though he shuns the city and returns to his ancestral estate, he does not return with the external splendour of the aristocracy of former times, as represented by Broome itself, but makes Lesser House his new home. In a sense he

becomes self-sufficient; he has his family with him and owns a farm which supplies most of his needs. Guy has returned to rural England and protected himself from the modern world.

Catholicism is the major element in the lives of Charles, Julia, Pinfold and Guy. It is their Catholicism rather than their social position which really sets them apart from their contemporaries. Though they are individuals committed to both spiritual and social values, Charles and Julia prove that the spiritual values are far more important. It is Guy's Catholicism which leads him to accept Virginia's son as his own and then to renounce Virginia's type of life and to take the boy to Broome. Both the social life, which has more in common with the traditional English squirearchy than the aristocracy, and the spiritual life of these characters involve a rejection of generally accepted social values, but this rejection is made on solid traditional and religious grounds and the alternative way of life which is then established is one requiring a personal commitment to the traditional values.

It is clear that Waugh never believed that this alternative way of life would replace the corruption he found in the modern world, and it is also clear that he believed that those who accepted it would have to wage a constant battle in order to preserve it. A new aristocracy is established at the end of Sword Of Honour, an aristocracy whose patent of nobility is its commitment to a set of spiritual and social standards which link it to the aristocracy of the past while at the same time making it morally superior to the

amoral masses of the present; but because it is an aristocracy it will always be restricted to a small portion of the population. Quantitative judgments do not apply in this case either, and if Guy can raise Virginia's son in this tradition and save him from the modern world, then Waugh suggests that this proves the worth of his new aristocracy.

Evelyn Waugh did write about the British aristocracy and the Roman Catholic Church, but that does not make his novels handbooks for social snobbery or religious bigotry. An examination of these novels reveals that what he found in both these institutions were certain values which he believed were essential to a life of real significance in any age. It is true, and particularly in the early novels, that he does at times seem attracted to the glitter of the aristocratic social life, but one has to be most insensitive not to appreciate the satiric tone in which he often deals with the social aristocrats. There seems to be little basis in the novels for any suggestion that Waugh's interest in the Catholic Church was derived solely from its association with the aristocracy. He always stresses the spiritual aspects of the Church and the influence of this spiritual power on the individual. His novels are concerned with the values, both spiritual and social, which he found in the Catholic Church and the aristocracy, and these values offer a security founded on the knowledge of one's duties and position in creation and society, a security which he does not believe is present in the Modern Age.

Notes

Chapter One

1. Decline And Fall (1962), 11. All subsequent references to Decline And Fall are to this edition unless otherwise noted.

   cf. Alec Waugh, My Brother Evelyn And Other Profiles, 186.

2. None of the changes were very significant. Most of them dealt with the character of the stationmaster. In the 1962 edition he tries to sell his "sister" (40, 95, 104, 127) while in the 1928 edition he tries to sell a "young lady" or his "sister-in-law" (1928 edition, 32, 99, 111, 138). The only other apparent change was the elimination of the words "mate freely with the sheep" from the 1928 edition. (cf. 1928 edition, 80 and 1962 edition, 79)

   Waugh did find it necessary to attach the following note to the 1928 edition:

   > I hope that my publishers are wrong when they say that this is a shocking novelette. I did not mean it to be when I wrote it, and I do not believe that any one with a sense of humour will find it so. I hope that somewhere a school like Llanabba may exist, and a staff like Dr. Fagan's, but it has never been my good fortune to come across them. In fact, I have never met any one at all like any of the characters, nor have I yet been sent to prison. I apologize heartily to any one who sees himself in this tarnished little mirror; everything is drawn, without malice, from the vaguest of imaginations.
   >
   > Please bear in mind throughout
   > IT IS MEANT TO BE FUNNY
   > E.W.

3. cf. Alvin B. Kernan, "The Wall And The Jungle: The Early Novels Of Evelyn Waugh," 199-220.

4. As Paul leaves Oxford he shows some irritation: "'God damn and blast them all to hell,' said Paul meekly to himself as he drove to the station, and then he felt rather ashamed, because he rarely swore" [DF, 19].

5. Stephen Spender, "The World of Evelyn Waugh," The Creative Element, 164. Spender also states that Grimes "inhabits a world of a Christian or Old Testament myth of life before the Fall,

Chapter Two

1. Vile Bodies (1930), ix.

2. Vile Bodies (1965), 7. All subsequent references to Vile Bodies are to this edition unless otherwise noted.

3. VB, 7.

4. See Alec Waugh, My Brother Evelyn, 190-192. In these pages Alec Waugh discusses the break-up of Evelyn Waugh's first marriage which occurred while he was writing Vile Bodies.

5. Ibid., 189.

6. Patrick Balfour, Society Racket: A Critical Survey Of Modern Social Life, 65.

7. Ibid., 170-171.

8. Ibid., 172.

9. cf. Nina's attitude to money and marriage. [VB, 188]

10. The section in which Miss Brown makes her appearance actually appeared earlier as a short story entitled "Miss Runcible's Sunday Morning: An Episode in the History of Bright Young People" in The New Decameron, 165-171.

11. At Lottie Crump's hotel there is a rather pathetic ex-king who is continually telling stories about his overthrow and about his mad wife, and an American judge who is constantly inebriated.

12. cf. Mrs Kent-Cumberland's attitude to her sons' marriages in "Winner Takes All" published in Work Suspended And Other Stories Written Before The Second World War, 113-135.

13. See Balfour, Society Racket, 170-171. He gives a vivid description of the parties of this age.

14. There are several deaths in this novel:

    (i) A girl commits suicide by hanging herself from the chandelier

in Lottie Crump's Hotel. The only interest anyone shows in the case centres around saving the reputation of the hotel.
(ii) Simon Balcairn commits suicide.
(iii) Agatha Runcible dies as a result of injuries received in her "racing" accident and of a party held in her hospital room.
(iv) There is every indication that Adam will die alone on the battlefield.

15. See Father Rothschild's reaction to Outrage's success. [VB, 132]

16. Balfour gives 1926 as the year of the first gossip column signed by a peer. The column appeared in the Sunday Express. Balfour, Society Racket, 92.

17. Waugh never liked "talkies" and in Labels he writes: "Talking films were just being introduced, and had set back by twenty years the one vital art of the century" [Labels, 11]. cf. VB, 91.

18. The marriages of Nina and Margot follow this pattern.

19. Waugh introduces the novel with two quotations from Alice Through The Looking Glass.

20. Malcolm Bradbury, Evelyn Waugh, 48.
James F. Carens, The Satiric Art Of Evelyn Waugh, 76-77.
A.A. DeVitis, Roman Holiday, 27-28.
Neil D. Isoaes, "Evelyn Waugh's Restoration Jesuit."

21. His description of Colonel Blount, his knowledge of the fact that Outrage would return as Prime Minister, his predictions about a future war and his knowledge of the problems faced by the youth all demonstrate this.

22. See above, 57.

23. In Vile Bodies there is also a local Vicar who lives close to Colonel Blount. He is a very minor figure, but ironically enough it is this man of God who, on Christmas morning, announces the outbreak of war.

24. "The War And The Younger Generation," 570-571.

25. Ibid., 570.

26. Ibid., 571.

27. See above, 48.

28. cf. society's attitude towards King's Thursday in Decline And Fall.

29. Balfour, Society Racket, 208.

30. Ibid., 248.

31. An inscription which Waugh is reported to have written in a copy of Vile Bodies the year the book was first published gives some indication that Waugh was interested in spiritual matters. The inscription reads: "from Evelyn Waugh. For this body which you call vile, my Lord Jesus Christ was not ashamed to die!" This inscription is quoted in Paul A. Doyle, Evelyn Waugh, 16. Doyle does not give the actual source for this quotation.

Chapter Three

1. Remote People, 13-14. In the United States this book was published under the title They Were Still Dancing.

2. Unless otherwise indicated all references to Black Mischief are to the 1962 edition.

3. Basil repeats this question, or makes some similar statement, on a number of occasions. See BM, 71, 72, 82, 88.

4. Balfour states that the cocktail party was introduced into England in the nineteen twenties by the young people. See Balfour, The Society Racket, 138.

5. The only introduction Waugh gives to this character reads: "The French Minister, M. Ballon, was a Freemason" [BM, 51].

6. A possible source for this character may be found in the delightful Armenian hotel owner in Harar:

> He was an Armenian of rare character named M. Bergebedgian; he spoke a queer kind of French with remarkable volubility and I found great delight in all his opinions; I do not think I have ever met a more tolerant man; he had no prejudice or scruple of race, creed, or morals of any kind whatever; there were in his mind none of those opaque patches of inconsidered principles, it was a single translucent pool of placid doubt; whatever splashes of precept had disturbed its surface from time to time had left no ripples; reflections flitted to and fro and left it unchanged. [RP, 99]

7. Another cultural influence in Azania is that of the Arabs. Although these people had ruled the coastal area of the country for centuries, in Seth's time they are a rather poor people who have isolated themselves from the daily life of the country. In the past, attempts had been made to encourage them to find a place in Azanian society and many of them were even enobled, "but these grave, impoverished men whose genealogies extended to the time of the Prophet preferred their original names" [BM, 17]. However, the Arabs are even less impressed with western culture than they were with that of Azania. After France and Britain have taken over control of Azania one of the Arabs says: "'Things

its origin might be traced to the anti-clerical and atheistic traditions developed in France after the Revolution, traditions very different from the ones Waugh advocates. In Put Out More Flags Angela Lyne calls the French "a hard-boiled people" and claims that "France died with her monarchy" [POMF, 31].

Chapter Four

1. Unless otherwise noted all references to A Handful Of Dust are to the 1964 edition. This edition includes as a "curiosity" the alternative ending which Waugh wrote for an American magazine.

2. Unless otherwise noted all references to Edmund Campion are to the 1961 edition. This edition does not contain the footnotes which were in the 1935 edition and there have been slight changes made in the preface.

3. See Ninety-Two Days, 32-33, 85-90.

4. See NTD, 101-110. cf. above, 102.

5. EC, vii.

6. Edmund Wilson is one of the most violent of these critics. See Edmund Wilson, "Splendors And Miseries Of Evelyn Waugh," Classics And Commercials, 302-304.

7. See EC, 79.

8. In his preface to this work Waugh notes that critics have often dated his decline from the publication of this book. [HD, 7]

9. Ibid., 7.

10. Ibid., 121, 122, 123, 132, 139.

11. Ben is the only one who emphasizes that the accident was not John Andrew's fault. He also makes the following statement: "'He'd had a lousy day too, poor little bastard'" [HD, 122].

12. Anthony Howard claims that during the Baldwin Age the Churches were strong but religious faith was weak. See Anthony Howard, "The Churches," in John Raymond Ed., The Baldwin Age, 143-144.

13. The men who served as models for Todd were also interesting religious figures. Mr Melville, the son of a Jamaican parson, lived among the Indians and eventually established himself in "patriarchal authority" on a large ranch. [NTD, 33] The other

man is a religious fanatic by the name of Mr Christie. Christie received all types of visions from God and viewed himself as a missionary among the Indians even though he admitted he had not made a convert in thirty years. [NTD, 89]

Waugh actually did read a Dickens novel on this trip. He found a copy of Nicholas Nickleby at the St Ignatius mission. [NTD, 161]

14. See above, 113. This comparison breaks down at a number of points, not the least of which is that Tony becomes Brenda's victim. However, Waugh does give every indication of wanting the reader to make the comparison. One example of this fact can be found in the passage which occurs after Tony's first reading session with Todd: "He had always rather enjoyed reading aloud and in the first year of marriage had shared several books in this way with Brenda, until one day, in a moment of frankness, she remarked that it was torture to her" [HD, 241].

15. Brenda also goes through a somewhat similar period of suffering when she is left alone in her London flat. Brenda's suffering does not last for any significant period of time and she is soon back in the social circles of London. See above, 114.

16. Evelyn Waugh: A Portrait Of A Country Neighbour, 1967.

17. See Evelyn Waugh's letters to Randolph Churchill dated 27 July 1947 and 3 September 1948 and published in Encounter, xxxi (July, 1968), 6, 7.

18. See above, 97.

19. The Ordeal Of Gilbert Pinfold, 6.

20. The following passage appears in Edmund Campion and refers to the Anglican Church of the sixteenth century: "The official Anglican Church had cut itself off from the great surge of vitality that flowed from the Council [of Trent]; it was, by its own choice, insular and national" [EC, 25].

14. William had originally planned to send the following message: "PRESS COLLECT URGENT MAN CALLED MISTER BALDWIN HAS BOUGHT COUNTRY" [Scoop, 202].

15. In Scoop the British seem to leave this to the free enterprise system and Mr Baldwin.

16. See WA, 215, 222-223, 228-230, 232-233, 241, 244, 248, 253.

17. See WA, 64, 122; RP, 31-32.

18. In a letter to The New Statesman And Nation Waugh denounces what he believes to be the tendency of branding anything that is not "Left Wing" as being "Fascist". He then goes on to say:

> Those of us who can afford to think without proclaiming ourselves "intellectuals," do not want or expect a Fascist regime. But there is a highly nervous and highly vocal party who are busy creating a bogy; if they persist in throwing the epithet about it may begin to stick. They may one day find that there is a Fascist party which they have provoked. They will, of course, be the chief losers, but it is because I believe we shall all lose by such a development that I am addressing this through your columns. [The New Statesman And Nation (5 March 1938), 365-366.]

Chapter Six

1. This edition was limited to five hundred copies.

2. Unless otherwise noted, all references to Work Suspended are to the 1949 edition. Waugh published three collections of short stories: Mr Loveday's Little Outing And Other Sad Stories, London, 1936; Work Suspended And Other Stories Written Before The Second World War, London, 1943; Tactical Exercises, Boston, 1954. With very few exceptions, the same short stories appear in all three collections.

3. cf. WS (1942), 24, 28, 64; WS, 153, 157, 179.

4. Among some of the more lengthy passages which have been eliminated are: WS (1942), 60-63, 82-83, 119-120. The Dedicatory Letter did not appear in the 1949 edition; the chapter titles were changed from "My Father's House" and "Lucy Simmonds" to "A Death" and "A Birth"; a Postscript was added after the war. These last two changes seem to have been an attempt to give the work some sort of unified and finished appearance.

5. In the 1942 edition Roger is a Communist, but in the revised edition he is a Socialist. Similar changes were made in his current interests and the subject of one of Mr Plant's paintings. cf. WS (1942), 22, 84, 93; WS, 152, 191, 197.

6. See "My Father," Sunday Telegraph (2 December 1962), 5. In this article Waugh suggests that "perhaps host and guest is really the happiest relation for father and son." He claims that this was the type of relationship he had with his father. It is also an accurate description of the relationship between John and Mr Plant.

7. Jebb, "Evelyn Waugh," 84.

8. The relevant passage in the first edition reads: "At this suggestion Atwater showed one of those mercurial changes of mood which later became familiar to me but which, at this stage of our acquaintance, I found rather disconcerting . . ." [WS (1942), 135]. This passage does not appear in the revised edition. The reference in WS, 234 is the same in both editions. cf. WS (1942), 146.

9. To some extent Gilbert Pinfold also belongs to this group, but his age and the fact that he has a family make him somewhat different.

10. In the United States this book was published under the title Mexico: An Object Lesson.

11. Robbery Under Law is the only one of his pre-war travel books from which Waugh did not include selections in When The Going Was Good. He acknowledges this fact in the Preface to this collection and says: "I am content to leave [Robbery Under Law] in oblivion, for it dealt little with travel and much with political questions . . . . So let it lie in its own dust." The fact that Robbery Under Law was the only one of his pre-war travel books to be published by Chapman and Hall, and not by Duckworth, might also have something to do with its exclusion.

12. See above, 101.

13. This book was published in 1939 and appeared in the United States as Another Mexico. It is an account of Greene's visit to Mexico and contains some material which was later used in The Power And The Glory.

Chapter Seven

1. Unless otherwise noted, all references to Put Out More Flags are to the 1967 edition.

2. The letter does not appear in the 1967 edition and is replaced with a preface.

3. Basil pulls other "war pranks" during the course of the novel; the "M. I. 13" one is used on two other occasions. [POMF, 44, 153] His greatest prank involves the use of the Connolly children.

4. Lady Seal makes an amusing comment on people who are busy during war: "She would ask [Neville Chamberlain] to luncheon. But perhaps he would be busy; the most improbable people were busy in war time she remembered" [POMF, 20].

5. It is usually very difficult to discover what contemporary figures, if any, Waugh had in mind when he created some of his satiric characters; in the case of Parsnip and Pimpernell, however, he has made little attempt to hide the similarities between their lives and the lives of Auden and Isherwood. The position of the "a" in "Parsnip" and the "i" in "Pimpernell" was probably another attempt to insure that the reader would make the connection with Auden and Isherwood.

6. cf. POMF, 77.

7. The "dandy-aesthete", Cedric Lyne, also emerges as a man of action before he dies. Another passive character is Old Rampole, the publisher who hates books, and Basil's plan to catch Fascists quite inadvertently sends this man to prison. The biggest change which the war brings to his life is the discovery of "the delights of light literature." He spends theyears of his imprisonment reading "Ruth Mountdragon's" seventeen novels of "domestic adventure" [POMF, 230].

8. Herbert Asquith, "The Volunteer," in I. M. Parsons, ed., Men Who March Away, 41.

9. Waugh has fun with the Irish priests and allows Basil to tell Ambrose that if he does not have a breviary, a racing paper will do just as well.

10. "The weakening of Christian dogma had little immediate result other than the decline in church attendance, despite a widespread belief to the contrary, England remained Christian in morality, though not in faith." A. J. P. Taylor, English History: 1914-1945, 223.

11. Waugh resumes his satire against the Eastern Churches in this novel. A certain Archimandrite Antonios from Bulgaria roams the corridors of the Ministry of Information announcing that he has been expelled from Sofia for political reasons even though "the Bulgar people say it was for fornications." He then adds the telling sentence: "'They are not expulsing from Sofia for fornications unless there is politics too'" [POMF, 72].

12. John St John, "Temporary Officers And Gentlemen."

13. Ibid.

14. Basil Seal does not appear in any of the later novels. He and quite a few characters from the early Waugh novels do make an appearance in Basil Seal Rides Again. This "senile attempt to recapture the manner of my youth," to quote from the author's dedicatory letter, depicts these characters in their sixties and seventies.

15. John St John, "Temporary Officers And Gentlemen."

Chapter Eight

1. Unless otherwise noted all references to Brideshead Revisited are to the 1960 edition.

2. See Carens, The Satiric Art Of Evelyn Waugh, 105-106.
Macaulay, "Evelyn Waugh," 373-374.
Staley, "Waugh The Artist," 280-282.

3. See O'Donnell, "The Pieties Of Evelyn Waugh," 408-411.

There are certain events in the novel which resemble Proust's use of the "privileged moment"; this is particularly evident at the end of "Brideshead Deserted" and at the beginning of "A Twitch Upon The Thread". [BR, 247, 251] cf. Marcel Proust, Rememberance Of Things Past, I, 34-36; II, 991-992.

4. "Dante Gabriel Rossetti: A Century Of Criticism," 604.

5. It is doubtful that any real pattern for Charles's aesthetics can be found in Brideshead Revisited. The art most closely associated with the Catholic Church would be Gothic, and since the Pre-Raphaelite movement was essentially a Medievalist one, Waugh's interest in Rossetti is not surprising. Charles, on the other hand, seems more interested in Renaissance art; his greatest artistic achievements are the paintings he does of Marchmain House, a house which is presumably in the eighteenth century classical tradition. If Waugh were to draw a parallel between Charles's spiritual life and his aesthetic life, then Charles should develop a taste for medieval art. There is no indication that he does this, and it seems more than probable that Waugh never did intend to make a connection between the aesthetic and the spiritual. The only point that is quite clear with regard to Charles's aesthetics, during the period preceding his first complete break with the Flytes, is his intense dislike for modern art, an art associated with and supported by the decadent society.

6. In the first edition this passage also contains a sentence in which Blanche refers to Mulcaster as a "real degenerate" [BR (1945), 291].

7. The first edition places even greater emphasis on the idea of the family continuing through the female line. [BR (1945), 252]

8. cf. Wine In Peace And War, 72. In this passage Waugh talks of the "rudest trippers" who are deceived by "cobwebbed bottles of 'Napoleon vintage'" cognac.

9. cf. BR, 284.

10. A Little Learning, 167-168.

11. This is made even more obvious when one remembers that Jasper's last lecture to Charles is followed almost immediately by the dinner with Anthony. [BR, 50-67]

12. The telephone has been used in association with the modern world in two of Waugh's earlier novels; the Bright Young People make great use of it in Vile Bodies and in Scoop the telephone at Boot Magna Hall does not work, thus assuring that there is no contact with the modern world.

13. Samgrass may owe something to C.R.M.F. Crutwell, a man who made life miserable for Waugh from time to time when he was a student at Oxford. See LL, 173-175 and Alec Waugh, My Brother Evelyn, 172-173. As Alec Waugh points out Crutwell can be found in a number of different novels; for example in Decline And Fall he is a shady friend of Philbrick; in Black Mischief he appears as the man Lady Seal calls at the last minute to fill an empty place at her table; in Scoop he is General Crutwell F.R.G.S., the man who supplies Lord Copper's foreign correspondents with exotic equipment they will never need. Alec Waugh also reveals that "Mr Loveday's Little Outing" was originally entitled "Mr Crutwell's Little Outing".

14. WS, 154.

15. Cordelia is the obvious exception, but even she admits she never really loved her mother. [BR, 245]

16. See Edmund Wilson, "Splendors And Miseries of Evelyn Waugh," 300.

17. It is impossible in this thesis to discuss the teachings of the Catholic Church with regard to the nature of grace but the following points may help to place Waugh's use of grace in some perspective. The information is taken from: The Christian Life, ed. Francis L.B. Cunningham.

    Grace is defined as "a formal and physical but analogical participation of the very nature of God" [282]. The problem of man's free will and the influence of grace is explained as follows:

When a man is moved by actual grace he is not reduced to the state of God's puppet; there must also be a free movement of his will. But this movement of the will under the impetus of actual grace does not presuppose a prior motion of grace as its own preparation; otherwise there would be an endless series of preparations. [297]

The "justification" brought about by grace is described as: ". . . the restoration of the prodigal to an honored place in the home and among the children of his heavenly Father: it is the raising of the spiritually dead to supernatural life" [300].

18. Cordelia's offer to pray for Charles comes only a short time after Sebastian's statement that he believes in the power of prayer. [BR, 99]

19. Some critics simply ignore the concept of grace. [See George Mikes, Eight Humorists, 139.] Waugh may have anticipated some adverse criticism to his handling of Charles Ryder's conversion and seems to have attempted to prepare all his readers for this event early in the novel. [BR, 98]

20. cf. BR, 116.

21. Lord Brideshead and Lady Marchmain are two members of the family to whom she cannot get very close. [BR, 332, 245]

22. Aloysius disappears completely from the story after Sebastian's return to Oxford. [BR, 119]

23. Frederick J. Stopp, "Grace In Reins," 70.

24. Nanny Hawkins is another very charitable Catholic; she refuses to question Julia's plans to marry Charles. There is of course also the possibility that her refusal to pass judgment on Julia may be the result of social rather than religious training. [BR, 331]

25. See O'Donnell, "The Pieties Of Evelyn Waugh," 407-408.
O'Faolain, The Vanishing Hero, 64-65.

26. Critics also seem to ignore the state of peace and happiness enjoyed by Nanny Hawkins as well as the fact that Lord Marchmain, at least in so far as a Catholic would be concerned, dies a happy death.

27. Father Phipps, the monk who visits Nanny Hawkins, is described by Charles as "a bland, bun-faced man with an interest in county cricket," but at the same time he feels that the priest is unlike any "parson" he has ever met. [BR, 97]

28. Nanny Hawkins is a Catholic and not a member of the aristocracy, but she is far more a part of the traditions of that society than she is a member of the modern world. Beryl's devotion to Roman Catholicism is opened to some question.

29. Mr Loveday's Little Outing And Other Sad Stories, 121-138.

30. Waugh once claimed he would like to have lived in either the seventeenth or thirteenth centuries.

    Julian Jebb, "Evelyn Waugh," 84.

31. Ibid., 82.

32. One example of this is Guy's relationship with his divorced wife in Sword Of Honour.

33. "Letters (and Post-cards) to Randolph Churchill," 18. The first letter is dated "14 September 1964", Churchill's letter is dated "16 September 1964" and the third is simply dated "September 1964".

34. See Julian Jebb, "Evelyn Waugh," 77.

35. See BR, 356. Julia may even be paraphrasing John 14:27: "Peace I leave with you, my peace I give unto you: not as the world giveth, do I give unto you. Let not your heart be troubled, nor let it be afraid." Part of this quotation was said at every Mass Waugh attended.

36. Spender, The Creative Element, 171.

37. See below, 435-437.

whims of a leading female social figure, baptizes a dog according to the rites of the Roman Catholic Church. [Concerning The Eccentricities Of Cardinal Pirelli, in The Complete Ronald Firbank, 645-647].

12. The ceremonies which follow the death of Mr Crouchback in Sword Of Honour have the same air of spirituality and peace about them as those found in Brideshead Revisited and are in complete contrast to those in The Loved One.

Chapter Ten

1. The trilogy was published between 1952 and 1961.

2. Immediately following the passage quoted, Waugh repudiates the idea of "the pride of country" as being one of his interests in the Holy Land. He accuses Britain of surrendering its "mandate to rule the Holy Land for low motives: cowardice, sloth and parsimony."

   Holy Places consists of an introduction and two essays. Waugh describes the first essay, "St Helena Empress," as a short explanation of Helena written for the BBC dramatic production of that work. "The Defence of the Holy Places," the second essay, describes the complicated jurisdictional problems surrounding the shrines in the Holy Land.

3. Old King Cole does everything he is supposed to do; he even calls for "his pipe and fiddlers three" [Helena, 31].

4. There is no tradition in the Imperial family and Cole is not the least impressed by Constantius's claim of belonging to it. [Helena, 31]

5. Longinus is Helena's other childhood hero and he is also senselessly killed. [Helena, 15, 68-69]

6. cf. HP, 13.

7. Waugh once again employs the liturgical calendar in a novel. Helena's information about and discovery of the Cross comes during Holy Week.

8. Even the miracles which are associated with the finding of the True Cross are very "rational" ones. Helena simply believes that if she has indeed found the True Cross God will make this clear to her.

9. Waugh showed his dislike for both these attitudes in Brideshead Revisited; Cara exhibits a superstitious attitude toward Extreme Unction and Lord Brideshead a legalistic one.

10. In an early criticism of Helena Neville Braybrooke claims that "the propagandist rather than the artist shows itself once more" ["Evelyn Waugh," 202].

11. Portrait Of A Country Neighbour, 54-70.

12. In a radio interview with Nathen Cohen, which had been taped several years before Waugh's death but was broadcast on the CBC "Tuesday Night" programme on 28 October 1969, Waugh remarked that the only thing which had improved in modern times was the quality of people's penmanship.

    Waugh seems to have had a distinct aversion to the telephone. See also Portrait Of A Country Neighbour, 24.

13. Waugh had a confrontation with the conservative, Catholic weekly, The Tablet, about Black Mischief. The editor found the book so disgusting he refused to review it and although he attacked it, he never actually gave the title of the book. One explanation suggested for this action is the fact that the editor was a member of some society for the welfare of dogs and was highly insulted at Waugh's treatment of Dame Mildred and Miss Tin. [Charles Edward Link Jr., "The Development of Evelyn Waugh's Career: 1903-1939," 227-231.]

14. Jebb, "Evelyn Waugh," 83-84.

15. Much of the criticism of Brideshead Revisited followed the same lines. See below, 430-440.

16. Waugh is also satirizing the empty jargon which the theorists invent. A good example of this can be seen in the difference between the original charges brought against Miles and the charges for which he was eventually tried: "Arson, Wilful Damage, Manslaughter, Prejudicial Conduct and Treason are reduced "to a simple charge of Antisocial Activity" [LAR, 7].

17. The Chief Guide announces: "'In the New Britain which we are building, there are no criminals. There are only the victims of inadequate social services'" [LAR, 10].

18. The State replaces God in this society even in meaningless greetings and expletives. [LAR, 12, 17]

19. The failure of Clara's sterilization, the emergence of her beard, and the obviously drastic results of her facial operation are further examples of the inefficiency of the State and its disregard for the effects this has on an individual.

20. Waugh would probably have regarded the present abortion laws in Britain as an indication that his State was even closer than when Love Among The Ruins was first published.

21. The Director of the Euthanasia Centre complains that people have become so dependent on the State that they cannot even commit suicide by themselves anymore. [LAR, 20]

22. When business is slow the old, decrepit poet, Parsnip, finally manages to obtain service at the Centre. His former partner in New Writing and the Left Book Club, Pimpernell, was one of the Director's first "patients". [LAR, 42] This is the end which Waugh reserves for the characters who appeared in Put Out More Flags as Socialist writers of the thirties and who were thinly disguised caricatures of W.H. Auden and Christopher Isherwood. Both Parsnip and Pimpernell also appear in Basil Seal Rides Again where they attend a banquet in honour of the aesthete and man of letters, Ambrose Silk, who has just turned sixty and just been awarded the Order of Merit. [BSRA, 3]

23. Gilbert Pinfold refuses to use the National Health plan for himself. [OGP, 10]

a) The deletion of certain of Guy's ultra-romantic notions about war:

MA,	201-202	SH, 177
	208-209	182
	275	232
	296	249

b) Certain topical references:

MA,	28	SH, 35
	31	38
	296	249

c) Slight changes with regard to certain characters:

[Trimmer] MA,	105	SH, 101
	111	105
[Ritchie-Hook]	169-172	154

The person who reviewed Sword Of Honour in the Times Literary Supplement paid considerable attention to these changes. See "Wartime Revisited".

8. This passage does not appear in Sword Of Honour. See SH, 249.

9. Frederick Stopp claims that Ritchie-Hook "has stolen Apthorpe's thunder" ["The Circle And The Tangent," 23].

10. This is the second time Apthorpe has been compared to Churchill. See MA, 137.

Waugh occasionally counterpoints the rather ridiculous events in Apthorpe's life with the more serious events of the war; the fall of Finland is associated with the arrival of the "thunder-box" and the Germans crossed the Meuse on the same day Colonel Tickeridge brings an end to Apthorpe's saluting problems. [MA, 175-176, 226]

11. There have been earlier hints that Apthorpe may not be exactly what he claims to be. [MA, 47, 84, 119, 135]

12. Apthorpe's image is finally destroyed in Officers And Gentlemen. See below, 359.

13. cf. MA, 208.

14. Sword Of Honour contains the following passage which did not appear in Men At Arms, but which is of significance later in the trilogy: "'I have a brother in the Halberdiers' said Grace-Groundling-Marchpole irrelevantly. 'They don't think much of him'" [SH, 177].

15. The seduction attempt takes place on St Valentine's Day, the day traditionally associated with love and lovers. However, in

Men At Arms Waugh stresses the way in which men have perverted this day. The feast was originally set aside to commemorate the martyrdom of an early Christian cleric, but in modern times it has become associated with "facetious lovers" and secondly with a gangland massacre. [MA, 155] Guy even manages to destroy the modern romantic association with the day.

Chapter Twelve

1. This nameless officer has already appeared in Men At Arms and will reappear later in Officers And Gentlemen. [MA, 240, 242; OG, 13, 333] It should be noted that he is always prepared to help Guy.

2. MA, 223.

3. Guy remembers that sometime during his delirium while on the boat from Crete he prayed to Sir Roger. The prayer is one that used to be said at the end of a low Mass; the invocation however, was to Saint Michael the Archangel, not Sir Roger of Waybroke. [OG, 305] It might also be noted that both these figures are pictured as carrying swords, symbols of their honour.

4. In Men At Arms the following passage, which was deleted from Sword Of Honour, appears shortly after Guy hears of the German invasion of Norway:

   There were in morals two requisites for a lawful war, a just cause and the chance of victory. The cause was now, past all question, just. The enemy was exorbitant. His actions in Austria and Bohemia had been defensible. There was even a shadow of plausibility in his quarrel with Poland. But now, however victorious, he was an outlaw. And the more victorious he was the more he drew to himself the enmity of the world and the punishment of God. [MA, 220]

   In Guy's view one of the requisites for a lawful war, a just cause, has now ceased to exist since England and Russia are in alliance.

5. This quotation appears on the dust jacket of the first edition of Officers And Gentlemen.

6. cf. Mr Crouchback's social attitudes. [MA, 34]

7. All direct references to General Miltiades have been deleted from Sword Of Honour.

8. This passage does not appear in Sword Of Honour.

9. Jumbo thinks that Guy will make a good officer. [MA, 134] This passage does not appear in Sword Of Honour.

10. Colonel Tickeridge is one character who is both officer and gentleman and who is also actively engaged in the war. Thus he does not share in the general deterioration of the "officer type".

11. cf. Margot Metroland and Lady Circumference.

12. Another member of the traditional upper class is the Scottish laird known to his friends as "Mugg". However, he is such a mad character that it is difficult to believe that Waugh employed him for reasons other than comic ones.

13. Father Whelan, the Irish priest in Men At Arms, has no sympathy with the English army and Guy quite openly shows his dislike for this man. The basis for this dislike is probably the priest's rather overtly defeatist attitude to the war. He does not accept Guy's belief that this "was a time of glory and dedication" [MA, 69].

There are some interesting parallels between this description and Waugh's own description of Brideshead Revisited. This is particularly true with respect to the references to dialogue, the privations of war, and the concept of the recent past. [BR, 9] Practically nothing of this description survives in the revised version which appears in Sword Of Honour. [SH, 737]

6. As one might expect Waugh had very definite views on the experimental novel and he revealed some of them in the following quotation: "Experiment? God forbid! Look at the results of experiment in the case of a writer like Joyce. He started off writing very well, then you can watch him going mad with vanity. He ends up a lunatic" [Jebb, "Evelyn Waugh," 80]. Waugh has, of course, satirized the Socialist writers in Put Out More Flags.

7. Waugh also served in Yugoslavia and developed an abiding hatred for Tito whom he always refers to as "she".
See "Letters" (13 March 1953), 8.
See also "Letters" Randolph Churchill to Evelyn Waugh (26 August 1962), 12.

8. This passage does not appear in Sword Of Honour.

9. Frederick J. Stopp, "The Circle And The Tangent," 34. The quotation is taken from a letter, dated 19 January 1954, which Waugh wrote to Stopp.

10. The significance of Mr Crouchback's helping an unfrocked priest should not be overlooked. Such men were often shunned by fellow Catholics and were regarded as outcasts; Mr Crouchback is aiding what some people would regard as the lowest of the low. This further strengthens the picture of his charity and its relation to his faith.

11. Uncle Peregrine's sex life is more hilarious than sordid. [US, 173]

12. Jebb, "Evelyn Waugh," 82.

13. See US, 219.

14. This section is entitled "Unconditional Surrender" in Sword Of Honour.

15. Laura Waugh also ran the farm at Piers Court. See Frances Donaldson, Evelyn Waugh, 12-13.

16. EC, 126.

17. The first of these references has been deleted from Sword Of Honour.

18. "Letters," (28 August 1962), 12.

19. "Wartime Revisited," 216.
cf. "Letters," Randolph Churchill to Evelyn Waugh (27 March 1966), 19.

20. Even the male line on the female side of the family will die out now that Tony Box-Bender has become a monk.

21. OG, 19.

22. The Tickeridge family is the only possible exception in Sword Of Honour, but they play a very minor role in the trilogy.

23. In the preface to Sword Of Honour Waugh indicates that Guy is not to be regarded as a normal figure: "I sought to give a description of the Second World War as it was seen and experienced by a single, uncharacteristic Englishman, and to show its effect on him" [SH, 9].

24. See Evelyn Waugh.

25. The Council which was called by Pope John XXIII and continued under Pope Paul VI met in a number of sessions between 1963 and 1965.

Chapter Fourteen

1. In a review of The Life Of Ronald Knox, Graham Greene points out that the man is not the type of priest who appeals to all Catholics: "The Knox of Oxford, the Knox of the rather precious style and of the Latin verses, the chaplain and the translator, had his apostolate in a region which I have always found uninteresting and even at times repellent" ["The Oxford Chaplain," Collected Essays, 376].

2. After leaving Oxford he went to Aldenham, the Acton's estate, and from there to Mells where Mrs Asquith looked after him. [RK, 274, 307]

3. S. Brown, "Anglo-Catholics," New Catholic Encyclopedia I, 532.

   There was a division among the "ritualists"; some wanted to borrow their liturgy from contemporary Roman Catholic practices, and others looked to the ceremonial of medieval England.

   R. Cant, "Ritualism," A Dictionary Of Christian Theology, 297.

4. S. Brown, "Anglo-Catholics," New Catholic Encyclopedia I, 533.

5. R. Cant, "Oxford Movement," A Dictionary Of Christian Theology, 249.

6. R. Cant, "Anglo-Catholicism," A Dictionary Of Christian Theology, 9.

7. R. Cant, "Oxford Movement," A Dictionary Of Christian Theology, 249.

8. R. Cant, "Anglo-Catholicism," A Dictionary Of Christian Theology, 9.

9. In an essay in The Road To Damascus Waugh wrote:

   England was Catholic for nine hundred years, then Protestant for three hundred, then agnostic for a century. The Catholic structure still lies lightly buried beneath every phase of English life; history, topography, law, archeology everywhere reveal Catholic

origins. Foreign travel anywhere (in Europe) reveals the local, temporary character of the heresies and schisms and the universal, eternal character of the Church. It was self-evident to me that no heresy or schism could be right and the Church wrong. [Quoted by Frederick J. Stopp in Evelyn Waugh, 29-30.]

10. See SH, 9-10.

11. The only liturgical ceremonies he ever performed at Oxford were those prescribed for the feast of Ash Wednesday; furthermore, his ecclesiastical titles do not seem to have meant very much to him. [RK, 237, 244, 315]

12. Ronald Knox was another man who did not like the telephone; he would not have one installed at Old Palace while he was the chaplain. [RK, 224]

13. His priests are seldom Englishmen.

14. See above, 399.

15. See RK, 14.

16. See above, 99.

17. Alec Waugh, My Brother Evelyn, 197.

18. Harold Acton, Memoirs Of An Aesthete, 126.

19. C.M. Bowra, Memoirs: 1898-1939, 173.

20. Ibid., 175.

21. "My day-nursery was decorated with a pictorial wallpaper representing figures in mediaeval costume . . . ." [LL, 43]

22. Some of the Pre-Raphaelites themselves were aware of this relationship. Rossetti has been accused of introducing "meaningless Catholic touches" into his work, and Beardsley, one of the two artists who fascinated Waugh when he was at Lancing, saw the "religious nostalgia" behind his medieval sources and "their sometimes unconscious flirtation with Catholicism" [John Dixon Hunt, The Pre-Raphaelite Imagination, 47, 61].

23. Rossetti: His Life And Works, 13-14.

24. Besides Beardsley, the other artist who excited Waugh's interest at the time was Eric Gill, a character who was both Catholic and alienated from modern society. [LL, 122, 145-146]

Chapter Fifteen

1. Christopher Hollis, Evelyn Waugh.
2. Paul A. Doyle, Evelyn Waugh.
3. Wilson, "Never Apologize Never Explain," 140.
4. Rose Macaulay, "Evelyn Waugh".
5. Ibid., 360.
6. Sean O'Faolain, The Vanishing Hero, 50-69.
7. Ibid., 55.
8. Spender, The Creative Element, 162.
9. O'Faolain, The Vanishing Hero, 60.
10. Ibid., 59.
11. DeVitis, A Roman Holiday, 21.
12. Bradbury, Evelyn Waugh, 8.
13. Doyle, Evelyn Waugh, 7.
14. Stopp, Evelyn Waugh, 195.
15. Ibid., 56.
16. Wilson, "Never Apologize Never Explain," 141.
17. Carens, The Satiric Art Of Evelyn Waugh, 26.
18. Stopp, Evelyn Waugh, 56.
19. Wilson, "Never Apologize Never Explain," 145.
20. Ibid., 146.

21. Nigel Dennis, "Evelyn Waugh: The Pillar Of Anchorage House," 353.
22. Spender, The Creative Element, 161.
23. Ibid., 166.
24. Carens, The Satiric Art Of Evelyn Waugh, 16.
25. O'Faolain, The Vanishing Hero, 51.
26. Dennis, "The Pillar Of Anchorage House," 356.
27. Stopp, Evelyn Waugh, 35-36.
28. Macaulay, "Evelyn Waugh," 368.
29. Ibid., 369.
30. Wilson, "Splendors And Miseries Of Evelyn Waugh," 303-304.
31. Bradbury, Evelyn Waugh, 88.
32. Carens, The Satiric Art Of Evelyn Waugh, 98.
33. O'Faolain, The Vanishing Hero, 61.
34. Charles J. Rolo, "Evelyn Waugh: The Best And The Worst," 86.
35. Wilson, "Splendors And Miseries Of Evelyn Waugh," 299.
36. Macaulay, "Evelyn Waugh," 373.
37. Ibid., 372.
38. Carens, The Satiric Art Of Evelyn Waugh, 106.
39. O'Faolain, The Vanishing Hero, 62.
40. Stopp, Evelyn Waugh, 121.
41. DeVitis, A Roman Holiday, 83.
42. Stopp, Evelyn Waugh, 206.
43. Macaulay, "Evelyn Waugh," 372.
44. Rolo, "The Best And The Worst," 86.
45. Wilson, "Splendors And Miseries Of Evelyn Waugh," 299-300.

46. Macaulay, "Evelyn Waugh," 372.

47. Wilson, "Splendors And Miseries Of Evelyn Waugh," 298-299.

48. Rolo, "The Best And The Worst," 86.

49. Carens, The Satiric Art Of Evelyn Waugh, 109.

50. Donat O'Donnell, "The Pieties Of Evelyn Waugh," 404.

51. Spender, The Creative Element, 169.

52. Wilson, "Splendors And Miseries Of Evelyn Waugh," 300.

53. Frank Kermode, Puzzles And Epiphanies, 166.

54. Spender, The Creative Element, 174.

55. Wilson does admit his own bias: "Now, this critic may perhaps be insensible to some values the book will have for other readers, since he is unsympathetic by conviction with the point of view of the Catholic convert, but he finds it impossible to feel that the author has conveyed in all this any actual religious experience" [Wilson, "Splendors And Miseries Of Evelyn Waugh," 301].

56. Kermode, Puzzles And Epiphanies, 166.

57. O'Donnell, "The Pieties Of Evelyn Waugh," 406-407.

58. Spender, The Creative Element, 171.

59. Wilson, "Splendors And Miseries Of Evelyn Waugh," 300.

60. Rolo, "The Best And The Worst," 86.

61. Stopp, Evelyn Waugh, 122.

62. Bradbury, Evelyn Waugh, 13.

63. Kermode, Puzzles And Epiphanies, 165.

64. Patricia Corr, "Evelyn Waugh: Sanity And Catholicism," 48.

65. Hollis, Evelyn Waugh, 19.

66. O'Donnell, "The Pieties Of Evelyn Waugh," 408.

67. Ibid., 401, 406-407.

68. Ibid., 411.

69. O'Faolain, The Vanishing Hero, 63.

70. Ibid., 65.

71. DeVitis, A Roman Holiday, 42.

72. Ibid., 53.

73. Ibid., 82.

74. Wilson, "Splendors And Miseries Of Evelyn Waugh," 300.

75. Macaulay, "Evelyn Waugh," 375.

76. Ibid., 375.

77. Carens, The Satiric Art Of Evelyn Waugh, 101.

78. Hollis, Evelyn Waugh, 18.

79. Ibid., 20.

80. Stopp, Evelyn Waugh, 30-31.

81. Bradbury, Evelyn Waugh, 114.

82. Ibid., 115.

83. Carens, The Satiric Art Of Evelyn Waugh, 157-158.

84. Ibid., 163.

85. Ibid., 173.

86. Doyle, Evelyn Waugh, 41.

87. Stopp, Evelyn Waugh, 211.

88. Rolo, "The Best And The Worst," 86.

89. Corr, "Sanity And Catholicism," 48.

90. Gabriel Fielding, "Evelyn Waugh: the price of satire," 542.

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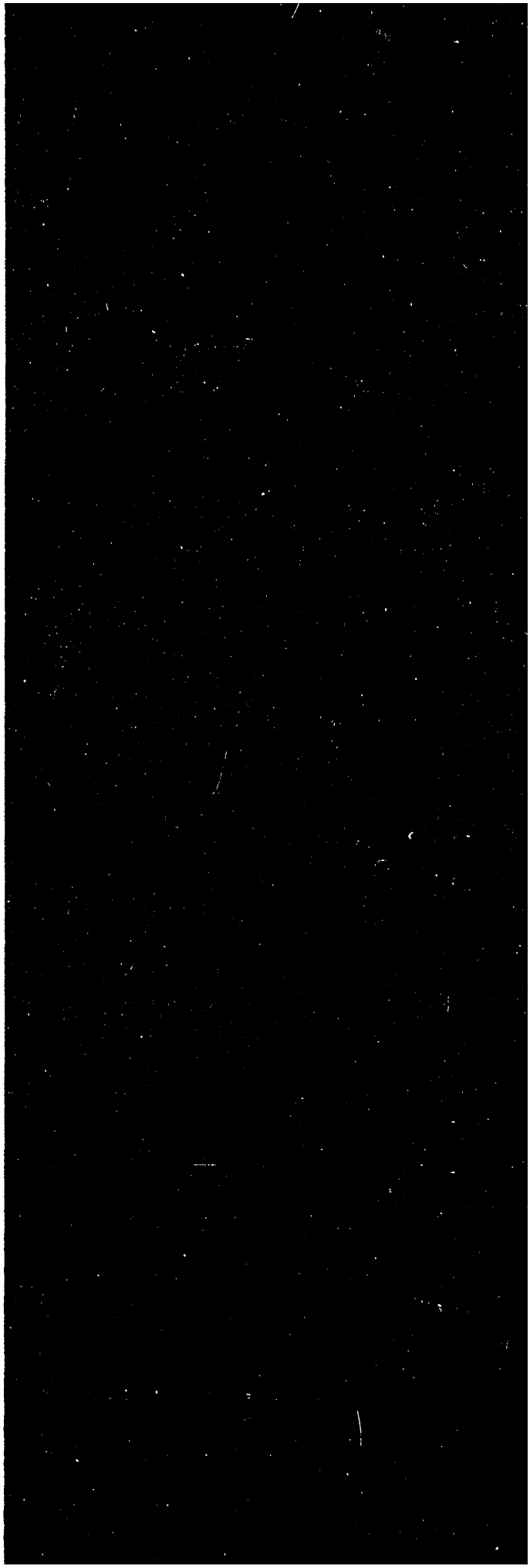

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