



THE COMPLETE WORKS OF
EVELYN
WAUGH



VOLUME 26
ESSAYS, ARTICLES, AND
REVIEWS 1922-1934



EDITED BY
DONAT GALLAGHER

OXFORD

THE COMPLETE WORKS OF
EVELYN WAUGH

Evelyn Waugh

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THE COMPLETE WORKS OF EVELYN WAUGH

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ESSAYS, ARTICLES, AND
REVIEWS
1922-1934



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DONAT GALLAGHER

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THE COMPLETE WORKS OF EVELYN WAUGH IN 43 VOLUMES

This edition—the product of over forty years' research—encompasses all that has so far come to light from the pen of Evelyn Waugh and is here published (a great deal of it for the first time) with notes and commentary by leading Wavian scholars. It was conceived both for the delight of the general reader and as a work of historical, biographical, and literary reference for the inquiring scholar, and is dedicated to the future of English prose and to the ever-living memory of the author and his work.

A.E.M.W.

EDITORIAL PRINCIPLES

The Collected Works of Evelyn Waugh (CWEW) generally adopts as copy-text the first UK edition (UK1) of each fiction and non-fiction volume, printed as it stands with corrections made only to eliminate typographical errors and other forms of nonsense that obstruct clear reading. Exceptions to this policy are Waugh's letters and journalism (the edition's sub-series 'Personal Writings', and 'Essays, Articles, and Reviews'), and his short stories, which did not appear first in book form. In these cases the manuscript and/or typescript, where available, is preferred. All substantive variants, in both pre- and post-publication witnesses, are recorded in Appendix B: Manuscript Development and Textual Variants (MDATV). This record allows readers to reconstruct all elements of substantive revision, but does not determine which readings are to be preferred. Changes to punctuation, font, and technical presentation are not recorded unless they produce substantive variants (e.g. the muddling of speakers, misspelling, or the cancellation of a line break and the running together of text that should be separated). CWEW thus produces a single, clean, readable text, comprehensively annotated (Appendix A: Contextual Notes), and offers readers a largely unvarnished version of the book that Waugh's original readership first encountered.

Each volume of CWEW contains, in this order: these Editorial Principles; a Chronology of Waugh's life and writings; the volume editor's Introduction; the main text; and, in volumes of fiction, travel writing, biography, and autobiography, Appendices A (Contextual Notes) and B (Manuscript Development and Textual Variants). In the interests of clarity, the contextual notes are keyed to the main text by means of lemmas and line numbers rather than by superscript notation. Appendix B is prefaced by a list of its abbreviations to describe pre-publication material (e.g. 'ALS' for 'autograph letter, signed', 'AMS' for 'autograph manuscript') and various symbols representing Waugh's corrections (e.g. deletions, deletions within deletions, and insertions above or below the line). Appendix B records variants chronologically, starting with the AMS and ending with the last edition, or version, overseen by the author. In addition, each volume of the 'Personal Writings' sub-series (intercalated letters and diaries) contains an appendix of biographical notes. *A Little Learning* and Waugh's biographies have new indexes.

EDITORIAL PRINCIPLES

Introductions, other than for the 'Personal Writings' and 'Essays, Articles, and Reviews' sub-series, have a uniform format. They examine first 'The History of the Text', then 'The Text in History'. 'The History of the Text' has two sections: 'The Genesis of the Text', which plots its development from inception to publication, describing what we know of Waugh's process of composition; and 'Publication History', providing sales figures, more biographical context, and Waugh's engagement with, and attitudes to, later editions. 'The Text in History' has four sections: 'Cultural Contexts', offering a historical and biographical framework within which to read the volume; 'Reception', discussing public and private responses to UK1, and to later editions; 'Context of Waugh's Other Work and of Literary History', examining the text's relation to Waugh's work as a whole, and to other writers who either influenced, or were influenced by, him; and 'A Note on the Texts', detailing the major witnesses to the volume (e.g. AMSS, typescripts, and distinct new editions overseen by Waugh).

This is a 'historical' edition, focused in temporal range on Waugh's lifetime (1903–66), and providing everything that the reader needs to know about each text's cultural context. It tries to avoid anything that will 'date' (e.g. updated figures for sums of money, or editorial critical interpretation of thematic issues), providing instead a comprehensive archive for future readers. Our editors have been free to quote at length from Waugh's personal writings, including all his extant letters (only 15 per cent of which have previously been published), and the corrected and unexpurgated diaries. Citations from these sources are verbatim across the edition. CWEW provides the first scholarly edition of Waugh's writings.

M.S. and D.B.

CHRONOLOGY

- 1903 28 Oct EW born at 11 Hillfield Road, West Hampstead, London, second son of Catherine and Arthur W.
- 1904 7 Jan Baptized Evelyn Arthur St John Waugh at the church of St Augustine, Kilburn, London, by the Revd Kenneth McMaster.
- 1907 Aug W family moves into newly built villa, Underhill, North End, later designated 145 North End Road, Golders Green, London NW11.
- 1910 c. Aug Aged 6, writes earliest surviving story, 'The Curse of the Horse Race'.
- 7 Sep Enrols at Heath Mount Preparatory School, Hampstead, as a day boy.
- 1911 10 Sep Begins diary entitled 'My History' about school and home life.
- 1912 10 Jun Begins new diary about his appendicitis.
- 1913 21 Jun Begins Heath Mount diary 'Volume II' and, in this year, publishes short story, 'Multa Pecunia', published in the *Pistol Troop Magazine*.
- 1914 1 May Begins holiday diary, the second to be labelled 'Volume II', which continues to mid-Nov 1914.
- 12 Sep Writes and performs in a two-act play, *A Woman's Curse*, at Underhill.
- 1915 10 Jun Begins a new diary that continues sporadically to mid-Aug 1916.
- 1916 21 Jan Publishes first edition of magazine *The Cynic*, co-edited with Derek Hooper.
- 19 Jun Confirmed into the Anglican faith at St Jude-on-the-Hill, Hampstead Garden Suburb, London.
- 24 Aug Presents printed and bound copy of his poem in three cantos, 'The World to Come', to his father on the occasion of his 50th birthday.
- 1917 9 May Starts as a boarder in Head's House, Lancing College, Sussex.
- Nov 'In Defence of Cubism' published in *Drawing and Design*.
- 1919 6 Feb Receives dedication and an inscribed copy of *Tradition and Change*, a collection of literary essays by Arthur W (2 Apr).
- 23 Sep Begins his Lancing diary, which is well maintained until end of 1921.
- 4 Oct Produces first of several book-jacket designs for Chapman & Hall (Stewart Caven, *A Pair of Idols*).
- 1920 Dec Begins a novel, acknowledged (without enthusiasm) by his family, and soon abandoned.
- 1921 13 Jun Wins 'Scarlyn Wilson', the school literature prize.
- 7 Oct Writes first book review (of J. F. Roxburgh's *Poetic Procession*), published in the Nov edition of *Lancing College Magazine* (ed. EW).
- 28 Oct 18th birthday, spent working for Oxford scholarship.

CHRONOLOGY

- 15 Dec Learns he has won a £100 scholarship to Hertford College, Oxford.
- 16 Dec Leaves Lancing College 'without regret'.
- 1922 8 Jan Matriculates as undergraduate in modern history at Hertford College, Oxford.
- 2 Feb Maiden speech at the Oxford Union on the motion 'This house would welcome prohibition'.
- 17 May Unsigned verse, 'History Previous', published in *Isis*.
- 8 Jun Verse, 'A University Sermon to Idealists', published in *Cherwell* under pen-name 'Scaramel'.
- 14 Jun *The Rag Regatta*, first of many published illustrations by EW for various Oxford magazines, published in *Isis* over byline 'Scaramel'.
- 21 Oct Publishes an Oxford Union report in the Carlton Club's *Oxford Fortnightly Review*, a magazine for which he briefly serves as 'Business Manager'.
- 1923 Apr EW's cover illustration for Harold Acton's new magazine, *Oxford Broom*, published.
- 30 May Short story, 'Portrait of Young Man with Carcer', published in *Isis*.
- Jun Short story, 'Anthony who Sought Things that Were Lost', published in *Oxford Broom*. EW's bookplate designs exhibited at the Oxford Arts Club.
- Aug EW designs lead illustration for John Sutro's newly relaunched *Cherwell* magazine; it is regularly used on editions thereafter until 1929. EW's story 'Edward of Unique Achievement' published in this edition.
- 19 Sep Unsigned story 'Unacademic Exercise: A Nature Story' published in *Cherwell*.
- 8 Oct Woodcut, *Youth*, published in J. C. Squire's *London Mercury*.
- 17 Oct First instalment in a series of woodcut illustrations, entitled 'The Seven Deadly Sins' published in seven editions of *Cherwell* ending 24 Nov.
- 1924 Jan Publishes first in a series of woodcuts for Chapman & Hall's arts journal *Golden Hind*.
- 6 Feb Publishes first of several reviews as *Isis* film critic and, also in this issue, the first of many *Isis* reports on Oxford Union debates.
- 21 Jun Diary is resumed.
- 20 Jul Begins novel provisionally entitled 'The Temple at Thatch'.
- 22 Jul Terence Greenidge films *The Scarlet Woman*, a comedy based on EW's script, starring EW, Alec W, Elsa Lanchester, and several university friends.
- 1 Aug Discovers he has passed his final exams with a low third class.
- 22 Sep Enrols at the Heatherley School of Fine Art in Newman Street.
- 10 Oct Designs bookplates for Roger Fulford, Dudley Carew, Arthur W, and others; also, in this year, book-jacket designs for Alec W, Geraldine Waife, and Jane Burr.
- 28 Oct His 21st birthday.
- Dec Seeks employment at Pear Tree Press and revises 'The Temple at Thatch'.

CHRONOLOGY

- 1925 10 Jan Designs book jacket for Alec W's novel *Kept*.
 22 Jan Starts job as a master at the prep school Arnold House, Llanddulas, Denbighshire, on £160 a year.
 6 Apr Charged with being 'drunk and incapable' by Metropolitan Police after driving incident with friends Matthew Ponsonby and Olivia Plunket Greene.
 28 Jul Depressed and suicidal, EW attempts to find employment as lecturer on art.
 25 Aug Finishes 'The Balance', a short story, rejected by several publishers.
 24 Sep Starts teaching at Aston Clinton School, Buckinghamshire.
- 1926 3 Aug Sets out on tour of Scotland with Alastair Graham, and his mother.
 22 Aug To France with Alastair Graham.
 14 Oct 'The Balance' published in Chapman & Hall series Georgian Stories (ed. Alec W).
 28 Oct His 23rd birthday.
 30 Oct Begins 'Noah; or the Future of Intoxication', for Kegan Paul's Today and Tomorrow series; rejected (24 Jan 1927).
 Nov *P·R·B: An Essay on the Pre-Raphaelite Brotherhood, 1847-1854* published in a private limited edition of fifty copies by Alastair Graham.
 27 Dec Exuberant trip to Paris with Bill Silk.
- 1927 1 Jan To Athens to stay with Alastair Graham.
 20 Feb Sacked from Aston Clinton School for making a pass at the matron while drunk.
 28 Feb After considering a priestly vocation, returns to teaching at Notting Hill Gate, London.
 Mar Meets Evelyn Gardner for the first time.
 9 Apr Receives contract from Duckworth for a life of Dante Gabriel Rossetti (£50 advance split into three payments).
 11 Apr Joins *Daily Express* on trial as reporter; he lasts five weeks.
 25 Oct Enrols on a cabinet-making course at the Central School of Arts and Crafts, Southampton Row, London.
 28 Oct His 24th birthday.
 12 Dec EW proposes marriage to Evelyn Gardner, who accepts on 13 Dec.
- 1928 Feb Begins *Decline and Fall*.
 20 Mar Signs contract with Duckworth for a biography of John Wesley.
 21 Mar To the Barley Mow inn, near Wimborne, Dorset, to continue work on *Decline and Fall*.
 19 Apr *Rossetti His Life and Works* published.
 27 Apr Finishes *Decline and Fall* and begins illustrating it.
 27 Jun Marriage to Evelyn Gardner at St Paul's, Portman Square, London, with a few friends but no parents in attendance.
 11 Sep EW and his wife move from Underhill to 17a Canonbury Square, Islington, London.
 25 Sep *Decline and Fall* published.
 3 Nov Commissioned for a series of articles by *Passing Show*.

CHRONOLOGY

- 1929 27 Jan Duckworth changes contract for 'Wesley' to 'Quest for a Moustache' (eventually entitled *Labels*).
- 10 Feb Leaves, with his wife, for Mediterranean cruise.
- 31 May Returns to England from trip that has been spoiled, and extended, by his wife's illness.
- 7 Jun Begins *Vile Bodies* at Abingdon Arms, Beckley, hoping to finish by mid-Jul.
- 9 Jul Receives letter from his wife explaining that she is in love with John Heygate.
- 2 Aug Instructs lawyer, E. S. P. Haynes, to institute divorce proceedings.
- 15 Aug To Ireland; motor-racing; meets W. B. Yeats in Dublin; returns 2 Sep.
- 3 Sep Files for divorce.
- 15 Sep To the Royal George inn, Appledore, Devon, to continue work on *Vile Bodies*.
- 3 Oct Returns to London with *Vile Bodies* finished.
- 9 Nov Writing articles for *Daily Mail* and stories for *Harper's Bazaar*.
- 22 Nov To Spread Eagle, Thame, where he remains until mid-Dec working on *Labels*.
- 25 Dec Christmas with his parents in London, then to Pakenham Hall, West Meath, Ireland (home of the Earl of Longford) for New Year.
- 1930 14 Jan *Vile Bodies* published.
- 17 Jan Obtains *decree nisi* for divorce with decree absolute following on 8 Apr.
- 7 Feb Signs contract with Duckworth for a life of Dean Swift.
- 30 Mar *Labels* is 'practically finished'.
- 12 Apr To France; four days with Alec W in Villefranche, followed by ten days with Audrey Scott in Monte Carlo; returns 29 Apr.
- 31 May Review of books by D. H. Lawrence, Aldous Huxley, and J. C. Squire, the first in a series entitled 'The Books You Read' for *The Graphic*.
- 30 Aug To Pakenham Hall; leaves 12 Sep.
- 25 Sep *Labels* is published.
- 29 Sep Received into the Roman Catholic faith by Fr Martin D'Arcy at Farm Street Church, Mayfair, London.
- 3 Oct To Stonyhurst College, Lancashire, to see Christopher Hollis.
- 9 Oct Leaves London for coronation of Haile Selassie.
- 26 Oct Arrives Addis Ababa.
- 27 Oct 'The Abyssinian Coronation', first of his series of reports from Abyssinia, published in *The Times*.
- 1931 28 Jan Arrives Mwanza (German East Africa).
- 9 Mar Arrives in England on steamship *Llandaff Castle*.
- 4 Jun To Paris, Villefranche, and Monte Carlo.
- 19 Jun To Cabris, south-east France, to finish *Remote People*.
- 24 Jun Hoping to finish *Remote People* by 3 Jul while planning a novel (*Black Mischief*) that is 'genuinely exciting for me'.
- 18 Jul After a fortnight in England, returns to France (Var) to continue work on *Remote People*.

CHRONOLOGY

- 10 Aug To the Abingdon Arms, Beckley, to finish *Remote People* and begin *Black Mischief*.
- 29 Aug Arrives Pakenham Hall.
- 8 Oct Attends first night of dramatization of *Vile Bodies* at the Arts Theatre, London.
- 2 Nov To Malvern for riding lessons at Captain Hance's Academy, and thence to see Madresfield, home of the Lygon family, Earls Beauchamp, for the first time.
- 5 Nov *Remote People* published; stays at Easton Court Hotel, Chagford, Devon, for the first time.
- 25 Dec Christmas at Madresfield.
- 1932 Jan 'The Patriotic Honeymoon' (later renamed 'Love in the Slump') published in *Harper's Bazaar*.
- 5 Mar To Spain, alone, for sightseeing tour.
- 20 Mar To Stonyhurst for Easter celebrations; returns 27 Mar.
- 15 Apr Revised dramatization of *Vile Bodies* opens at Vaudeville Theatre, London.
- 20 Apr To Chagford to continue work on *Black Mischief*.
- 7 May To Madresfield to finish *Black Mischief*.
- 21 May To Rome (via Paris), where he is privately confirmed by Cardinal Alexis Lépicier.
- 16 Aug Departs for Venice; returns 5 Sep.
- 13 Sep With John Betjeman and Frank Longford to stay at Pakenham Hall.
- Oct 'Venetian Adventures' published in *Harper's Bazaar*.
- 1 Oct *Black Mischief* published.
- Dec 'Bella Fleace Gave a Party' published in *Harper's Bazaar*.
- 2 Dec Departs for British Guiana, leaving Teresa Jungman (with whom he was in love) at the quay.
- 15 Dec Arrives Antigua.
- 23 Dec Arrives Georgetown, British Guiana, on *Ingoma*.
- 1933 Feb 'Cruise' published in *Harper's Bazaar*.
- 1 May Arrives Portsmouth from Trinidad on Dutch steamship *Crinjussen*.
- 5 May Learns of attack on *Black Mischief* in *The Tablet* and sets to work on his rebuttal, 'An Open Letter to Eminence the Cardinal Archbishop of Westminster', completed by 10 May but never published.
- 20 Jun W family's last day at Underhill before moving to 14a Hampstead Lane, London N6.
- 22 Jul Serialization of *Ninety-Two Days* ('I Step Off the Map') begins in *Passing Show*.
- 22 Aug Joins Fr Martin D'Arcy's Hellenic Society Mediterranean cruise as lecturer.
- Sep 'The Man who Liked Dickens' published in *Hearst's International*.
- 21 Sep Returns to London from Italy.
- 28 Sep Marriage proposal to Teresa Jungman is rejected.
- 29 Sep Visits Mells, near Frome, Somerset, home of the Asquith family, for the first time.

CHRONOLOGY

- 12 Oct To Alnwick House, Bognor, home of Diana Cooper, to work on *Ninety-Two Days*.
- 28 Oct His 30th birthday.
- Dec 'Out of Depth' published in *Harper's Bazaar*.
- 28 Dec Sails for Tangier aboard *Kaiser I Hind* to continue work on *A Handful of Dust*.
- 1934 25 Feb Returns to England from Morocco.
- 15 Mar *Ninety-Two Days* published in book form.
- Jun Serialization of *A Handful of Dust* entitled 'A Flat in London' begins in *Harper's Bazaar* (New York).
- 7 Jul Sails from Newcastle for Spitzbergen with Hugh Lygon and Alexander Glen.
- 3 Sep *A Handful of Dust* published in book form.
- 4 Oct To Easton Court, Chagford, where he completes 'Mr Cruttwell's Little Outing' and 'On Guard' and begins work (18 Oct) on *Edmund Campion*.
- 8 Dec Visits Pixton Park, Dulverton, Somerset, home of the Herbert family, Earls of Carnarvon, for the first time.
- Dec 'On Guard' published in *Harper's Bazaar*.
- 25 Dec Christmas at Belton House, Lincolnshire, home of the Brownlow family.
- 28 Dec To Pixton Park for New Year.
- 1935 4 Jan To Mells to continue work on *Edmund Campion*.
- 4 Feb Asks agent, A. D. Peters, to secure contract with Chapman & Hall for a 'life of Bloody Mary'.
- Mar 'Mr Cruttwell's Little Outing' published in *Harper's Bazaar*.
- 9 Mar Leaves for Italy, returning 25 Mar.
- 27 Apr To Belton to continue work on *Edmund Campion*.
- May Finishes *Edmund Campion* (published Sep) at Newton Ferrers House, Cornwall, home of Sir Robert Abdy.
- 7 Aug Leaves London for Addis Ababa to report for *Daily Mail* on Mussolini's planned invasion of Abyssinia.
- 24 Aug First of his Abyssinian war reports published in *Daily Mail*; they continue until 3 Dec.
- 25 Dec Christmas in Jerusalem.
- 1936 Jan Travels to Damascus, Baghdad, and Haifa, before arriving in Italy 23 Jan.
- 15 Apr Works on *Waugh in Abyssinia* at Ellesmere, Salop.
- 24 Jun Receives Hawthornden Prize for *Edmund Campion*.
- 29 Jun *Mr Loveday's Little Outing and Other Sad Stories* published by Chapman & Hall.
- 4 Jul Annulment of EW's first marriage granted by Catholic tribunal in Rome.
- 29 Jul Returns to Abyssinia, via Rome, Assisi, and Naples, to pursue research for *Waugh in Abyssinia*.
- 12 Sep Returns to London from Abyssinia, via Cairo and Paris.
- 13 Sep Tells his family of his engagement to Laura Herbert.
- 2 Oct Finishes *Waugh in Abyssinia*.

- 9 Oct *Waugh in Abyssinia* goes to press; published 31 Oct.
 15 Oct Begins *Scoop*.
 21 Dec Sees Piers Court, Stinchcombe, Gloucestershire, for the first time and hopes to buy it.
- 1937 26 Feb Joins the board of Chapman & Hall.
 Mar Begins monthly column, 'General Conversation', for *Nash's Pall Mall Magazine*.
 23 Mar Leaves Chagford, where he has been working on *Scoop* and a film script for Alexander Korda; buys Piers Court.
 17 Apr Marries Laura Herbert at the Church of the Assumption, Warwick Street, London.
 31 May Returns to England with Laura after honeymoon at Portofino, Rome, Florence, and Assisi.
 1 Jul First of his 'New Books' columns printed in *Night and Day* (ed. Graham Greene).
 Aug Settles into Piers Court.
 Nov 'Mrs Stitch Fails for the First Time' published in *Town & Country* (New York), later incorporated in *Scoop*.
- 1938 Jan 'Hard News: A Lesson in Journalism' published in *Town & Country*, later used in *Scoop*.
 9 Mar EW and Laura's first child, Maria Teresa, born.
 25 Mar First in a series of regular book reviews for *The Spectator*.
 7 May *Scoop* published.
 25 May Arrives at Boulogne, en route to Budapest to report on Eucharistic Congress for the *Catholic Herald*.
 30 Jun Signs contract (£1,500 advance plus expenses) for *Robbery Under Law* with Clive Pearson.
 27 Jul Sails with Laura on *Aquitania* for New York, en route to Mexico.
 6 Oct Returns from New York to England.
- 1939 10 Mar Reviews Graham Greene's *The Lawless Roads* in *The Spectator*.
 29 Apr 'Religion in Mexico', serialization of *Robbery Under Law* begins in *The Tablet*.
 26 Jun *Robbery Under Law* published in book form.
 28 Jun Resumes diary at Piers Court.
 23 Oct Begins *Work Suspended* at Chagford.
 28 Oct Piers Court let to a Dominican convent.
 17 Nov Son, Auberon Alexander, born at Pixton Park.
 7 Dec Joins Royal Marines at Chatham Barracks, London, for six-week infantry course.
- 1940 15 Jan To Kingsdown Camp, Deal, Kent, for further training.
 16 Feb Bisley Training Camp, Surrey, for field exercises.
 2 Apr Promoted to acting temporary captain.
 24 Aug Sails from Birkenhead to Scapa Flow for training.
 31 Aug Sails to Freetown, Sierra Leone, arriving 14 Sep.
 23 Sep Dakar mission aborted.
 18 Oct Sails from Gibraltar to Gourock, Scotland.
 11 Nov Seconded to No. 4 Special Services Battalion.
 1 Dec Birth of second daughter, Mary (died 2 Dec).

CHRONOLOGY

- 1941 1 Feb Sails for Egypt with No. 8 Commando on *Glenroy*.
 19 Apr Sails from Alexandria to Bardia, Libya.
 26 May Sails into Suda Bay, Crete; met by those fleeing the island ahead of official evacuation.
 12 Jul Sails from Suez Canal back to England; begins *Put Out More Flags* on board *Duchess of Richmond*.
 3 Sep Arrives Liverpool.
 31 Oct Joins 5th Battalion, D Company.
 12 Nov Seconded to No. 4 Special Services Battalion.
 14 Nov 'Commando Raid on Bardia' published in *Evening Standard*; expanded version in *Life* on 17 Nov.
- 1942 5 Jan Company commanders' course Edinburgh.
 21 Mar *Put Out More Flags* published.
 11 May To SS Brigade Headquarters, Ardrossan, Scotland.
 25 May Intelligence course, Harrow.
 11 Jun Birth of third daughter, Margaret Evelyn.
 16 Jun To Matlock for photographic interpretation course.
 5 Oct Billeted to Sherborne, Dorset.
 21 Dec *Work Suspended* published in limited edition of 500 copies.
- 1943 26 Jun Death of EW's father, Arthur W.
 9 Jul Ordered by Lord Lovat to report for basic training at Achnacarry, Scotland.
 17 Jul Resigns from brigade in altercation with General Haydon.
 28 Oct EW's 40th birthday.
 26 Nov Fractures fibula in parachute jump.
- 1944 1 Feb Begins *Brideshead Revisited* at Chagford.
 26 Feb Three chapters (33,000 words) of *Brideshead Revisited* completed.
 1 Apr Recalled to active service.
 12 May Granted six weeks' leave to finish *Brideshead Revisited*.
 13 May Daughter, Harriet Mary, born at Pixton.
 10 Jul Posted to Vis, Croatia, with SAS Regiment.
 16 Jul With Randolph Churchill, injured in a plane crash.
 11 Sep Infiltrates Croatia in Operation Fungus.
 20 Nov Corrects proofs of *Brideshead Revisited* in Croatia.
 Nov Serialization of *Brideshead Revisited* begins in *Town & Country*, runs to Feb 1945.
- 1945 2 Mar Private audience with the Pope.
 11 Mar Begins report for the Foreign Office on the Croatian Church.
 15 Mar Returns to England after nine months abroad.
 7 May Begins *Helena* (novel about the mother of Constantine).
 28 May *Brideshead Revisited* published in book form.
 31 Aug Suggests anthology of his travel writing to Duckworth.
 10 Sep Moves back into Piers Court.
 10 Nov Review of Connolly's *Unquiet Grave* published in *The Tablet*.
 22 Dec 'St Helena Meets Constantius' published in *The Tablet*.
- 1946 c.23 Jan Has completed the first part of *Helena*.
 1 Apr Attends Nuremberg Trials.

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- 6 Apr Review of George Orwell's *Critical Essays for The Tablet*.
 8 Apr 'Fan-Fare' published in *Life*.
 15 Jun To Spain for 400th anniversary of the death of Francisco de Vitoria.
 30 Jun Birth of EW's second son, James.
 19 Dec *When the Going was Good* published.
- 1947 25 Jan Embarks at Southampton en route to New York with Laura, arriving 31 Jan.
 7 Feb Meetings with MGM over film of *Brideshead Revisited*.
 6 Mar Fascinated by Californian embalming, theme for *The Loved One*.
 28 Mar Arrives Southampton on *Queen Elizabeth*.
 Jul Completes first draft of *The Loved One*.
 15 Aug Departs for Sweden, Norway, and Denmark.
 Sep *Scott-King's Modern Europe* published in *Cornhill Magazine*.
 Oct Chapman & Hall begin publishing their New Uniform Edition of EW's works with *Decline and Fall* and *Vile Bodies*.
 10 Dec *Scott-King's Modern Europe* published in book form.
- 1948 Feb *The Loved One* printed in *Horizon*.
 Aug Edits and abridges *The Seven Storey Mountain* by Thomas Merton.
 1 Sep Agrees to edit private edition of Ronald Knox's sermons.
 31 Oct Sails from Southampton to New York on 'fact-finding' tour; visits Cincinnati, Boston, Louisville, New Orleans, Philadelphia, and Baltimore.
 18 Nov Final form of *The Loved One* published by Chapman & Hall.
 30 Dec Returns home from USA.
- 1949 24 Jan Arrives New York for lecture tour.
 Mar Lecture tour continues to New Orleans, St Louis, St Paul, Milwaukee, and New York.
 31 Mar EW arrives back in Southampton on *Queen Mary*.
 May To France, where he sees Nancy Mitford and meets Paul Claudel.
 19 Sep Publication of 'The American Epoch in the Catholic Church' in *Life*.
- 1950 3 Mar Finishes *Helena* at Piers Court.
 Jun Serialization of an early version of *Helena* begins in *The Month*.
 Jul In the Netherlands for literary festival, returning 20 Jul.
 10 Jul Birth of third son, and last of his children, Michael Septimus.
 7 Oct Sails to New York on *Queen Mary*.
 12 Oct *Helena* published in book form by Chapman & Hall.
 6 Nov Arrives Plymouth from USA on *Île de France*.
- 1951 20 Jan Middle East tour with Christopher Sykes, to research and write articles for *Life*; tours Israel, Jordan, Syria, and Turkey. Briefly visits Nancy Mitford in Paris on his way home.
 Jun In France to begin work on *Men at Arms*.
 17 Aug Reviews Graham Greene's *The End of the Affair* in *Commonweal*.
 3 Nov Begins feud with Fr Gerard Meath in correspondence columns of *The Tablet*.
 24 Dec 'The Plight of the Holy Places' published in *Life*.

CHRONOLOGY

- 1952 Mar Trip to France, Sicily, and Italy to see Harold Acton, Diana Cooper, and W. Somerset Maugham; 'The Defence of the Holy Places' published in *The Month*.
- 9 Apr Easter retreat at Downside Abbey, Somerset.
- 10 May Correcting proofs of *Men at Arms*.
- 8 Sep *Men at Arms* published.
- 28 Sep Resumes diary after gap of four years.
- Dec Limited edition of *The Holy Places*, published by Queen Ann Press.
- 16 Dec Departs for Christmas in Goa, India.
- 1953 27 Jan Working on *Love Among the Ruins*.
- 1 Feb 'Marshall Tito's Visit' published in *Sunday Times* as part of his long-running campaign to prevent the communist leader's state visit to London.
- 18 Mar Has started *Officers and Gentlemen*.
- Jun *Love Among the Ruins* published.
- 28 Oct EW's 50th birthday.
- 16 Nov BBC Home Service broadcasts hostile interview with EW in the series *Frankly Speaking*.
- Dec 'Goa: The Home of a Saint' published in *The Month*.
- 1954 29 Jan Sails from Liverpool to Colombo aboard cargo ship *Staffordshire*, suffering a mental breakdown en route.
- Jun 'Apthorpe Placatus', a section of *Officers and Gentlemen*, published in *London Magazine*.
- Oct Short-story anthology, *Tactical Exercise*, published in USA.
- 4 Nov Has finished *Officers and Gentlemen*.
- 6 Dec Death of EW's mother, Catherine W.
- 1955 14 Jan Departs for Jamaica on the *Britannic* to stay with Ian and Ann Fleming, returning to Southampton, 8 Mar.
- 1 Jul *Officers and Gentlemen* published.
- 4 Jul Decides to sell Piers Court.
- 16 Sep 'Victim of a Hoax?', humorous letter signed by EW 'Teresa Pinfeld', published in *Catholic Herald*.
- Dec 'An Open Letter to the Hon. Mrs Peter Rodd on a Very Serious Subject [the English aristocracy]' published in *Encounter*.
- 1956 17 Mar Article in *The Express* by Nancy Spain provokes EW to sue for defamation.
- 11 Sep EW's offer of £7,500 to buy Combe Florey House, Somerset, is accepted.
- 16 Oct Defamatory *Daily Express* article by Anthony Hern, quoting Rebecca West's *The Meaning of Treason*, prompts EW to sue Beaverbrook Newspapers, Pan Books, Hern, and West for libel.
- 13 Dec Settles libel action against Rebecca West and Pan Books.
- 1957 20 Feb Awarded £2,000 in damages from Beaverbrook Newspapers and Nancy Spain.
- Mar Final revision to proofs of *The Ordeal of Gilbert Pinfeld*.
- 4 Apr Awarded £3,000 in damages from Beaverbrook Newspapers and Anthony Hern.

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- 19 Jul *The Ordeal of Gilbert Pinfold* published.
 24 Aug Ronald Knox dies. EW agrees to be his literary executor and write his biography.
- 1958 9 Feb Arrives Salisbury, Rhodesia, to stay with the Actons and gather material for Knox biography.
 Mar 15-year-old Margaret W leaves boarding school to be educated at home.
 9 Jun Auberon W suffers a near-fatal machine gun accident in Cyprus; spends the next nine months in hospital.
 11 Jul EW in Munich, giving readings to celebrate city's 800th anniversary.
- 1959 28 Jan Leaves for Mombasa, via Genoa, sailing on *Rhodesia Castle*.
 Mar Auberon W. leaves hospital.
 10 Apr Returns from South Africa on *Pendennis Castle*.
 Jul Teresa W engaged to John D'Arms.
 Oct *The Life of the Right Reverend Ronald Knox* published.
- 1960 Jan To Venice and Monte Carlo with Laura.
 21 Feb In Athens with Margaret W.
 20 Jun EW's *Face to Face* interview with John Freeman broadcast on BBC TV.
 Sep EW travels to Romc. *A Tourist in Africa* published.
- 1961 3 Jun Teresa W marries John D'Arms.
 1 Jul Auberon W marries Teresa Onslow.
 24 Jul Begins *A Little Learning*.
 28 Oct *Unconditional Surrender* published.
 Nov Sails for Trinidad and British Guiana with Margaret W, on board *Stella Polaris*.
- 1962 Feb Returns to England with Margaret W.
 20 Jun Birth of EW's granddaughter Margaret Sophia Laura Waugh.
 12 Aug 'Return to Eldorado' published in *Sunday Times*.
 28 Aug Margaret W engaged to Giles FitzHerbert. EW begins *Basil Seal Rides Again*.
 20 Oct Margaret W marries Giles FitzHerbert.
 23 Nov 'The Same Again, Please' published in *The Spectator*. EW's letter protesting against the recommendations of Vatican II.
 2 Dec 'Father and Son', featuring some material from *A Little Learning*, published in *Sunday Telegraph*.
- 1963 c.24 Jan To Menton, France, with Laura, returning c.17 Feb.
 10 Feb Serialization of *Basil Seal Rides Again* begins in *Sunday Telegraph*.
 Oct *Basil Seal Rides Again* published in book form.
 15 Nov Birth of EW's granddaughter Emily Albert FitzHerbert.
 c.9 Dec Sends MS of *A Little Learning* to A. D. Peters.
 30 Dec Birth of EW's grandson Alexander Evelyn Michael Waugh.
- 1964 7 Apr EW's obituary of Alfred Duggan published in *The Times*.
 May Birth of EW's grandson Edward Justin D'Arms.
 2 Jul EW broadcasts a memoir of Alfred Duggan on BBC Radio.
 5 Jul Four-part serialization of *A Little Learning* begins in *Sunday Times*.

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- | | | |
|------|--------|--------------------------------------------------------------------------------------------------------------------------|
| | Aug | Receives first copies of <i>A Little Learning</i> . |
| | 10 Sep | <i>A Little Learning</i> published in book form. |
| | 1 Oct | To Spain with Laura for <i>Venture</i> magazine, returning 22 Oct. |
| 1965 | Feb | 'Evelyn Waugh's Impressions of Spain' published in <i>Venture</i> magazine. |
| | 20 Apr | Birth of EW's granddaughter Claudia Mary FitzHerbert. |
| | Sep | <i>Sword of Honour</i> published as a single volume. |
| | 11 Oct | Film version of <i>The Loved One</i> released in USA. |
| | 4 Dec | Margaret W concerned for EW's emotional well-being. |
| 1966 | 29 Jan | Abandons project to write an illustrated history of the crusades. |
| | Apr | EW's last article, a review of Hubert Van Zeller's <i>One Foot in the Cradle</i> , published in <i>Downside Review</i> . |
| | 10 Apr | Dies at home, following Easter Sunday Mass. |

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ABBREVIATIONS

ADP	Augustus Detlof Peters, EW's literary agent
Alec W	Alec Waugh (Evelyn's brother)
ALS	Autograph letter, signed
AMS(S)	Autograph manuscript(s)
APCS	Autograph postcard, signed
Arthur W	Arthur Waugh (Evelyn's father)
BL	British Library, Euston, London
<i>BM</i>	EW, <i>Black Mischief</i> (1932)
BNC	Brasenose College, Oxford
Catherine W	Catherine Waugh (Evelyn's mother)
CWEW	The Complete Works of Evelyn Waugh
D	EW's diaries
<i>D.Ex</i>	<i>Daily Express</i>
<i>DF</i>	EW, <i>Decline and Fall</i> (1928)
<i>DM</i>	<i>Daily Mail</i>
<i>D.Tel</i>	<i>Daily Telegraph</i>
<i>EAR</i>	EW, <i>Essays, Articles, and Reviews</i> (sub-series of CWEW)
<i>ES</i>	<i>Evening Standard</i>
EW	Evelyn Waugh
<i>EWS</i>	<i>Evelyn Waugh Newsletter and Studies</i>
<i>FR</i>	<i>Fortnightly Review</i>
<i>HB</i>	<i>Harper's Bazaar</i>
<i>HD</i>	EW, <i>A Handful of Dust</i> (1934)
HRC	Harry Ransom Center, University of Texas at Austin
Hunt I	William Holman-Hunt, <i>Pre-Raphaelitism and the Pre-Raphaelite Brotherhood</i> , vol. I
Hunt II	William Holman-Hunt, <i>Pre-Raphaelitism and the Pre-Raphaelite Brotherhood</i> , vol. II

ABBREVIATIONS

Huntington	Huntington Library, San Marino, California
<i>L</i>	EW, <i>Labels</i> (US title: <i>A Bachelor Abroad</i>) (1930)
<i>LAR</i>	EW, <i>Love Among the Ruins</i> (1953)
<i>LCM</i>	<i>Lancing College Magazine</i>
Linck	Charles Edward Linck, Jr, 'The Development of Evelyn Waugh's Career: 1903-1939', PhD, University of Kansas, 1962.
<i>LL</i>	EW, <i>A Little Learning</i> (1964)
<i>LO</i>	EW, <i>The Loved One</i> (1948)
<i>MA</i>	EW, <i>Men at Arms</i> (1952)
<i>MWMS</i>	<i>Mr Wu and Mrs Stitch: The Letters of Evelyn Waugh and Diana Cooper</i> , ed. Artemis Cooper (1991)
nd	No date
np	No place (i.e. no place of composition)
<i>NTD</i>	EW, <i>Ninety-Two Days</i> (1934)
<i>OFR</i>	<i>Oxford Fortnightly Review</i>
<i>OG</i>	EW, <i>Officers and Gentlemen</i> (1955)
<i>OGP</i>	EW, <i>The Ordeal of Gilbert Pinfold</i> (1957)
OUDS	Oxford University Dramatic Society
p.coll.	Private collection
<i>PF</i>	EW, <i>Put Out More Flags</i> (1942)
<i>PRB</i>	EW, <i>P · R · B: An Essay on the Pre-Raphaelite Brotherhood, 1847-1854</i> (1926)
<i>PS</i>	<i>Passing Show</i>
<i>PW</i>	<i>Personal Writings</i> (sub-series of CWEW)
qtd	Quoted
<i>R</i>	EW, <i>Rossetti His Life and Works</i> (1928)
<i>RK</i>	EW, <i>The Life of the Right Reverend Ronald Knox, Fellow of Trinity College, Oxford and Protonotary Apostolic to His Holiness Pope Pius XII</i> (and subsequent title variations for this volume) (1959)
<i>RL</i>	EW, <i>Robbery Under Law: The Mexican Object-Lesson</i> (US title: <i>Mexico: An Object Lesson</i>) (1939)
<i>RP</i>	EW, <i>Remote People</i> (US title: <i>They Were Still Dancing</i>) (1931)

ABBREVIATIONS

<i>SH</i>	EW, <i>Sword of Honour</i> (1965), Waugh's recension of <i>Men at Arms</i> (1952), <i>Officers and Gentlemen</i> (1955), and <i>Unconditional Surrender</i> (1961)
<i>TA</i>	EW, <i>A Tourist in Africa</i> (1960)
TccMS	Typed carbon copy of an AMS
TLS	Typed letter, signed
<i>TLS</i>	<i>Times Literary Supplement</i>
Union	The Oxford Union Society
<i>US</i>	EW, <i>Unconditional Surrender</i> (US title: <i>The End of the Battle</i>) (1961)
<i>VB</i>	EW, <i>Vile Bodies</i> (1930)
<i>WPW</i>	EW, <i>Wine in Peace and War</i> (1947)
<i>WS</i>	EW, <i>Work Suspended</i> (1942)

Careers for Our Sons

by Sylvia Waugh
1. Daily Journalism. I. Getting a job.

Generally speaking it is the editor who gives people jobs. True is also of course the Professor of the paper, but he is more or less inaccessible and not at all easy to get to; if you are not enough to meet him you will not want a job. It is just possible that by some process of elimination or the basic sense of it of his family you may be able to force yourself on his attention; if you can do this, first find out what you feel you are not at all fit for life. He will support you to some reputation of the office and then forget all about you and no one will deal to. It is not the professor's prerogative in a job of what kind you will be able to do. You will have to paper over, of course, any gaps you find from the well known to the distinguished the gentleman will also have to be able to write books. Normally, as I say, you will have to approach the editor - this is not done by means of a letter of information from a person, but this is practically essential. It is not vain to hope that every day you will meet a editor in a train or restaurant or a place with your conversation. For a thing like this very so much in life, you can hope that it is impossible to write in it; for with things like we have to try to work on it in some news at all times, and enjoy the best of all conversation. A letter from a friend is by far the best way. There is also a thing called 'practical experience'; if the editor talks about that it means that he will not think much of the particular address you have proposed; you must then go out and find another; it is not that women really regard about that which exists after dinner. There is also a thing called 'practical experience' when you are caught to visit out of place, to write and then give you an interest. There is no advantage in being prepared for this important thing to write some of the more important journals of thought, duty and greatly underfunded. After a long time a part letter will see you to

First page of the manuscript of 'Careers for Our Sons: Daily Journalism: Getting a Job'.

INTRODUCTION

This is the first of four volumes of *Essays, Articles, and Reviews* to be published in the Complete Works of Evelyn Waugh. Covering the years 1922 to 1934, it contains all of the occasional writings, both published and never before printed, that Waugh produced during the period: sixty-eight essays and articles (including an essay printed as a short book); fifty-three reviews and book pages, including film reviews; thirteen reports of Oxford Union debates; eighteen foreign correspondent's reports from Addis Ababa; a preface; a broadcast; and nine 'sundry items' (anonymous snippets in Oxford magazines, responses to questionnaires, and the like). A collection of Waugh's contributions to Oxford Union debates is also included. Written in Oxford, London, Abyssinia, Aden, and British Guiana, the 163 pieces fall into four phases related to place. These phases determine the book's four-part structure: 'Oxford and After: January 1922–October 1927'; 'London: Becoming Professional, Literary Lion, Converted to Rome: October 1927–October 1930'; 'Abyssinia Coronation Reports, Ethiopia and Arabia Essays, London Journalism: 25 October 1930–28 November 1932'; and 'British Guiana and Brazil: (with London Journalism): 16 January 1933–7 December 1934'.

Each part of the volume is introduced by a preface outlining the background—personal, literary, social, commercial—against which Waugh wrote. The prefaces also explain specialized subject matter (for example, aspects of the Abyssinia coronation and of the British Guiana journey), and the personal and financial constraints and opportunities that influenced Waugh's choice of subjects. The prefaces also explain publishing arrangements, identify sources of information, and record reactions that the writings provoked. Notes to individual pieces trace their genesis, settle authorship of unsigned work, and record prices. They also clarify obscurities, especially those created by the passage of time and Waugh's economical style, while illuminating published work by reference to diaries or letters that reveal private views which the public voice could not prudently express.

The pressures on an impecunious young novelist to write journalism are fully discussed in the preface to Part II, as are Waugh's determined efforts to secure commissions. A lively newspaper world was there to be exploited, but not before a great many eager proposals had suffered rejection. In the event, Waugh's work appeared in most London newspapers

and journals, the majority in the leading popular dailies, the *Daily Mail* and the *Daily Express*, in *The Spectator*, and in two fashion magazines, *Vogue* and *Harper's Bazaar* (the latter advertised as 'the most luxurious fashion magazine in the world'). The limited amounts paid by the quality broadsheets and sober journals contrasted with the handsome fees available from the popular press and fashion magazines.

Waugh was fortunate in being able to break into the high-paying market, because at this stage of his career he badly needed publicity and money. When he married in 1928 he was genuinely poor. Later he lived precariously from cheque to cheque and was often 'broke', largely because of spendthrift habits when in funds.¹ Even during the brief period after the publication of *Vile Bodies* when he was earning a regular 40 guineas from two weekly series, he still sought advances from his agent.² The state of his finances meant that, broadly speaking, he took whatever commissions were on offer.

Despite a protestation, in print, of having 'his tongue in his cheek'³ when writing for the daily newspapers, it would be a mistake to assume that even Waugh's most off-centre assertions are factitious. His opinions about food, wine, clothes, and furniture, strangely over-elevated as they might appear, are grounded in an unusual insistence on upholding 'qualitative standards' (pp. 181–2, 184–5), and a policy of militant 'intolerance' for the 'second rate' (pp. 451–2). Waugh was far too daemonic and driven by conviction to make a practice of tailoring his opinions to public expectations;⁴ on the contrary, he thrived on standing expectations on their head.

¹ With *VB* (1930), EW became one of the higher-paid authors of his generation, but he tended to spend extravagantly and above his income; cf. n. 2, below, and Alec Waugh, *A Year to Remember: A Reminiscence of 1931* (1975), 110–12, which describes a series of incidents in 1931 when EW could not pay for trousers he had ordered, or meet a hotel bill (his agent, A. D. Peters, was not helping), or, when, having reached the limit of his overdraft, he tried to borrow £10 from Alec W for a party after a performance of *Vile Bodies*, a play derived from the novel. Alec was in the same plight as his brother and could not help; nor could Arthur W. Catherine W, the boys' mother, was alone able to find the money.

² 30 guineas per week came from *DM*, 10 guineas from *The Graphic*. EW to W. N. Roughhead at ADP, c.1 Jun 1930, np; ALS, HRC (see CWEW 32): 'By the way I am broke again. Is there any money in for me?' He then asked for an advance of £50.

³ 'The average sophisticated novelist sits down to earn his fifteen, twenty or twenty-five guineas from the penny daily in a mood of apology. He hopes that his friends will not see the article, and he puts in several sly allusions to make clear to any who do that his tongue is in his cheek. He tries to secure the rewards of popular acclamation while remaining aloof from popular sympathy' (rev. of D. H. Lawrence, *Assorted Articles*, 31 May 1930; pp. 234–6).

⁴ A possible exception to this generalization is EW's claim, in 'Why Glorify Youth?' (Mar 1932, pp. 447–51): 'I wrote the article ["Too Young at Forty" (22 Jan 1929), pp. 154–8] stuffing it with all the clichés I could remember and doing all I could by bombast and exaggeration to qualify it for the trade label of "challenging". I got my guineas and was grateful, but all the time I reflected what a fatuous subject it was.'

The journalism of 1922–34 is obviously the work of a young, gifted, sophisticated, and well-read writer. Waugh was 19 years old when he began publishing at Oxford, 31 at the end of 1934. Youthful energy and inventive rhetoric enliven newspaper articles like ‘Take Your Home into Your Own Hands!’ (pp. 150–1). Unembarrassed confidence (as well as surprisingly acute judgement) marks most book reviews and literary articles, while refreshing informality lends charm to *The Graphic* book pages. Moreover, his reviews at this time welcomed avant-garde writers such as Ronald Firbank, James Joyce, D. H. Lawrence (‘a great artist’), Henry Green, and John Dos Passos, some of whom he severely deprecated in later life.⁵ He defended Modernist art, castigating A. P. Herbert for portraying the work of a Cubist painter as ‘radically insincere’.⁶ The Gallic rationality of Le Corbusier (pp. 188–91) and the Catalan extravagance of Antoni Gaudi (pp. 244–56) both won his (qualified) admiration. Far more daringly (but with a respectful nod to contemporary aesthetics), Waugh defied modern fashion and saw much to commend in the work of the Pre-Raphaelite Brotherhood and Dante Gabriel Rossetti. In short, young Evelyn was open to the ‘new’ in fiction, painting, and architecture as he would never be again.

He was also keenly alive to, but ambivalent about, many of the fashions and modes of thought that went to make up the zeitgeist. A typical article might look at a new craze—for example, sunbathing (pp. 295–8)—against which the censorious were protesting. Waugh offers his own idiosyncratic critique of the fashion while ridiculing the protestors’ prudery and the modern supporters’ self-righteousness. His articles on youth, which emphasize a post-war decline in ‘qualitative standards’ (pp. 181–2) and the role of education in creating the decline (pp. 184–6), conceal seriously conservative opinion behind an ‘ultra-modern’ front. Radical shifts in public opinion about Christian belief, sexual mores, marriage and divorce, the role of women in society, empire, class, and socialism took place between the Victorian and Modern periods, largely stimulated by newspaper advocacy. The rhetorical skills of progressive socialists like George

⁵ E.g. EW to Anthony Curtis, literary editor of the *Sunday Telegraph*, who had invited EW to review a Firbank title, 4 Jul 1962 from Combe Florey; APCS, p.coll. (see CWEW 40): ‘In youth I was fascinated by Firbank. Now I can’t abide him.’ EW to Ann Fleming, 10 Nov 1960 from Combe Florey; ALS, p.coll. (see CWEW 39): ‘Lawrence’s reputation has been made by an illiterate clique at Cambridge. He couldn’t write for toffee.’

⁶ ‘I am sorry, however, that Mr Herbert should have chosen painting for his hero’s profession. Why could he not have been an announcer on the B.B.C. [...] I don’t feel that Mr Herbert knows as much about painting as he does about skittles and the Derby. He cannot help feeling that there is something radically insincere in “modern” art’ (rev. of A. P. Herbert, *The Water Gipsies*, 5 Jul 1930; p. 290).

Bernard Shaw, H. G. Wells, Arnold Bennett, and Bertrand Russell easily surpassed those of the clergymen and retired headmasters who typically defended the status quo. Waugh, who had a full command of modern idiom—aggressive candour, ruthless scepticism, and an up-to-the-minute vocabulary—dismissed the rearguard while unobtrusively subverting the progressives. By contrast, he consistently supported divorce-law reform and modern approaches to marriage (pp. 194–6, 294–5).

The journalism of 1922–34 was, however, only minimally responsive to wider social problems. ‘Post-First-War’ feeling is evident when Waugh grapples with issues that the war had imposed on the younger generation, such as endemic unemployment and disillusion; but he did not attend to 1930s ‘pre-Second-War’ feeling until 1935. Keenly aware of the unhealthy euphoria of the ‘Roaring Twenties’, as is evident in *Vile Bodies* (1930), he was also affected, as his BBC talk ‘To an Unknown Old Man’ (pp. 470–5) reveals, by the appalling suffering created by the Great Depression, which began in 1929 and was only slightly abated by the end of 1934. But neither phenomenon is prominent in the journalism. Indeed, the articles and reviews of 1922–34, in sharp contrast with those of later decades, are notably apolitical, silent about the class war,⁷ and, with one obvious exception, ‘Converted to Rome: Why It Has Happened to Me’ (pp. 366–70), religion-free.

In short, Waugh’s early journalism is aggressively opinionated, largely as a rhetorical tactic, but the opinions expressed are overwhelmingly about books, art, architecture, travel, social vexations, and topical issues such as censorship or the destructive effects of ‘talkies’ on the art of the cinema. Editors no doubt hoped that the supremely funny young author of *Decline and Fall* would write predominantly humorous articles, such as the six sketches published in *Passing Show* (between pp. 158 and 176). After the publication of *Vile Bodies*, they certainly expected that he would provide ‘smart’ satirical pieces in the vein of that novel. But Waugh found humour and whimsy ‘an awful strain’,⁸ and negotiations for various series of ‘letters’ or ‘imaginary characters’ satirizing smart London society fell through because he insisted on writing such pieces under a pseudonym.⁹ He preferred

⁷ That is not to say that class prejudice, conscious or unconscious, does not intrude into his writing: cf. rev. of *Living* by Henry Green, 14 Jun 1930, pp. 269–71. But he does not write overtly about class.

⁸ EW to ADP, 31 Oct 1928 from Canonbury Square; ALS, HRC (see CWEW 31).

⁹ E.g. EW to ADP, nd from Canonbury Square; ALS, HRC (see CWEW 31), where he proposes an ‘illustrated London letter’; and EW to ADP, 29 Jan 1930, np; ALS, HRC (see CWEW 32), where he agrees to write satirical articles for *The Sketch* but prefers to write under a pseudonym because some persons might recognize themselves in the fictional characters and respond strongly.

'forcefulness',¹⁰ vigorous, egotistical argument about topical controversies such as the 'boom in Youth'. He shunned the abstract 'essay' and its light-hearted cousin, the 'middle',¹¹ preferring to engage where battle lines about tangible issues—such as pleasure cruising (pp. 218–24) or Officers' Training Corps in schools (pp. 266–9)—were already drawn.

Waugh's repertoire was, of course, much wider than attention-seeking newspaper articles. Literary and aesthetic sensibility and formidable intelligence inform weightier, less ephemeral, works. The 1927 Preface to his mentor Francis Crease's *Thirty-Four Decorative Designs* (pp. 106–13), for example, displays acute aesthetic perception; the wireless broadcast, 'To an Unknown Old Man' (pp. 470–5), is informed and deeply thoughtful; essays (for want of a better word) written for *The Times* about the political and cultural realities of Ethiopia (pp. 427–32) and the British Protected tribes in Arabia (pp. 433–7) reveal a tough-minded capacity for cutting through a maze of information to essentials, and presenting a cogent argument. The same habit of mind transforms 'Ronald Firbank' (pp. 176–81), which could so easily have emerged as an elegant centenary celebration, into a persuasive argument for a new direction in fiction.

Hostile responses followed Waugh even at this early stage of his career. Charles Graves (pp. 264–5) and Ethel Mannin (pp. 327–8), stung by personally wounding reviews, counter-attacked vigorously. A leading Protestant spokesman replied to 'Converted to Rome',¹² and Percy Wyndham Lewis in *The Doom of Youth* denounced Waugh's contribution to the intergenerational debate.¹³ But controversy did not surround Waugh at this time as it would in later decades.

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¹⁰ EW to ADP, [c. 27 Nov 1928] from 17a Canonbury Square; ALS, HRC (see CWEW 31): '[D. B.] Wyndham Lewis [the whimsically funny columnist 'Beachcomber'] is rather in abeyance. I prefer forcefulness.'

¹¹ EW to ADP, [28] Jan 1930, np; ALS, HRC (see CWEW 32): 'I do not relish pure essayism.' EW to Graham Greene, 20 Mar 1937 from St James's Club, Piccadilly; ALS, GUL (see CWEW 33): 'I cant (and dont try to) write middles.'

¹² 'Rosslyn Mitchell, Who Defended the Prayer-book in the House of Commons, Replies to Evelyn Waugh, the Novelist', *D.Ex.*, 21 Oct 1930, 1.

¹³ Percy Wyndham Lewis recognized EW's talent as a novelist but castigated his '*younger-generation consciousness*' and promotion of child-parent warfare (*Doom of Youth* (Chatto & Windus, 1932), 99, 106–9, 161). Alec W alleged that *Doom of Youth* implied that his (Alec W's) novel *Three Score and Ten* revealed tendencies towards paedophilia and homosexuality. Lewis vigorously denied the allegation but, after only 559 copies of *Doom* had been sold, had to pulp the remainder. See Alice Reeve-Tucker and Nathan Waddell, 'Wyndham Lewis, Evelyn Waugh and Inter-War British Youth', in A. Gasiorek, A. Reeve-Tucker, and N. Waddell, eds, *Wyndham Lewis and the Cultures of Modernity* (2013), 171.

When Waugh went up to Oxford in January 1922, he immediately embraced its then burgeoning magazine culture, working on four magazines in capacities such as business manager and sub-editor, and contributing to six. Despite dissipated habits and a preference for drawing and fiction over journalism, he published forty book and film reviews, reports of debates, two outstanding 'Isis Idols', and an editorial on *Hamlet*. (His personal criticisms earned him the title of 'The Thersites of modern Oxford').¹⁴ Converted to modernism in 1923, he identified with its standard-bearers at the university, the *Oxford Broom* and *The Chermell*. But during his penultimate, and by far his most prolific, term he joined the formerly pedestrian *Isis*, not as a convert to its ethos, but as a successful modernizing sub-editor. After going down in July 1924, Waugh spent the next three years disengaged, enrolling in classes in art and carpentry, teaching at several schools, and hunting for non-literary jobs. Nevertheless, he published the distinguished Preface to Francis Creases's, *Thirty-Four Decorative Designs*, alluded to above, and a small book, *P · R · B: An Essay on the Pre-Raphaelite Brotherhood, 1847-1854* (pp. 78-105), which played a critical role in his being 'sucked under' while 'swimming manfully against the tide' inexorably carrying him towards a career in professional writing.¹⁵

The journalism written between October 1927 and October 1930 lies at the heart of this volume. Having embarked on a career as a 'man of letters' only tentatively,¹⁶ Waugh, based in London, went on in these three tumultuous years to achieve major success as a novelist and journalist. Having been sacked from a teaching post, and half hoping for any career other than letters ('I wanted to be a man of world'),¹⁷ Waugh took his first step into the family trade early in 1927. Wanting to publish a book about Mormons, he was commissioned, on the strength of *P · R · B*, to write a centenary biography of Dante Gabriel Rossetti instead. But *Rossetti: His Life and Works* (April 1928), though well regarded, opened no editors' doors. Regardless, Waugh married Evelyn Gardner in June 1928 and desperately sought work, whether 'Wyndham Lewis stuff or any other kind of stuff that anyone will buy'.¹⁸ Fortunately, when *Decline and Fall* astonished

¹⁴ Socrates, 'A Night Out', *The Isis*, 21 Jan 1925, 13-14.

¹⁵ 'General Conversation: Myself ...', *Nash's Pall Mall Magazine*, Mar 1937, 10 (see CWEW 27).

¹⁶ D, Monday 21 Feb 1927 (see CWEW 31): 'Today the 21st I have been trying to do something about getting a job and am tired and discouraged. It is all an infernal nuisance. [...] It seems the time has arrived to set about being a man of letters.'

¹⁷ 'Fan-Fare', *Life*, 8 Apr 1946, 56 (see CWEW 28).

¹⁸ EW to ADP, [ante 12 Nov] 1928 from 17a Canonbury Square; ALS, HRC (see CWEW 31): 'Yes I should be pleased to write [D. B.] Wyndham Lewis stuff or any other kind of stuff

the literary world in September 1928, jobs slowly began to appear. On 17 October, *Vogue* published Waugh's review of six sophisticated books, including Bertrand Russell's *Sceptical Essays* and *The Collected Poems of D. H. Lawrence*, while three days later the *Daily Express* printed a third of a column on censorship, Waugh's first contribution to a newspaper. Thus began the two most productive years in Waugh's career in journalism. Seventy-one articles, reviews, and book pages appeared in the next twenty-four months. (By contrast, the last twenty years of Waugh's life saw only around ten pieces per year.) Intriguingly, before beginning a Mediterranean cruise on the luxurious *Stella Polaris* from February to April 1929, Waugh remarked that he hoped to 'bring back enough sketches to hold an exhibition [...] and if it is successful, abandon writing for painting'.¹⁹ Instead he wrote the travel book *Labels* (September 1930), and, after *Vile Bodies* had entered the bestseller lists in January 1930, the popular press competed for his articles, the *Daily Mail's* bid of £31 10s. for 800 words easily eclipsing the *Daily Express's* offer of £15 15s. *The Graphic*, an illustrated weekly, also contracted Waugh to write a book page from May to December 1930 at £10 10s. per issue. But this enviable volume of work, combined with a very busy social life, ended abruptly in October 1930 when a restless Waugh—whose divorce had been granted on 1 August 1930—left London for Abyssinia. At the same time, bold headlines announced that Mr Waugh had converted to Catholicism (pp. 366–70). Thus began a new era of constant travel, travel writing, and novels set in exotic places.

Waugh sailed for Djibouti on 9 October 1930, on his way to Addis Ababa, a city about to witness the coronation of Ras Tafari Makonnen as Haile Selassie, Emperor of Ethiopia, an event attended by reporters and camera crews from all over the world. Waugh covered the week's ceremonies and entertainments as a correspondent for *The Times* (the foreign editor commended his work) and for the *Daily Express*, and as feature writer for *The Graphic*, cabling eighteen dispatches to the two newspapers and posting three articles to the weekly. He also wrote essays for *The Times* on conditions in Ethiopia and on British policy in the Arabian Peninsula—the latter at the request of the British Resident at Aden, Sir Stewart Symes, a distant cousin. From Aden Waugh travelled to Zanzibar, then across the continent and down to Cape Town, returning to England on 9 March 1931. In the following months he wrote the travel book *Remote People* (November 1931), the novel *Black Mischief* (October 1932), several

that anyone will buy. [...] Please fix up anything that will earn me anything even cricket criticism or mothers welfare notes.'

¹⁹ 'Mr Gossip' [Patrick Balfour], 'Evelyn Waugh as Artist'. *Daily Sketch*, 30 Jan 1930, 5.

outspoken reviews of fiction for the *Evening Standard*, and distinctive travel reviews for *The Spectator*. He also fell in love with a high-spirited Bright Young Thing, the Catholic Teresa ('Baby') Jungman, who, despite Waugh's ardent persistence, refused to marry him.

In December 1932, wounded by rejection and with a 'heart of lead',²⁰ Waugh departed for the remote hinterland of British Guiana and Brazil, returning to England in May 1933 little changed. The preface to Part IV explains Waugh's motives for undertaking this unusual journey, his arrangements with the *Daily Mail* and the *Passing Show* for articles and photographs, his proposed and actual itinerary,²¹ residents' reactions to his presence—ranging from admiring to murderous—and the differences between the travel articles and the travel book *Ninety-Two Days* (March 1934). The rough journey through up-country British Guiana and a remote corner of Brazil encompassed majestic rainforest, hot dry savannah, cattle ranches, a Catholic mission, a demoralized town, rugged mountains, isolated Indian villages, diamond workings, and wild rivers, all described (with the stunning exception of the Kaieteur Falls) in plain prose, a grim record of covering difficult ground. Back home Waugh wrote *Ninety-Two Days*, notable reviews of travel books for *The Spectator*, light articles for *Harper's Bazaar* and *Vogue*, and his most contentious newspaper article, 'Some Afterthoughts on Wedding Week: Did We Over-Do It?' (pp. 562–5). Waugh's best short story, 'The Man Who Liked Dickens', and his finest novel to that point, *A Handful of Dust* (September 1934), were inspired by the journey.

Waugh's progress from Oxford journalism, through a modish biography, three novels, three travel books, and copious newspaper and magazine work to *A Handful of Dust* (1934)—'one of the most distinguished novels of the century'²²—might look effortless in retrospect, especially when compared to the early struggles for recognition of writers like George Bernard Shaw. However, as the prefaces to all four parts of this volume reveal, the young Waugh had to face multiple challenges. Not least was gaining entry, by enterprise and determination, into the highly competitive worlds of popular newspaper and fashion magazine writing.

²⁰ D, 4 Dec 1932 (see CWEW 32): 'Down to the docks [driven by Teresa]. Deadly lonely, cold and slightly sick at parting. [...] heavy rain and twilight. Heart of lead.'

²¹ EW told reporters that he hoped to visit the Catholic Missions and to see aboriginal Indian life—which he did. But 'on leaving British Guiana he will proceed to Surinam [Dutch Guiana] where he will spend another two months and make a study of the "bush Negroes." His itinerary includes the Venezuelan coast and Colombia', *Daily Chronicle* (Georgetown), 24 Dec 1932, 4; see also *New Daily Chronicle*, 24 Dec 1932, 5. These journeys did not occur.

²² Frank Kermode, 'Mr Waugh's Cities', in *Puzzles and Epiphanies: Essays and Reviews*, 1958–1961 (1962), 171.

Although the work of a young writer—spirited, open to the new, surprising, shocking, sometimes reckless as in his provocative comments on women and on slavery—the journalism of this period is accomplished, intelligent, and uncannily readable. It is also versatile, ranging from newspaper reporting to feature articles in magazines devoted to all that was ‘new and gay’. Moreover, Waugh’s primary interests—the art of the novel, literature, painting, architecture, film, books as beautiful objects, food, the pleasures and pains of social life, and travel in its many forms—can be seen here without the haze of political, religious, and class-war polemic that in later years so often obscured their central place in the Waugh oeuvre.

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In order fully to understand this first volume of Waugh’s journalism, it is helpful to view it within the context of later developments. Over the thirty-one years between 1935 and his death in 1966 Waugh published 369 essays, articles, book pages, reviews, prefaces, lectures, broadcasts, and cabled dispatches. They fall into three distinctive but overlapping periods: politics dominates 1935–45, religion pervades 1946–55, and the larger than life Pinfold–Waugh persona characterizes 1956–66. Many pieces, of course, are at home in any period, for Waugh’s writings about literature, art, and collectable books and furniture originated independently of circumstance. The character of each period arises from two determinants: Waugh’s personal development on the one hand; and changes in the world, society, journalism, and the Catholic Church on the other—changes that often led to sharp controversy.

Early in 1935 Waugh began to engage with politics. In February he urged Britain not to involve itself in the coming Italo–Abyssinia war;²³ and from 24 August to 3 December 1935 he served as a war correspondent for the pro-Italian *Daily Mail*. Argument over this conflict continues in *Waugh in Abyssinia* (1936) and in articles, reviews, lectures, and letters to editors stretching into 1937, their gist being that Britain and the League of Nations had escalated a minor dispute into a full-scale war ruinous to both parties, while driving Mussolini into the arms of Hitler. By strange contrast, the Spanish Civil War, the most divisive Left-versus-Right issue of the 1930s, drew from Waugh only one brief response, a reply to a 1937 questionnaire which reads in part, ‘I am not in the predicament of having to choose between two evils’.²⁴ In *Robbery Under Law: The Mexican*

²³ ‘Abyssinian Realities: We Can Applaud Italy’, *ES*, 13 Feb 1935, 7 (see CWEW 27).

²⁴ Louis Aragon, ed., *Authors Take Sides on the Spanish War*, printed for *Left Review* (1937). EW’s contribution is reprinted in Appendix F, *LL*, CWEW 19.

Object-Lesson (1939) and in associated articles, Waugh attacked the quasi-Marxist Mexican government's confiscation of British oil properties and its persecution of the Catholic Church. In 1937 he entered the 'Thirties' ideological argument,²⁵ controverting prominent left-wing intellectuals in his book reviews for Graham Greene's short-lived magazine, *Night and Day*, and in *The Tablet*, a weekly Catholic review edited by his friend Douglas Woodruff. Waugh's more distinctive position, however, was to decry the decade's obsession with politics and the artificial division of opinion between Left and Right.

The Second World War, when Waugh served in the Royal Marines, the Army Commandos, and No. 37 Military Mission to Yugoslavia, saw little journalism apart from scattered reviews, some chatty contributions to the Royal Marines' in-house journal (*The Globe and Laurel*), and a scoop for *Life* magazine,²⁶ which revealed the existence of the commandos, a hitherto secret force. But the major non-fiction achievement was an 8,000-word report to the British Foreign Office, 'Church and State in Liberated Croatia' (1945). This exposed the realities of the Tito movement which, under the guise of a democratic liberation army, had by war's end installed an anti-religious Marxist regime in Yugoslavia.

In 1938, the year after Waugh married Laura Herbert, *Scoop: A Novel about Journalists*, appeared, a peace-offering to a public dismayed by Waugh's discordant politics.²⁷ Despite appearances, however, literary and society pieces had in fact outnumbered the political in this decade, if only because Waugh was still chronically short of money—at times embarrassingly in debt²⁸—and needed whatever work was available. Numerous reviews and book pages appeared in *The Spectator*, *Night and Day*, the *Morning Post*, and *The Observer*. Significantly, after 1935 Waugh also began to contribute to the Roman Catholic press, in particular to *The Tablet*. Articles for *Harper's Bazaar* from this time are also of particular interest, their sumptuous style anticipating the prose of *Brideshead Revisited* (1945).

²⁵ Cf. Julian Symons, *The Thirties: A Dream Revolved*, 1960 (Faber and Faber, 1975), 16–18. As early as 1930 the Promethean Society and its journal, *Twentieth Century*, put forward a programme that anticipated most British left-wing thinking of the decade. Waugh did not join the argument until 1937.

²⁶ 'Commando Raid on Bardia', *Life*, 17 Nov 1941, 63–6, 71–2, 74 (see CWEW 27).

²⁷ William Hickey, 'Novelist to Wed', *D.E.X.*, 12 Jan 1937, 6: "It's back to scratch." Love has lifted him out of his embittered mood. There won't even be any Fascist propaganda in [*Scoop*], as there was in his book on Abyssinia.'

²⁸ ADP cabled his counterpart in the USA, Carol Hill, 23 Jun 1936; HRC (see CWEW 33): 'EW threatened imprisonment debt. Please collect cable Waugh royalties immediately.'

When *Brideshead* became an international bestseller in 1945, the economics and character of Waugh's journalism altered dramatically. Essays became more substantial and highly polished. Most were on Roman Catholic subjects and many had their first publication in the United States, especially in *Life* magazine, the major pieces being syndicated and translated into French, German, and Dutch. Why the advance?

Waugh was profoundly shaken by one important outcome of the Second World War, the imposition of Stalinist regimes bitterly hostile to Christianity on every Eastern European nation, from the Baltic States to Bulgaria. The 'cruelty and degradation' suffered by fellow Catholics affected him deeply, as the Preface to the 1947 edition of *Edmund Campion*²⁹ and some letters³⁰ demonstrate. Religious commitment intensified, and Waugh's writings for the next decade became overwhelmingly oriented towards his religion. Again, *Helena* (1950) embodies a theme of personal vocation: Waugh's calling was to preserve and refine the English language and 'to represent man more fully [...] in relation to God'.³¹ And finally, having written a bestseller with large sales in the lucrative American market, Waugh found that the new socialist government of Britain, although weighed down by war debts and the high costs of rebuilding bombed cities, had committed Britain to a 'new world' of nationalization, public welfare, income redistribution, and a classless society.³² The result was stringent rationing, austerity, and punitive taxation, reaching 97.5 per cent at £20,001.³³ Thus Waugh's windfall was, as he put it, 'confiscated'. But high taxes and austerity at home combined with the new commitments to religion and the English language to create—for reasons too complex to explain fully here—what was in retrospect a happy outcome. Frequent

²⁹ *Edmund Campion*, 1935 (Hollis and Carter, 1947), p. viii: 'We have seen the Church drawn underground in country after country. In fragments and whispers we get news of [...] the prison camps of Eastern and South-eastern Europe, of cruelty and degradation more savage than anything in Tudor England, of the same, pure light shining in darkness, uncomprehended.'

³⁰ See EW to Clarissa Churchill regarding her forthcoming marriage outside the Catholic Church, 2 Sep 1952 from White's (as from Stinchcombe); ALS, p.c. (see CWEW 37): 'Thousands [...] are dying today in torture for the Faith.'

³¹ 'Fan-Fare', *Life*, 8 Apr 1946, 56 (see CWEW 28).

³² Aneurin Bevan, Labour Minister for Health in 1945, qtd in Michael Foot, *Aneurin Bevan: A Biography*, ii: 1945–1960 (2011), 18.

³³ The standard rate of tax on incomes over £2,000 was 10s. in the pound; a surtax, which applied to all incomes over £2,000, rose to 9s. 6d. in the pound at £20,001. Moreover, the surtax scale fell only in small gradations: £10,000, for example, was taxed at 18s. 3d. in the pound (91.25 per cent). Hence EW: 'The politicians confiscate my earnings [...]. The royalty on your copy, by the time I have paid my taxes, literally does not leave me the price of a stamp', 'Fan-Fare', 53–4 (see CWEW 28).

travel, especially to the United States, became highly desirable and unexpectedly productive. A connection with *Life* magazine resulted in essays such as 'Death in Hollywood',³⁴ 'The American Epoch in the Catholic Church',³⁵ and 'The Plight of the Holy Places',³⁶ which display more thorough research, a wider scope, and a finer finish than Waugh had previously attempted.

Catholic subjects also predominated among the shorter pieces: for example, St Helena, Mgr Ronald Knox, Graham Greene, G. K. Chesterton, Thomas Merton, Edith Stein, J. F. Powers, Antonia White, Alfred Duggan, Christopher Sykes, and Waugh's own religious development. Moreover, Waugh campaigned strenuously—in newspaper articles, letters to the press, speeches, and interviews—against Marshal Tito's 1953 state visit to England. Late 1953–4 saw conspicuous doctrinal and historical controversies, principally involving Professor Hugh Trevor-Roper.

Notable secular articles also appeared at this time, such as 'Why Hollywood is a Term of Disparagement',³⁷ 'Let My Pulse Alone'³⁸ (about being interviewed), and the indispensable and self-defining 'Literary Style in England and America'.³⁹ But while his compatriots were lauding the new, classless 'Elizabethan Age', Waugh defended the aristocracy in a Swiftian article, 'What to Do with the Upper Classes: A Modest Proposal'⁴⁰ and roundly condemned 'the Modern World'. The provocation was all too successful. Hostility to Waugh grew. When three reviewers from the Beaverbrook press resorted to gross personal abuse in panning *Love Among the Ruins: A Romance of the Near Future* (1953), a dystopian view of life under Welfare, Waugh responded in print⁴¹ and in 1957 obtained redress, albeit circuitously, with a successful libel action against the *Daily Express*. 'Awake My Soul! It Is a Lord',⁴² a funny but cruel fantastication of two Beaverbrook personages visiting Waugh's house (Piers Court) uninvited at dinner time, presages the idiosyncratic articles that lend the final years of Waugh's journalism their vivid character.

³⁴ 'Death in Hollywood', *Life*, 29 Sep 1947, 73–4; in England, 'Half in Love with Easeful Death', *The Tablet*, 18 Oct 1947, 246–8 (see CWEW 28).

³⁵ 'The American Epoch in the Catholic Church', *Life*, 19 Sep 1949, 135–8, 140, 143, 144, 146, 149–50, 152, 155 (see CWEW 28).

³⁶ 'The Plight of the Holy Places', *Life*, 24 Dec 1951, 58–65 (see CWEW 28).

³⁷ 'Why Hollywood is a Term of Disparagement', *Life*, 30 Apr 1947, 4 (see CWEW 28).

³⁸ 'Let My Pulse Alone', *Vogue* (New York), Jul 1948, 68–9 (see CWEW 28).

³⁹ 'Literary Style in England and America', *Books on Trial*, Oct 1955, 65–6 (see CWEW 28).

⁴⁰ 'What to Do with the Upper Classes: A Modest Proposal', *Town and Country*, 1 Sep 1946, 146, 260–1 (see CWEW 28).

⁴¹ 'Mr Waugh Replies', 3 Jul 1953, 23–4 (see CWEW 28).

⁴² Evelyn Waugh, 'Awake My Soul! It Is a Lord', *The Spectator*, 8 Jul 1955, 36–7 (see CWEW 28).

By 1956 Waugh's income from fiction was reduced and falling, and in 1965, writing to Chapman & Hall, he noted the disappointing sales of *A Little Learning*.⁴³ Six children required expensive education or launching into adult life. Hence several pleas to his agent, A. D. Peters, such as that of December 1959: 'I shall be hard up soon. Please give anxious thought to my future.'⁴⁴ Journalism could have provided an answer—the one hundred-odd pieces produced during the decade is a modest total—but a commitment to act as Ronald Knox's literary executor and biographer stood in the way, as did Waugh's need, as he explained to Peters in 1958, to apply himself to fiction as long as he had any 'inventive strength left'.⁴⁵ Having written *The Ordeal of Gilbert Pinfold* (1957) while his own recent experience of delusional madness, akin to Pinfold's, was still fresh, he painfully felt his way towards *Unconditional Surrender* (1961), *Basil Seal Rides Again* (1963), and the one-volume redaction of the war trilogy, *Sword of Honour* (1965).

Excellent occasional writing in Waugh's customary manner did, of course, appear during this decade—for example, an essay on 'Sloth' in its theological meaning,⁴⁶ a broadcast vindicating P. G. Wodehouse,⁴⁷ and a finely written Introduction to John Galsworthy's *The Man of Property* (1964)—while some short reviews, like that of Ivy Compton-Burnett's *A Father and His Fate*,⁴⁸ display Waugh's literary sensibility undiminished by age or infirmity. But his unpopularity was intensifying; stories about outrageous behaviour were multiplying and growing in the telling; and, to an extent unimaginable in the twenty-first century, liberal-socialist opinion dominated the quality press and literary journals. The phenomenon recorded in Daniel Oppenheimer's *Exit Right: The People Who Left the Left and Reshaped the Century* (2016) was decades in the future. Newspapers and journals that had once been Waugh's natural home now harboured 'Angry Young Men'.⁴⁹ A difference therefore developed between what Waugh offered newspapers and what newspapers wanted from him. On

⁴³ EW to Gillon Aitken at Chapman & Hall, 20 Mar 1965 from Combe Florey House; APCS, Huntington (see CWEW 41): 'I am sorry to learn that *A Little Learning* has sold so little.'

⁴⁴ EW to ADP, 14 Dec 1959, from Combe Florey House; ALS, HRC (see CWEW 39).

⁴⁵ EW to ADP, 18 Apr 1958 from Combe Florey House; ALS, HRC (see CWEW 39).

⁴⁶ Evelyn Waugh, 'Sloth', *Sunday Times Magazine*, 7 Jan 1962, 21 (see CWEW 29).

⁴⁷ 'An Act of Homage and Reparation to P. G. Wodehouse', BBC Home Service, 15 Jul 1961; *Sunday Times*, 16 Jul 1961, 21, 23 (see CWEW 29).

⁴⁸ 'Opus XV', *The Spectator*, 16 Aug 1957, 223 (see CWEW 29).

⁴⁹ 'Angry Young Men' were young British working- or lower-middle-class novelists and playwrights, university educated (e.g. Kingsley Amis, John Osborne) and disillusioned with traditional class-structured British life. They gained prominence as a 'movement' in the 1950s and 1960s and won important jobs in journals like *The Spectator*.

several occasions articles were accepted and paid for but either not printed or relegated to provincial editions.⁵⁰

At this low point, Walter Hayes, editor of the *Daily Mail*, claimed credit for bringing Waugh 'back into journalism',⁵¹ beginning with 'I see nothing but boredom... everywhere', a forecast of life in Britain over the coming decade. In the midst of panic about nuclear annihilation, Waugh writes deadpan: 'I am not the least nervous about the much-advertised threats of the nuclear scientists: first because I can see nothing objectionable in the total destruction of the earth ...'.⁵² He then points out the virtues of the widely detested British class system. In 'Aspirations of a Mugwump', he explains that he never voted in parliamentary elections because 'I do not aspire to advise my sovereign on her choice of servants'.⁵³ Later, in 'Manners and Morals', he warns the English that they are becoming 'a people of slatterns and louts'.⁵⁴

Such performances—and they were *performances*—presupposed Waugh's creation of the Pinfold–Waugh 'front' or 'character of burlesque'—Super-Snob, Testy Perfectionist, Wrathful Drill Sergeant—who denounced 'everything that happened in my own lifetime'.⁵⁵ This was not Waugh's preferred style of journalism, but it was what the editors wanted at that time and, as he admitted, it was 'no good quarrelling with my bread and butter at my age'.⁵⁶ Moreover 'the front' gained exceptionally high visibility.

⁵⁰ E.g. (a) *DM* asked *EW* for a 'strongly expressed Catholic viewpoint' for its 'Philosophers' Club', which he eagerly undertook (*EW* to *ADP*, 13 Apr 1957 from Combe Florey, *ALS*, *HRC* (see *CWEW* 38)). *DM* paid £105 but did not use the article (*ADP* statement, Oct 1957). (b) *EW* asked *ADP* to arrange 'an anti-Chatterley article for next Sunday' (7 Nov 1960 from White's as from Combe Florey; *ALS*, *HRC* (see *CWEW* 39)). *ADP* confirmed next day that *EW* would write 800 words on *Lady Chatterley's Lover* for £105; *DM*, claiming confusion about delivery, which *EW* denied, did not print the article but paid the fee. (c) In the same letter of 7 Nov 1960, *EW* enclosed a telegram from *DM* that asked for an article about a meeting between the pope and the archbishop of Canterbury, to appear on 'the main leader page' of the *Sunday Dispatch* for £125. *EW* had written the article and it appeared on 6 Nov 1969, but *DM* claimed that owing to 'pressure of space' the article could appear only in the 'early editions in the North and Midlands and Ireland'. *EW* thought his article had been 'good', and now asks *ADP* to 'explain to them [*DM*] that a good workman, even if paid, does not like to see his work wasted'.

⁵¹ Hayes to *ADP* 14 Oct 1960; *TLS*, *HRC*: 'we regard it as a tremendous triumph [that] we got him back into journalism.'

⁵² 'I see nothing but boredom ... everywhere', *DM*, 28 Dec 1959, 4.

⁵³ 'Aspirations of a Mugwump', *The Spectator*, 2 Oct 1959, 435 (see *CWEW* 29).

⁵⁴ 'Manners and Morals', *DM*, 12 Apr 1962, 12 (see *CWEW* 29).

⁵⁵ *OGP* (1957), ch. 1 (see *CWEW* 14): [Mr Pinfold] abhorred plastics, Picasso, sunbathing, and jazz—everything in fact that had happened in his own lifetime. [...] Shocked by a bad bottle of wine, an impertinent stranger, or a fault in syntax, his mind like a cinema camera trucked furiously forward to confront the offending object.'

⁵⁶ *EW* to *ADP*, 5 Apr 1960; *ALS* from Combe Florey House, *HRC*.

As a spokesman for Old England, 'Evelyn Waugh' was adored by some, loathed by many. But his utterances were so pungent, stylish, unexpected, and formidably clever that they could not be ignored.

A unique feature of Waugh's last years is the campaign he waged against *aggiornamento*, or 'Change', in the Roman Catholic Church. The opening shot ('The Same Again, Please')⁵⁷ was an essay published in *The Spectator*, often reprinted, in which Waugh wrote as a plain Catholic speaking on behalf other plain Catholics who did not want the changes then being proposed by progressive French and German scholars and clerics, changes about to be debated by the Vatican Council. This piece was followed by articles, numerous letters to *The Tablet*, *Commonweal*, and the *Catholic Herald*, and by private communications and meetings with clergy and like-minded lay Catholics. Waugh died while the controversy was still raging. It was a valiant but dispiriting end to the writing life of a journalist who had never shirked fighting for unpopular causes.

No one could have predicted from the youthful essays, articles, and reviews contained in this first volume of Waugh's journalism his later emergence as a political warrior, a committed Catholic apologist, or the brilliantly idiosyncratic persona Pinfold-Waugh. This volume is, nevertheless, a preface to the decades ahead, an introduction to a writer who remained deeply immersed in the subjects he first wrote about—the art of the novel, the richness and delicacy of the English language, style, film, painting, architecture, and collectable books; in the direction in which society was tending; and in the fascinating variety of human kind encountered at home and during travel. Despite the great changes that the passage of time and varied experience stamped upon the content and character of Waugh's journalism, one happy, indisputable, fact unites the writings of youth and age: their compelling readability, best articulated by one of Waugh's contemporaries, the editor and writer Alan Pryce-Jones, who shared none of Waugh's social or political views: 'I cannot imagine seeing his name at the foot of a page without wanting to read it.'⁵⁸

Note on the Text

The first British printing of an article has been adopted as the copy-text for all but two of the items in this volume—namely, the parallel articles 'Rough Life' and 'Debunking the Bush' (pp. 535–43) where a complex

⁵⁷ 'The Same Again, Please', *Spectator*, 23 Nov 1962, 785–8 (see CWEW 29).

⁵⁸ Alan Pryce-Jones, 'Evelyn Waugh', *Commonweal*, 4 Dec 1964, 345.

publication history demanded some adjustment. Unfortunately, few manuscripts and/or typescripts of the items published here are known to be extant, making it difficult to assess how far the published texts represent what Waugh wished to see printed. The available evidence is contradictory. On the one hand Waugh complains that his article on censorship was 'cut about until it said the exact opposite of all I meant' (p. 146) and that the *Week-end Review* 'have cut out my impatience with Ye olde lybertie grumblers' (p. 241). On the other hand the manuscript of an article published in *Passing Show* is identical with the printed version (p. 153). Where manuscripts or typescripts were available, they were collated with the printed texts, and any variations between the states of the text are noted. Previously unpublished typescripts of specimen reviews ('The Literary Lounger', pp. 196-200) and of an article on 'Talkies' ('The Lost Art of Cinema', pp. 231-4), are printed here for the first time. Reprints of articles have also been collated with the original printings. The many periodicals that first published Waugh's work employed a variety of house styles, some unfamiliar to modern readers. This volume standardizes the text to the extent of imposing a limited number of elements from the current house style of the Oxford University Press—for example, single quotation marks, the closed up parenthetical dash, and no full point after contractions such as 'Mr', 'Mrs', and 'Dr'. A small number of variant spellings has been standardized. On the other hand Waugh's punctuation is somewhat idiosyncratic and closely related to the cadence of his sentences. As with any feature that might lend character to his writing, it is entirely untouched.

Cross-references: References to articles within this volume are made by 'Cf.' or 'cf.' followed by the title, date, and page number within the volume: Cf. 'People Who Want to Sue Me', 31 May 1930, pp. 241-4.

References to articles that will appear in subsequent volumes are made by 'Cf.' or 'cf.' followed by a full citation of the item as it was originally published: Cf. 'The American Epoch in the Catholic Church', *Life*, 19 Sep 1949.

Some of the more important articles that will appear in subsequent volumes of *CWEW* can be found in Donat Gallagher, ed., *The Essays, Articles, and Reviews of Evelyn Waugh* (1983).

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DONAT GALLAGHER

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