REMEMBRANCE OF THINGS PAST: PROUSTIAN ELEMENTS IN EVELYN WAUGH'S 
BRIDESHEAD REVISITED

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Les vrais paradis sont les paradis qu'on a perdus.

Marcel Proust, Le Temps retrouvé

It has been acknowledged for some time that Evelyn Waugh's Brideshead Revisited (1945) bears a number of intertextual relationships to Marcel Proust's A la recherche du temps perdu (1913-22), in other words, that the English novelist consciously (and perhaps unconsciously as well) incorporated into the fabric of his novel a significant number of Proustian elements. Stylistically, of course, what Waugh himself called the "rhetorical and ornamental language" of Brideshead Revisited strongly resembles the ornate and highly polished style of much of A la Recherche. But apart from the question of style, many readers of Waugh's novel have remarked that the allusions to Proust's work in Brideshead Revisited are much more subtly integrated into the novel than the two specific references to Proust which the novel contains. The reader familiar with Proust who delves into the fictional universe of Brideshead Revisited cannot help but share David Lodge's opinion that "the whole novel is heavily Proustian in feeling." In a very short but suggestive article published in 1975 and entitled "Brideshead, or Proust and Gide Revisited," Francis Heck pointed out some of the most obvious thematic similarities - including childhood innocence, death, and homosexuality - and drew a number of other parallels between the two works, but the full extent to which Waugh used Proust's novel as a model has never been fully examined. The purpose of this study is to show that the Proustian elements in Brideshead Revisited are to be found throughout the novel to such an extent that echoes of the imaginary world of A la Recherche pervade the world of Brideshead in many different ways and at many different levels.

Probably the most obviously Proustian element of Brideshead Revisited has to do with the functioning of the human memory and with the various ways in which the past encroaches upon the present, however irretrievably lost that past may be. When, in the dark days of World War II, the Narrator of Brideshead, Charles Ryder, hears the name of Brideshead, his memories of the past, "the phantoms of those haunted late years," begin to come back to him by the same process of involuntary memory which enables the Narrator of A la Recherche to retrieve his past and to transform it, as Charles does with his, into a work of art. It is interesting that it is especially in the passages of Brideshead in which Charles evokes his memories of Oxford and of his earlier days at Brideshead, the passages most directly linked to what the Narrator of A la Recherche calls "l'immédiate, délicieuse et totale déflagration du souvenir," that the style becomes particularly Proustian. It is also interesting that what is retrieved from the past in both novels is described in terms of both space and time. In Waugh's novel, the emphasis is on space (Brideshead re-visited), but of course the return to Brideshead immediately brings back to Charles a flood of memories tied to a very specific point in time. In Proust's novel, it is primarily time which is regained (Le Temps re-trouvé), but this retrieval of le temps perdu is described throughout A la Recherche in spatial terms (Combray, Venice, "ville et jardins"). Clearly, time and space in Brideshead Revisited, as in A la Recherche, are related to each other and at the same time to the eminently Proustian theme of memory.

In addition to the remembrance of things past, Waugh indulges throughout Brideshead, in another very Proustian activity, the description and analysis of social change, not only at the level of what Proust calls "le kalamidoscope social" but also with respect to more profound and long-lasting modifications in the social hierarchy. Although it is not of the same dimensions, Waugh's portrait of the society of his time is remarkably similar to Proust's. It is not difficult to see that Waugh is primarily interested, like Proust, in the upper classes and in their evolving relationships with the other segments of society. Waugh, like Proust, obviously deplores many of the changes which European society has undergone since the Industrial Revolution and in this respect, as in others, shares the French novelist's nostalgia for the past. It is this preoccupation with the realities of present-day society, in relation to the much more stable social structures of
the past, which gives the social commentary and social satire in *Brideshead* a distinctively Proustian tone and which explains to a large extent the fundamental snobism which underlies the artistic production of both writers.

It has been pointed out that the characters in *Brideshead Revisited* are presented and developed in a way which is similar to the methods adopted by Proust. First of all, Waugh's characters, like Proust's, are "composite productions," fictitious characters which are based largely on one real individual but which nevertheless embody traits of character and even physical attributes belonging to several individuals whom the novelist knew personally. In Waugh criticism, as in Proust studies, far too much time and effort have been devoted to the "identification" of the so-called "keys" to the characters. Secondly, Waugh delights in making a passing reference, early in the novel, to a character (as he does in the case of Celia) who later plays a very important role in the novel. This is a practice which Proust had developed into a highly sophisticated technique which he employed with consummate artistry. But in actual fact, the characters which Waugh creates in *Brideshead Revisited* are reminiscent of those of Proust in a much more profound (if less obvious) way. What makes Waugh's characters interesting, and in some cases unforgettable, is not so much what they do as what they say. In Waugh's novel, as in *À la Recherche*, character is revealed primarily through language. Anthony Blanche and Charles' father, the two best examples of this phenomenon in *Brideshead*, remind the reader of the countless characters in *À la Recherche* whose attitudes, weaknesses and vices are all revealed by means of their verbal idiosyncrasies. Charles Ryder, the Narrator, could easily say, as does the Narrator of *À la Recherche*, that in recording the conversation of a group of people, "ce qui m'intéressait, c'était non ce qu'ils voulaient dire, mais la manière dont ils le disaient, en ce qu'elle était révélatrice de leur caractère ou de leurs ridicules..." The revelation of an individual's character almost exclusively through spoken language is a technique which very few novelists have used as successfully as Marcel Proust and Evelyn Waugh. It is also significant that in *Brideshead*, as in *À la Recherche*, spoken language reveals not only the character of an individual but also his social status. In this respect, Hooper's "rightyoh" has exactly the same function as the linguistic peculiarities which characterize the spoken language of the *littérat* or of Françoise in *À la Recherche*.

Among the many characters in *Brideshead*, the members of one noble family play a central and unifying role, and it is around the relationship between the Narrator, Charles Ryder, and the various members of the family that the novel is structured. The Flyte family thus becomes the focal point of the Narrator's life, in much the same way that the Narrator of *À la Recherche* becomes increasingly involved in the lives of the various members of the Guermantes family. Like Charles Ryder, in the case of the Marchmain dynasty, the Narrator of *À la Recherche* is fascinated by the traditions and the family history of the Guermantes, comes to live under their roof (not as a guest but as a tenant), and is a witness, over a long period of time, to what might be called their "decline and fall." The similarities between the Flytes and the Guermantes are too numerous to be listed here. Apart from the fact that they, like the Guermantes, can trace their family history back to the Middle Ages (and therefore have the advantage, in comparison with the other great families of the land, of "trois ou quatre siècles d'ancienneté prouvée"), the Flytes constitute a living symbol of a glorious and soon-to-be forgotten past. More specifically, Sebastian bears a very striking resemblance to Robert de Saint-Loup, particularly as he is presented in *Le Temps retrouvé*. At one point, for example, the Narrator, referring to Saint-Loup, suggests that one could easily imagine "dans cette famille si ancienne, un grand seigneur blond doré, intelligent, doué de tous les prestige, et recelant à fond de cale un Goût secret, ignoré de tous, pour les nègres." Aside from their blond hair, their intelligence, and their "prestiges," Robert de Saint-Loup and Sebastian Flyte share a penchant for secret vices which in both novels symbolizes the moral degradation, and at the same time foreshadows the ultimate disintegration, of a noble family.

The moral decay and the loss of social prestige which signal the decline of both the Flytes and the Guermantes are seen in both novels as symptomatic of a far-reaching and irreversible social upheaval, which both Proust and Waugh deplored and which is one of the central themes of their respective novels. Like Proust a generation earlier, Waugh was painfully aware that the way of life he was describing was about to disappear and that he was in fact helping to mark the end of an era. Charles Ryder, in his relations with the Flytes, is always conscious of the imminent demise of their world. As he deserts Brideshead, Charles thinks about Lady Marchmain and wonders "whether perhaps there was not on her, too, the same blaze [as the one which had marked the members of her family who were killed during World War I] marking her and hers for destruction by other ways than war." Referring to the '30's, he describes the vogue of country homes and observes that "in the last decade of their grandeur, Englishmen seemed for the first time to become conscious of what before was taken for granted, and to salute their achievement at the moment of extinction." Like *À la Recherche*, *Brideshead* is permeated by a strong feeling of nostalgia for a by-gone era.
As Lady Dorothy Lyon has observed, Waugh clearly "conceived Brideshead in a mood of violent nostalgia for what he thought was a vanished past." A witness to the transition from the relatively stable social structures of the nineteenth century to the chaos of twentieth-century society, Charles Ryder, like the Narrator of A la Recherche, comes to realize that the process of social change cannot be arrested and that paradise, once lost, cannot be easily regained.

In the preface to Brideshead, Waugh offered his novel "to a younger generation of readers as a souvenir of the changes which have occurred and which have made the world a very different place from what it had been only twenty years before. Not only in the "Prologue" and "Epilogue", but throughout Brideshead, Charles is aware (as is the reader) that one of the consequences of the war has been to "make a world for Hooper." This nostalgia for the past on the part of Charles, combined with his sensitivity to the profound changes brought about by the war, makes his situation very similar to that of the Narrator of A la Recherche, who, upon his return to Paris during World War I, finds that the war "a tout bouleversé." The fact that the relationship between the present and the resurrected past is essentially the same in both Brideshead and A la Recherche helps to explain why the structure of the two novels is so similar.

Like Proust, Waugh took great care to construct his novel in such a way that the structure of Brideshead reflects its basic theme. Waugh's novel, like A la Recherche, is "elaborately architectonic" and, as in the case of most great novels, the "architecture," of the work is closely related to its meaning. The sub-title "The Sacred and Profane Memories of Captain Charles Ryder" suggests a duality which is reflected in the division of the novel into two almost exactly equal parts, centered around Sebastian (primarily in Book One, "Et in Arcadia Ego") and then around Julia (primarily Book Three, "A Twitch upon the Thread"). In other words, the rigorously symmetric structure of the novel is based upon Charles' association, first with Sebastian, whom he later refers to as "the forerunner," and subsequently with Julia. Brideshead could also be said to have a circular structure, in that it begins and ends at virtually the same point in time, and therefore Charles can be considered, in the "Epilogue", to have returned to his point of departure. The binary structure of the novel, based on the Sebastian/Julia dichotomy, is strongly reminiscent of the "deux côtés" in A la Recherche, the côté de Mésanglise and the côté de Guermantes, which symbolize, like Sebastian and Julia, two very different "directions" (in the figurative sense) in the life of the Narrator. What might be called the "circular" nature of the structure of A la Recherche is due partly to the fact that the Narrator eventually learns that the "deux côtés" converge and also to the fact that in A la Recherche, as in Brideshead, the novel begins and ends in the "present" of the Narrator, a viewpoint from which most of the events of the novel are recalled, or "summoned up" from the past. Although the structure of A la Recherche is much more complex than that of Brideshead, the basic structural elements of Waugh's novel are identical to those employed by Proust.

Like the Narrator of A la Recherche, Charles Ryder is an esthete who eventually devotes the greater part of his life to art and whose record of the events of his past life becomes, in itself, a work of art. In fact, these two very different individuals, whose narratives both recount what might be called "the making of an esthete", have many other things in common. It is perhaps not a coincidence that Charles attends the Ruskin School of Art and that the Narrator of A la Recherche at one point works on a study of Ruskin or that both characters make a pilgrimage to Venice, where they both reveal their sensitivity to the "immense splendours of the place." Both share a life-long interest in architecture, which may not be totally unrelated to the highly architectonic nature of their respective narratives. What is particularly significant, in the light of Proust's novel, is that Charles becomes an architectural painter. In Du côté de chez Swann, the Narrator remembers very vividly that when he was young his grandmother,

au lieu de photographies de la Cathédrale de Chartres, des Grandes Eaux de Saint-Cloud, du Vésuve...préférait me donner des photographies de la Cathédrale de Chartres par Corot, des Grandes Eaux de Saint-Cloud par Hubert Robert, du Vésuve par Turner, ce qui faisait un degré d'art de plus.

This preoccupation with art and artistic creation is central to the meaning of both novels, but it is also with respect to art and its function both in society and in the life of the individual that Proust and Waugh come to very different conclusions.

Throughout their respective novels, Waugh and Proust paint a detailed picture of many forms of human suffering and provide many concrete examples of the precarious and transitory
nature of human existence. Subject to an endless series of passions and vices, man is presented as being in desperate need of some form of redemption. For Waugh, of course, this redemption comes in the form of divine grace, for, after all, *Brideshead* is, in the final analysis, a Catholic novel. It is in this regard that Waugh, who follows Proust's example in many other ways, departs radically from the path chosen by Proust. For, unlike Waugh, Proust saw as the solution to the problems of mankind not religion, but art, which he devoutly believed to be "ce qu'il y a de plus réel, la plus austère école de la vie, et le vrai Jugement dernier." Although he shared Proust's interest in art and artistic creation, Waugh saw the Catholic God as the ultimate source of man's salvation, whereas Proust (from whose work, God is, as Mauriac put it, strangely absent) saw in art the only way to effectively preserve the past and to diminish the pain and suffering of the present. *Brideshead* and *A la Recherche* are thus two very similar novels which arrive at fundamentally different answers to the dilemma of human existence.

In addition to explicit allusions to Proust, Waugh incorporated into *Brideshead* a number of fascinating variations on Proustian themes and adapted Proustian techniques of narration and composition to his own needs as a novelist. This inclusion of Proustian elements in *Brideshead* is perhaps most Proustian element in the novel, for the author of *A la Recherche* had done exactly the same thing with Saint-Simon, with Flaubert, and with Balzac. 31 In Waugh's case, one wonders whether this was done in order to purge himself of Proust's influence or to render homage to a great novelist with whom he had much in common. Whatever its author's motives might have been, *Brideshead Revisited* is a much richer novel because of the multiplicity of intertextual relationships which exist between it and *A la Recherche*. As Proust had shown, however original an artist's vision may be, he nevertheless owes a great deal to other artists whom he has admired and in whose work he has found inspiration. This is certainly true in the case of Evelyn Waugh.

Notes
2 One is the fact that Anthony Blanche once "dined with Proust and Gide" (*BR*, p. 57) and the other is Mr. Samgrass' remark to Charles to the effect that he had spent "a cosy afternoon before the fire with the incomparable Charles" (*BR*, p. 144).
4 Francis S. Heck, "Brideshead, or Proust and Gide Revisited", *Evelyn Waugh Newsletter*, Vol. 9, No. 2 (Autumn, 1975), 4-7. Heck also draws, much less convincingly, a number of parallels between *Brideshead* and Gide's *La Porte étroite*.
5 *BR*, p. 25.
8 *ALR*, II, 190.
10 See Heck's article, p. 5. It is Mr. Samgrass who refers to Celia simply as "the sister of our old companion in adversity, Boy Mulcaster" (*BR*, p. 145).
11 *ALR*, III, 718.
13 *BR*, p. 19.
14 *ALR*, III, 725.
15 *ALR*, III, 705.
17 *BR*, p. 260.
19 *BR*, p. 10.
21 *ALR*, III, 760.

It is highly significant, with respect to the structure of the novel, that Charles' affair with Julia is foreshadowed, very early in the novel, by the drive back to Brideshead during which Charles lights a cigarette for Julia and senses "a thin bat's squeak of sexuality" (BR, p. 90).

"To give the novel a sense of Proustian distance, "writes Calvin Lane," Waugh encloses the action within the frame of Charles Ryder's wartime experiences at training camp, beginning with a slowly unfolding prologue describing Ryder's immersion in the purgatory-like life of an encamped army bogged down in monotonous routine." (Calvin W. Lane, Evelyn Waugh [Boston: Twayne, 1961], pp. 91-92.

Annotating a selected list of 1423 items of secondary comment on Evelyn Waugh's life and letters, minus a few articles in German not seen but listed anyway, has to have been a labor of extraordinary careitas. Was it the preliminary work for a reputation/reception study? That has been done in the Introduction, without the footnotes, and this is the conclusion: "Critical misunderstandings of his attitudes and misinterpretations of his writings persisted late into his career—balanced by an ironic contrast between what he was in fact doing, and what he was perceived to be doing." Recent studies and materials now available, biographies, memoirs, letters, diaries, continue to assist hindsight evaluations.

The Introduction also has a good, short biographical sketch. The Index, referring to the year-by-year and the numbered/alphabetical cataloging system of the annotations, shows the accumulated works of the most prolific commentators (some entries are cross-listings) thus: Harold Acton gets 6, Kingsley Amis 12, Bernard Bergonzi 9, Winnifred Bogaards 7, Anthony Burgess 13, James Carens 10, Cyril Connolly 14, Paul Doyle 38, Robert Murray Davis 58, etc. There seems to be most judicious selectivity.

Organization year-by-year enables visualization of a large perspective: 12 worthwhile items for 1928, 23 for 1938, 24 for 1946, 38 for 1955, 54 for 1964, 69 for 1976; flat years were 1937, 1940, 1941, 1944; the most recent year for full accounting accumulated 53 for 1982. From daddy Arthur's dedication to his 15 year old son in 1918 to the first university dissertations, by Robert Dale McCoy (State Univ. of Iowa, 1953) and Liselotte Sherle (Univ. of Graz, 1954), there were 23 full-sized books that contained treatments of Waugh's life or works. The journalists/reviewers who noted his early work in British publications from 1928 included notables Arnold Bennett, Roy Campbell, Richard Aldington, Wyndham Lewis, L. P. Hartley, V. S. Pritchett, Rebecca West, J. B. Priestley, Marie C. Stopes, David Garnett, Frank Swinnerton, Randolph Churchill; from his own generation there were Cyril Connolly, Harold Acton, Terence Greenidge, Patrick Balfour, Alexander Glen, Dudley Carew, Peter Quennell, Graham Greene, Alan Pryce-Jones. These are quality reputation creators; one needs to consider the innumerable novels and novelists who got published but went unnoticed during the same period.

Checking through a listing such as this is likely to distort one's assessment of Waugh's stature, possibly the most salutary reason for doing such a labor. It is a marvelous feeling for an aficionado. There's every hope that Waugh will, in Dr. Johnson's opinion, last his 100 years and be a classic. The compiler/authors of this book are to be commended sincerely for their efforts and also for their conclusion that "interest in Waugh remains substantial" and "the detailed examinations of characteristic themes and techniques are proceeding with all the seriousness and meticulousness which major authors demand." All appears to be promisingly bullish for the future.

One cannot but admire the annotations, these condensed packets that pinpoint an item's essence. Perhaps one may be allowed to detect their individually oriented perspectives from time to time, which is the nature of selectivity, of course, but does not flaw the effort overall. But has all this been entered into a data bank? How about a "svntobicon" to go along with the compilation?—a

BOOK REVIEWS

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Subject Index that classifies, subdivides, subordinates the topics of past treatment? I noted with pleasure the entry of 1946, #15 on the “pieties” and the entry of 1936, #11 on the Campion brouhaha where extra data was included. More and more of that sort of thing would be welcomed and, I think, useful. I wish the author indexing were separated from the topic and reference cross-listing. There were some Index anomalies that will need adjusting, such as the 1982, #B11 item mistakenly listed for Harold Acton and then correctly listed for Anthony Burgess. Perhaps better microchips could remedy such lapses. But I shall not cavil overmuch. I am very glad this job of work is available and hope for its continuance.


Anyone familiar with the Critical Heritage series will understand the conditions under which Martin Stannard has worked. The series is based on the premise that “The reception given to a writer by his contemporaries and near-contemporaries helps us to understand the writer’s historical situation, the nature of his immediate reading-public, and his response to these pressures.” Stannard and his fellow editors glean through the dozens, which become, as the reputation grows, horde of reviews and other comments, select those which emerge as characteristic or formative of present and future critical opinion, and seek to give, by means of the author’s responses and other documents, a flavor of the controversy that accompanies the growth of any kind of reputation.

Therefore, it is useless to demand—though one sometimes gets—startling insights or even thorough analysis from the critics, or rather reviewers, whom Stannard has chosen to reprint. They are somewhat more intelligent and literate than the norm, and often, even when they are wrong or shortsighted, they raise important critical issues, but most of them concentrate on theme rather than form, and all but a few of them are at least as sensitive to the prejudices of their class and caste as to the novels they review. Some of them, like Nigel Dennis, are remarkably prescient, not only defining Waugh’s accomplishment to date (in this case to Put Out More Flags) but predicting the way in which he will develop. One could argue that Stannard has left out important reviews and that he has included some of doubtful value. For example, reprinting Christopher Sykes’ comments on Love Among the Ruins seems to be a sly and by no means gratuitous piece of mischief, for it exposes the poverty of Sykes’ critical method and judgment without making any overt comment. And Stannard reprints, “to save space,” his own review of the Diaries, which occupies seven and a half pages, the longest piece in the collection but for Frank Kermode’s important rehabilitatory piece on the occasion of the 1960 Brideshead, to which he justly gives first place. His use of ancillary matter—most notably letters to Waugh bound with the manuscript of Rossetti—is sensible if not exhaustive.

However, Stannard’s treatment of his material is more significant, or at least more accessible to criticism, than his selections. His long introduction—61 pages—is thorough and intelligent, tracing briefly the shape of Waugh’s career, distinguishing between popularity and prestige, sales and esteem; indicating major turning points; showing how circumstances and dates of publication affected responses to shorter works. Although he treats separately the reception of each book, the reviews he summarizes contain enough synoptic material to give a sense of the developing reputation. At the other end of the book, the index is admirably thorough, covering a variety of topics as well as titles and critics.

In the body of the book, one might object to Stannard’s fragmenting of key essays by Nigel Dennis and Rose Macaulay into discussions of individual novels. These were not reviews, nor were they contemporary with the novels they discuss, and the critics’ sense of Waugh’s development is more important than anything they have to say, in one case almost twenty years after publication, of a particular novel. Less evitable but almost as annoying is the necessity for cutting reviews, so that the serious scholar will be driven to the originals (many of them virtually unobtainable in this country by ordinary means) and the more casual student will be confronted by horrors like "...Helena...always...inquiries."

Since Stannard regards me as essentially a bibliographer, perhaps I should mention that Waugh restored for the Uniform Edition the text of the manuscript which was censored by Chapman and Hall; that not all of Waugh’s stories survived through various collections; that the play version of Vile Bodies had two separate runs.

However, these are minor criticisms. This is the largest collection of Waugh criticism we are likely to get for many years; it makes available to a wide audience a number of significant items; and it introduces and annotates them intelligently and for the most part accurately.
AN ALLUSION TO DANTE IN MEN AT ARMS
By James J. Lynch
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When Ritchie-Hook assembles his officer-trainees upon his first arrival at Kut-al-Imara House in Men at Arms, Waugh pinpoints his effect on Guy and the Halberdiers by means of a brief, unelaborated allusion to Canto IV of Dante's Inferno. As the Brigadier rises to express his disappointment at the training course, the narrator describes him as follows: "Cesare armato con un occhio grifano." The allusion is to Dante's vision of "falcon-eyed Caesar, armed" among the souls of the past-glorious who reside in Limbo. The simple switch of Dante's plural occhi grifagni to the singular perfectly captures the essence of the one-eyed brigadier's tormenting and tormented soul. Ritchie-Hook, "the Halberdier enfant terrible of the First World War," is the ghost of an earlier era, an immortal one ready for a battle in which he will never play an active role.

Although Waugh does not elaborate the allusion, he uses it to control a series of incongruities that define the Halberdier's anxiety about Ritchie-Hook's speech:

"They sat silent as in a monastery refectory. The Brigadier rose, Cesare armato con un occhio, grifano, as though to say Grace. He said: 'Gentlemen, you may not smoke.' It has not occurred to anyone to do so" (154). Precisely because he is like Caesar in Limbo, Ritchie-Hook cannot offer a grace, nor can he condemn his probationary officers for falling into lethargy. Instead, his mere presence, like the apparition of Caesar, makes Guy and the rest conscious of their own limbo: "No charge had been preferred, no specific rebuke ... uttered but under that solitary ferocious eye all were held in universal guilt" (155). Blameless, though still guilty, the Halberdiers resemble the "spirits of countless scared schoolboys" who "still haunted and dominated the hall," terrified at the "frightful wax" the Head is in, but uncertain as to who or what is to blame. Curiously, Waugh brings the sequence to a close by having Guy meditate, with dread, the Ash Wednesday liturgy he had heard earlier that morning: Memento, homo, quia pulvis es, et in pulvere reverteris" (155). The liturgy's reminder of man's mortality, at this point, does not inspire Guy's spiritual mortification; rather, it reminds Guy of his own hopeless, yet blameless state—as if he too were imprisoned in spiritual and military limbo.

Ironically, if the allusion suggests that Guy and his probationary officers are in a limbo, it is a limbo they do not fully accept or understand until much later. Despite Ritchie-Hook's tormenting appearance at Kut-al-Imara, he seems to be a savior who will redeem from inaction those "brave, unromantic, conscientious young men who joined the army expecting to work rather harder than they had done in peace time" (157). Although the "Ritchie-Hook Seven Day Plan" momentarily revives their enthusiasm, it is clear when the brigade actually forms that he is no better than Caesar in the Inferno. He becomes a propagator of "bum," "a stupendous warrior shrunk to a mean abstraction—Brigade,'" (228). At the very end of the novel, Guy learns to accept his limbo. Although he is blameless for the foul-up at Dakar, and although he is innocent of Apthorpe's death, at least in his own conscience, both incidents earn him unofficial condemnation and cause him to experience shame, a "trembling, hopeless sense of disaster" (338). For Guy, that Limbo ends with Men at Arms. Ritchie-Hook, however, remains in his limbo throughout the trilogy, while Guy, like Dante, descends into the further torments of war: Crete and Yugoslavia.

Notes
1 Evelyn Waugh, Men at Arms (Boston: Little, Brown, 1952), p. 154. All further references will be cited internally.

ÉVELYN IN ARTHUR WAUGH'S DIARY, VIII
By Paul A. Doyle
(1936 concluded)

Dec. 31: "Evelyn's Hawthornden Prize is the highest literary success ever attained by a Waugh .... Laura's influence seemed to have made Evelyn more tolerant. Certainly we have had much more kindness from him."

(1937)

Jan. 12: "Evelyn rang up to say his forthcoming marriage will be in the Times tomorrow. Express had unsufferably vulgar announcement. Wrote to Laura my best wishes."

Jan. 16: "Evelyn said Laura's grandmother was giving them £4000 to buy the house. Also that he is getting £1000 for a film scenario!"
Jan. 21: "Mr. Vincent Harris (over the 'phone) anxious to know the origin of 'The Scarlet Woman.' Was able to enlighten him."

Feb. 17: "Nash's with a most amusing article about himself by Evelyn."

March 5: "McMurtin had seen about Evelyn joining the firm."

March 31: "good portrait of Laura in Bystander."

April 1: "K went to inspect Piers Court, Stinchcombe."

April 7: "good photo of Evelyn in Tatler."

April 17: "Evelyn's wedding day ... Evelyn and Laura wired from Croydon — 'Just off. Very happy. Best love' — a charming close to a happy wedding day."

April 18: "Good accounts of wedding in Standard and Observer and fine photograph in Sunday Sketch."

April 19: "Good account of wedding in Times, foul stuff by Driberg in Express."

Nov. 12: "Evelyn spoke at Dorland House [?] ... Evelyn's speech apparently only moderate."

Nov. 26: "Evelyn at Chapman and Hall Board meeting."

1938

[Arthur saw much less of Evelyn in 1938, 1939, and 1940 but several visits and correspondence mentioned.]

March 28: "agreeable lunch with Laura and Evelyn ... Saw the baby for the first time."

May 5: "Chapman and Hall Committee meeting. Evelyn laid railing accusation vs. Gottfried[?] for the way his book had been produced and the 'intolerable impertinence of his reply.' ... an awful 40 minutes. Evelyn like a smouldering volcano."

July 5: "I had the first intimate talk I ever had with her [Laura]. She was very gentle and kind." K and Arthur visited Laura and Evelyn several days at Piers Court.

Arthur gave a delighted retrospect on 1938 — his sons and their families doing well, etc.

1939

Nov. 23: "Evelyn has appointment tomorrow at Admiralty, with a view to a Marine commission, but is now living in a boarding house in Dulverton."

Nov. 24: "... at 5 Evelyn rang up to say he was accepted for Marines but would not go into training till Jan. 1."