

# Notes

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1. W. H. Auden, 'Honour', in *The Old School*, ed. Graham Greene (London: Jonathan Cape, 1934), p. 17.
2. Evelyn Waugh, *A Little Learning* (London: Sidgwick and Jackson, 1964), p. 108.
3. Anthony Powell, 'Wat'ry Glade', in *The Old School*, p. 152.
4. Cyril Connolly, *Enemies of Promise* (London: Routledge and Kegan Paul, 1938), p. 198.
5. *Orwell Remembered*, ed. Audrey Coppard and Bernard Crick (London: BBC, Ariel Books, 1984), p. 53.
6. *Ibid.*, p. 116.
7. Orwell was not alone in questioning the public-school code. Beginning with Alec Waugh's *The Loom of Youth* (1917) the public schools were attacked for the next two decades.
8. *Orwell Remembered*, pp. 68–75.
9. Victor Gollancz, Foreword to *The Road to Wigan Pier*; reprinted in *George Orwell: The Critical Heritage*, ed. Jeffrey Meyers (London: Routledge and Kegan Paul, 1975), p. 95.
10. *The Critical Heritage*, p. 144.
11. *Orwell Remembered*, p. 171.
12. Anthony Powell, *To Keep the Ball Rolling* (Harmondsworth, Middlesex: Penguin, 1983), p. 336.
13. *Orwell Remembered*, p. 169.
14. *Ibid.*, p. 184.
15. *Ibid.*, p. 202.
16. Q. D. Leavis, 'The Literary Life Respectable', *Scrutiny*, 9 (1940), 173–176; reprinted in *George Orwell: The Critical Heritage*, p. 189.
17. John Wain, 'The Last of George Orwell', *Twentieth Century*, 155 (January 1954), 71–78; reprinted in *George Orwell: The Critical Heritage*, p. 326.
18. George Woodcock, *The Crystal Spirit*, revised edition (London: Fourth Estate, 1984), p. ix.
19. Raymond Williams, *George Orwell* (New York: Viking, 1971), p. 48.
20. See Samuel Hynes, *The Auden Generation* (New York: Viking, 1976), pp. 209, 228.
21. Julian Symons, *The Thirties: A Dream Revolved* (London: Faber and Faber, 1960), p. 174.
22. Rudyard Kipling, *Something of Myself* (London: Macmillan, 1937), p. 155.
23. *Ibid.*, p. 207.

24. The poem is 'Love on a Farm'.
25. D. H. Lawrence, 'John Galsworthy', in *D. H. Lawrence: Selected Literary Criticism*, ed. Anthony Beal (New York: Viking, 1966), p. 118.
26. David Lodge, *The Writer at the Crossroads* (Ithaca, New York: Cornell University Press, 1971), p. 219.
27. Joyce Cary's *The African Witch* (1936), set in Nigeria, borrows similar features from *A Passage to India* and has many elements in common with *Burmese Days*.
28. Jeffrey Meyers has suggested that U Po Kyin is based on the Malay chieftain Doramin, in Joseph Conrad's *Lord Jim* (1900), who is so fat that he cannot move without help, and confides in his wife. See *A Reader's Guide to George Orwell* (London: Thames and Hudson, 1975), p. 167. Clearly Kyin is a figure derived from literature, not life.  
The influence of *Lord Jim* is also apparent in Veraswamy's emphatic reference to Kyin as having 'the cunning of the crocodile'. In chapter 23 of *Lord Jim* the master of the ship taking Jim to Batu Kring talks of a false Malay with the "'weapons of a crocodile'".
29. Orwell probably derived the idea of Ma Hla May's accusation in church from D. H. Lawrence's 'Fanny and Annie', where a young man who is about to marry is denounced in church by the mother of a pregnant girl.
30. Jeffrey Meyers has suggested that Orwell named Verrall jokingly after Dr A. W. Verrall, editor of Greek and Latin textbooks (*Reader's Guide*, p. 167 n. 8). It seems more likely, however, that he took the name from Wells's *In the Days of the Comet*, where Verrall is the rich cad who elopes with the hero's girl.
31. Evelyn Waugh, *Put Out More Flags* (Boston, Massachusetts: Little, Brown, 1942), p. 235.
32. Richard Hoggart, 'Introduction to *The Road to Wigan Pier*', in *George Orwell: A Collection of Critical Essays*, ed. Raymond Williams (Englewood Cliffs, New Jersey: Prentice-Hall, 1974), p. 38.
33. See Bernard Crick, *George Orwell* (Boston, Massachusetts: Little, Brown, 1980), pp. 87-88.
34. In chapter 3 Flory says of the British, 'they build a prison and call it progress', and regrets that Veraswamy does not recognise the allusion. He echoes a British chieftain whom Tacitus quotes as saying (of the Romans) 'they make a desert and call it peace' (*Agricola*, 30). The emphasis on prison would be more likely to occur to a policeman than to a timber merchant.
35. In a letter of February 1934 to his agent, in response to criticism of the last two or three pages of *Burmese Days*, Orwell remarked, 'I hate a novel in which the principal characters are not disposed of at the end' (*CEJL*, 1.134).
36. Orwell used this couplet from a familiar hymn as the epigraph for the novel.
37. Orwell gives the opportunistic politician names associative of hypocrisy and snobbery: Blifil, the unctuous clergyman of Fielding's *Tom Jones*, and Gordon, like his own name, Blair, a Scottish name. Orwell associated such names with the pretentious cult of Scotland.
38. Keith Alldritt, *The Making of George Orwell* (London: Edward Arnold, 1969),

- p. 29; Jenni Calder, *Chronicles of Conscience: A Study of George Orwell and Arthur Koestler* (London: Secker and Warburg, 1968), p. 90.
39. See his review of Malcolm Muggeridge's *The Thirties* (*CEJL*, 2.15).
40. Dorothy's attitude to Warburton is very like Alvina's to her suitor Dr Mitchell in D. H. Lawrence's *The Lost Girl*: viewed close up he is hairy, coarse and repellent.
41. An allusion to the well-known Latin funerary inscription 'Et in Arcadia ego' ('And I too lived in Arcadia').
42. Orwell probably based Mr Tallboys on the Reverend Harold Davidson, the Rector of Stiffkey, in Norfolk, who created a scandal and was defrocked in 1932. For years he preached his Sunday sermon in Norfolk and then spent the rest of the week in London, where he pursued young women in order to 'save' them. See Ronald Blythe, *The Age of Illusion* (Harmondsworth, Middlesex: Penguin, 1964), pp. 156–178.
43. *Orwell Remembered*, pp. 100–101.
44. Alldritt, *The Making of George Orwell*, p. 31, discusses the Joycean influences.
45. Wells, *The History of Mr Polly*, ch. 7.
46. The shanty begins,

Here a sheer hulk, lies poor Tom Bowling,  
The darling of our crew;  
No more he'll hear the tempest howling,  
For death has brought him to.  
His form was of the manliest beauty,  
His heart was kind and soft:  
Faithful below he did his duty,  
And now he's gone aloft.

47. Hynes, *The Auden Generation*, p. 373.
48. Isaac Rosenfeld, 'Decency and Death', *Partisan Review*, 17 (May 1950); reprinted in *George Orwell: The Critical Heritage*, p. 172.
49. *Orwell: The Lost Writings*, ed. W. J. West (New York: Arbor House, 1985), p. 61. (Published in Great Britain as *Orwell: The War Broadcasts*.)
50. E. M. Forster, 'A Note on the Way' (1934), in *Abinger Harvest* (New York: Meridian, 1955), p. 72.
51. Thomas More, *Utopia* (New York: Appleton-Century-Crofts, 1949), p. 26.
52. *Orwell: The Lost Writings*, p. 112.
53. See Jeffrey Meyers, *A Reader's Guide to George Orwell*, pp. 130–143.
54. Woodcock, *The Crystal Spirit*, p. ix.
55. See Paul Johnson, *Modern Times* (New York: Harper and Row, 1985), p. 263.
56. Stephen Greenblatt, 'Orwell as Satirist', in *George Orwell: A Collection of Critical Essays*, p. 108.
57. See *Richard III*, II.ii.28. Richard, like Stalin, puts his unsuspecting, innocent victims to death.
58. *British Pamphleteers*, vol. 1 (London: Allan Wingate, 1948), Introduction by Orwell, p. 10.

59. In *George Orwell: The Critical Heritage*, p. 20.
60. *Ibid.*, p. 200.
61. *Ibid.*, p. 208.
62. Alldritt, *The Making of George Orwell*, p. 151.
63. Fredric Warburg, publisher's report, in *George Orwell: The Critical Heritage*, p. 248.
64. See, for example, the memoirs of two stubborn survivors of totalitarian repression: Nadezhda Mandelstam, *Hope Against Hope* (New York: Atheneum, 1970), and Nien Cheng, *Life and Death in Shanghai* (New York: Grove, 1986).
65. See his essay 'Revenge is Sour' in *CEJL*, 4.3–6.
66. Parsons surely owes his physical character to the Parsons in Wells's *Mr Polly*: 'of an ampler build, already promising fatness, with curly hair and a lot of rolling, rollicking, curly features, and a large, blob-shaped nose' (Part One, ch. 3).
67. Orwell probably drew on Stephen Dedalus's vision of his mother, 'beastly dead', and his shame connected with his behaviour towards her, in the 'nighttown' chapter of *Ulysses*.
68. Michael L. Ross, "'Carrying on the Human Heritage": From *Lady Chatterley's Lover* to *Nineteen Eighty-Four*', *D. H. Lawrence Review*, 17 (Spring 1984), 7–8.
69. As so often in Orwell, his experience seems to have been filtered through his reading of Wells. In chapter 1 of *The History of Mr Polly*, Mr Polly thinks of 'the Divinity as of a limitless Being having the nature of a schoolmaster and making infinite rules, known and unknown, rules that were always ruthlessly enforced, and with an infinite capacity for punishment, and, most horrible of all to think of, limitless powers of espial'.
70. Woodcock, *The Crystal Spirit*, p. x.
71. Isaac Deutscher, '1984 – The Mysticism of Cruelty', in *Russia in Transition and Other Essays* (New York: Coward-McCann 1960), pp. 250–265; reprinted in *George Orwell: A Collection of Critical Essays*, pp. 130–131.
72. Denis Donoghue, 'Nineteen Eighty-Four: Politics and Fable', in *George Orwell and 'Nineteen Eighty-Four'*, ed. John Broderick (Washington, DC: Library of Congress, 1984), p. 69.
73. Anthony Burgess, *The Novel Now* (New York: Pegasus, 1970), p. 43.
74. Robert Conquest (ed.), *New Lines* (London: Macmillan, 1956), p. xv.
75. *Ibid.*, p. 21.
76. Mary McCarthy, 'The Writing on the Wall', *New York Review of Books*, (30 January 1969), 3–6; reprinted in *The Writing on the Wall* (Harmondsworth, Middlesex: Penguin, 1973), p. 165.
77. Donald Davie, 'My Cambridge', in *My Oxford, My Cambridge*, ed. Ann Thwaite and Ronald Hayman (New York: Taplinger, 1979), p. 301.
78. V. S. Pritchett, 'George Orwell', *New Statesman*, 39 (28 January 1950), 96; reprinted in *George Orwell: The Critical Heritage*, p. 294.
79. Lionel Trilling, 'George Orwell and the Politics of Truth', *The Opposing Self* (New York: Viking, 1955), pp. 153, 157.
80. Czeslaw Milosz, *The Captive Mind* (New York: Knopf, 1953); reprinted in *George Orwell: The Critical Heritage*, p. 286.
81. Donoghue, in *George Orwell and 'Nineteen Eighty-Four'*, p. 66.

82. Tom Stoppard, *Every Good Boy Deserves Favour* (New York: Random House, 1978), p. 30.
83. *Ibid.*, pp. 34–35.
84. Tom Stoppard, *Professional Foul* (New York: Random House, 1978), p. 90.
85. *Ibid.*, p. 79.
86. Bharati Mukherjee and Robert Boyers, 'A Conversation with V. S. Naipaul', *Salmagundi*, 54 (Fall 1981), 11.

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