

CHAPTER 1

"In My begining is my end",

T.S. Eliot

Eric Arthur Blair, born at Motihari of the undivided Bengal Province, was the middle child of Richard Welmsely Blair and Ida Mabel. His father was a subaltern bureaucrat in the colonial Service. Richard Blair, at the age of 39 married Ida Mabel Limouzin, a lady of Anglo-French parentage, eighteen years younger to him. Ida Blair followed the time-tested practice of fellow colonial families in taking the young Eric to native ground for grooming. At the age of 5 he was sent to an Anglican convent school in Henley. His elder and younger sisters Marjorie and Avril, respectively, also had their lispng lessons in the same School. Schooling had been looked upon by the lower-middle class families as a ladder of achievement. Selection of a good preparatory school, to get the children educated for their entry into public schools and then into the hallowed portals of the twin universities, continues to be a ritualistic exercise in the family of an average Englishman. Eric Blair's family did not have neither property nor family patronage to fall upon; hence the added significance of education as the means of survival.

The preparatory Schools of the early 20th C were not substantially different from Dothboy's Hall. Eric Blair was given admission at the St Cyprians of Beechy Head at half fee of £ 90 a year. St Cyprians was the first formative influence in the making of Orwell from Eric Blair. The class-ridden 'un-Reformed' English Society carried

its "class consciousness" to the educational institutions, thereby maligning the infantile sensibilities of children at tender age. Eric Blair, like Charles Lamb at Christ College, was on "unwelcome terms and precarious conditions" at St. Cyprians. Eric got admitted over there because of the capitalist calculation of the Wilkes that, he would bring laurels to the school in the form of a scholarship to Eton. Mrs. Wilkes, who was the de-facto Headmaster, used to 'tease, taunt and tempt' Eric by reminding him of his subsidised existence in front of his peers. Sensitive as he was, hidden wounds were opened in his psyche. The Kafesque atmosphere of the strong ruling the weak with rules blatantly loaded against the weak left Eric to the choice of either breaking the rules or becoming vindictive like Shylock whose shuddering cry, "I will revenge on the whole pack of you", still rings through the German land against Hitler and anti-semitism. Anthony West, in his "Principles and Persuasion", diagnoses the hidden wounds inflicted on Eric by this school and traces the origin of the sadistic society of Ministry of Love to his prep school experiences. To West:-

"Whether he knew it or not, what he did in "Nineteen Eighty-Four" was to send everybody in England to an enormous cross gate: (St. Cyprians) to be as miserable as he had been ..., only the existence of a hidden wound can account for such

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remorseless pessimism" ("Principles and Persuasions", Syre & Nettuswoole, London 1958 p.159)

Boy Eric was denied a birthday cake in the School on the plea of his parent's lower-middle class belonging and the obvious unaffordability. The school imposed hard conditions and spartan diet on the plea of building character. It also promised small classes, intensive teaching and out door exercises to churn out boys with undeveloped minds and underdeveloped souls. People of small minds and big mouths were produced with machine like precision. The school's concept of inculcating tenaciousness, strict discipline and stoic behaviour, as essential parts of the building up of character, was lost upon Eric. The boy, Eric, found himself at a situation of hitting his head against the Kafesque doors "resolutely bolted from within". According to Bernard Crick, "these prep schools expounded a weird synthesis of team spirit and individual competitiveness which could truly be said to epitomise the blending of a capitalist and an aristocratic culture". The public school system of England with its money - grubbing proprietors and the staff of under paid hacks who practiced intellectually stultifying and oppressive teaching methods, laid their discipline "too thick" on Eric: (Orwell makes this comment of "laying it too thick" upon

his Country men to Swift in an imaginary interview with Don Swift in "BBC Commentaries"). The anti-hero of Orwell, Gordon, speaks for Eric Blair when he cautions parents as in:-

"Probably the greatest cruelty one can inflict on a child is to send it to school among children richer than itself. A child conscious of poverty will suffer snobbish agonies such as grown-up persons can scarcely even imagine" ("Keep The Aspidistra Flying"-Penguin-P.601)

Eric Blair despised the values of an acquisitive and possessive capitalist society. The capitalist economic values like costing, customer service, advertising etc. were disliked by Orwell through Gordon. The sense of failure, guilt and agony of being poor had got themselves ingrained into the psychic personality of Eric at St Cyprians. During this formative period his perception about a society of 'haves' and 'have-nots' got sharpened and the insight acquired into their psychology made him a Byronic champion of the needy and the poor. The Dickensian archetypes at St Cyprians indirectly helped Orwell to formulate the totalitarian mode of 'Nineteen Eighty-Four'. The experiences of brutality, injustice and oppression thrust upon the

adolescent sensibilities of young Eric seeped into and stored in the pores ^{of} his psychic individuality to come out after years of intellectual processing starting from "Burmese Days" to 'Nineteen Eighty-Four' in different shades, colours and connotations. Orwell had never been articulate about the influence of his schools upon his personality. Literary critics of Orwell had arrogated to themselves the responsibility of tracing out their influences. Keith Aldritt who argues that autobiography was Orwell's most appropriate form of expression as it was for others of that Second Generation of Moderns (the thirties generation), to which Orwell belonged, establishes the indelible marks of St Cyprians in Orwell's writings. The autobiographical undertones of 'Such, Such Were the Joys' are exploited by critics to locate the roots of Orwell's endemic pessimism. Stratified society of Victorian era and the 'smelly orthodoxies' of late 20C made, both, Thomas Hardy and Orwell, pessimists, respectively.

Boy Eric's infantile attempts at poetry imitating 'Tiger, Tiger, Burning Bright', was a promising start. The war poems of adolescent Eric gave the rings of Thomas Hardy's "March of English soldiers". Eric Blair learnt for himself: never learning facts by mugging but learnt love of ideas, problems and curious things. The 12 year Eric loved independence and intelligence in the company of Cyrill Connolly who in turn loved aestheticism and romanticism. He wrote un-Kiplingesque war poems in the 'Henley and South'

'Oxfordshire Standard' magazines. They were commented upon by his 'school adversary', Mrs. Wilkes. Eric Blair secretly kept a long list of writers and had indulged in browsing through forbidden books. Bright minds browse through green pastures.

The piggish trait of getting into the shoes of situations and making reasonable forecast was instinctive to Eric. This quality which redeems 'Nineteen Eighty-Four' through the controversies of prophetic doom and apocalyptic prediction is vouchsafed by Connolly's memory of Orwell's off-the-cuff remark in the school: 'Ofcourse, you realize, Connolly that whoever wins this war we shall emerge a second rate nation'; (This war was The Great War of 1917). Intellectual predictions and computer forecasting of the push-button civilization blunt the edges of the criticism against Orwell's might-of 'Nineteen Eighty-Four'. have come through realities / Orwell's reading of the 'Shape of things to come' was through intellectual variables and not revealed or inspired prophesy.

The Blair family's neighbourliness to the Buddicom's at Henley was another formative influence on teenaged Eric. Jacintha Buddicom, who was to publish "Eric and Us", was a stabilising influence. The child-like wandering of Eric along with his two sisters Marjorie and Avril in the company of Jacintha, her sister Guiny and brother

Prosper resulted in a hexagonal relationship of a team in playing French cricket and mock garden parties. The role model of the Parson's daughter is also ascribed to Jacintha by critics. The strange Orwellian trait of doing things off-the track, as exemplified even in the titling of "Nineteen Eighty-Four", and earlier, in the adoption of a non-de-plume, was second nature to boy, Eric. Bernard Crick quotes Jacintha who enquired of Eric why ^{he} was standing on his head close to the fence of an adjoining field where she was playing with her friends. The boy replied, "You are noticed more if you stand on your head if you are right way up". Eric Blair applied the same logic in assuming a pseudonym. In spite of Stransky & Abhram's labyrinthine and unconvincing argument about the Orwellian transformation from Eric Blair by undergoing an identity change in the new name and the its ~~antithetical~~ theory of casual random selection of the new name typical of its Englishness, as other critics bring out, the simple explanation Orwell himself gives with his characteristic honesty is a pointer to Eric Blair's way of doing things. A book seller once asked Orwell why he had chosen the new name he had: Orwell explained that he had wanted an initial letter from the middle of the English alphabet.

According to Orwell "If you come early in the alphabet your books are out of sight on the top shelves of the shop; if you come at the end they are about the customer's feet. 'Orwell' would be at eye level and sell accordingly". The humorous and ironic rendition of the change of name is simplistic and typical of Orwell. The simple inter-change of ~~the~~ figures of 1948 to make "Nineteen Eighty-Four" is a matured way of topsy-turvy exercise.

The romantic musings of George Orwell, present in the corn passages of "A Clergy Man's Daughter" and in the watery settings of ^{the} fishing scenes in "Coming Up For Air", got integrated into Eric's literary faculties at Henley during the teenage wanderings. The literary realism, the 'meticulous and descriptive' qualities of his early writings also got encoded in his imaginative sensibilities from ^{the} sylvan environment of boy Eric's wanderings. The Romantic philosophy of nature being "the be-all and end-all" and nature worship of the Edwardians influenced Orwell, though Eric Blair was physically closer to the Edwardians. He was mentally fine-tuned to the Romantics.

The boy who was at reduced rates at St. Cyprians did not belie the hopes of his parents. He had won feathers for Mr. Wilkes. Eric Blair secured admission first at

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Willington school and then at Eton. The physical violence, emotional blackmail and the secretive environment of St. Cyprians were left behind. Eric Blair was on his up-hill path to become an instinctive rationalist, out-an-out empiricist and anti-romanticist in Eton.

Eton, the public school, which won the battle of Waterloo by virtue of her ubiquitous playground, was only a marginal formative influence upon Orwell. His education at Eton was derided by a senior policeman during his Colonial service out of sheer jealousy. The academic culture of Eton permitted tolerance and eccentricity congenial to Orwell's temperament. Bernard Crick seeks the help of Sir Steven Runciman (later the historian of Byzantine Empire) to bring out the direction of Eric Blair's growth: "Blair right from his first year was the spokesman of this sceptical, rationalist tradition ...". The public school followed a religious system with a Headmaster in Orders. The revolutionary socialist who oriented his 'democratic Socialism' to religious myths and spiritual archetypes was meticulous in observing the Church conventions.

When at Eton, in 1919, Eric was prepared for confirmation "in the Church by Law established". His unofficial biographer (Bernard Crick) comments ironically:-

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"Despite his youthful cynicism and life long anti-Catholicism, throughout his life he was to like traditional hymns and the languages of the Anglican rituals: certainly he set his last friends a problem they had not anticipated by asking in his Will to be 'buried' according to the rites of the Church of England and not to be cremated. (Orwell-a Life P: 115).

Orwell's novel on the clergy man and ^{the} self-willed clergy man's daughter Dorothy, her obeisance and the solemn atmosphere of Holy Communion of the Rectory were the environmental endowments of his wanderings. Dorothy's clinging to faith by her convincing utterance reiterating the need for 'faith' and her return to the Rectory exudes the Biblical imagery of the prodigal son's return. Orwell's description of old maids cycling to Holy Communion in early autumn mornings in the essay on 'English Socialism' is characteristic of his attachment to the Church of England. Moses the raven, on spying the glories of Sugar Candy Mountains, while relating his vision of its glory to Molly the mare, assumes the trapping of a Biblical character. The language of "Nineteen Eighty-Four", despite its undertone of the collective oligarchism of the Catholic Church, is replete with religious imagery.

Eric Blair was taught by Aldous Huxley at Eton. Orwell enjoyed Huxley's teaching for its capacity to throw up rare and strange words in a rather reflective way. Orwell's choosiness of words and felicity with words which enabled him to develop the poetic shorthand style had its beginning in Aldous' phraseology. Orwell reflects in 'Why I Write': "When I was about 16 I strongly discovered the joy of mere words i.e. sounds and the association of words". Julian Huxley's pipe dream of genetic engineering opened up the possibilities of breeding Alpha, Beta and Gamma people ushering in a kind of human husbandry. Julian Huxley's gene manipulation to create identical authropodes by cloning from a single cell, would complete, in toto, control over brain. The concepts, ideas and icons of the machanised society of "Nineteen Eighty-Four are similar to Huxley's. Huxlean genetic possibility of thought control which the Brotherhood of 'Nineteen Eighty-Four' attempted to ensure, first by inflicting pain and then by indoctrination, was another scientific idea George Orwell owed to Huxley family. The Pacifist and Anarchist streak in Orwell's personality also took the leaf from the Huxleys.

As a King's scholar, Eric Blair was settled happily into, to quote J.R. Hammond, "the hierarchical, esoteric world and the years he spent at Eton were for him years of study, mental and emotional growth unencumbered by the

psychological traumas he had known at St Cyprians". His companionship with books, 'the never-failing friends' in the Cowperian phrase, had become deeper in Eton. Books which occasioned Orwell's later essay, 'Good Bad Books', had been his mainstay in the company of fellow Etonians like Steven Runciman and Denys King-Farlow. His literary exploits in the form of short stories, parodies and humorous articles were part of 'curricula vitae' of the period. His lack-lustre performance in Pure Sciences was made up by the excellence in French and Classics. His fluency in French stood in good stead in the days of ^{his} Ulyssian wanderings in Paris and the French Classic Masters conditioned his temperament. J.R. Hammond summarises the growth of Eric Blair as follows:-

"Eric Blair who left the College at the end of 1921 was a much more self assured and integrated personality than the Eric Blair who had entered it in 1917".
(A George Orwell Companion' - Macmillian - P.82).

The boy who was condemned to clerkship at £ 40 a year by the Headmaster of St Cyprians was to make 'once-a-life-time' choice of a career on leaving Eton. The lower upper-middle class Service family clinging to its centuries old tradition behind decided in favour of a career in the Civil Service and in particular,

the Indian Imperial Police. J.R. Hammond brings out the unverbaliſed reasons behind the decision.

"Eric's grandfather had ſerved in India. His father had ſerved there for many years and his mother's family were teak merchants in Burma. Moreover, the idea commented itſelf to his parents ſince a career in the Imperial Police was eminently reſpectable ..."
(A George Orwell Companion'
Macmillian: 1982. page. -13)

The choice of Imperial Police and Blair's placement in Burma (preſent day army-ruled Myanmar) had been beneficial to English Letters in the form of "Shooting an Elephant", 'A Hanging', 'Burmese Days' and a couple of topical eſſays and rejoinders to writers on the Raj. His placement in the Burma police buttereſſed his conceptual clarity of colonialiſm, capitaliſm and exploitation. His five year tenure in Burma police under ſadistic and jealous ſervice ſuperiors took him to the length and breadth of the 'Land of Pagodas'. The priſtine landscape and the virgin ſoil of Burma ſtirred and purred the imagination of Eric Blair. The outlandish behaviour of fellow citizens to the victimiſed upper Indian labourers and the 'what-is-the uſe' attitude of Buddhist monks towards the exploited had to become the ſilhoute of another novel on the Empire preceding 'Kim' and ſucceeding "A Paſſage to India". The brutalisation of the lower claſſes and the

dehumanised treatment meted out by the Colonial Police taught him where to leave his sympathy when a police man and victim encountered against each other; his jail inspections taught him to empathise with the criminals on the other side of the fence. Eric Blair, who had the premonition of becoming a writer when he grew up, was on the way to become the most seriously read author of this century. The loss to colonial police was a gain to English Language, Novel of Ideas, republican values and the political philosophy of 'Democratic Socialism'.

Eric Blair metamorphosised into George Orwell on publishing "Down and Out in Paris and London". The publishing firm Gollencz who was to be Orwell's publisher during the entire down and out days of his literary career, published the maiden venture. Both the writer and the publisher equally desired a pseudonym. Eric Blair, like the Homeric Ulysses, drifted aimlessly in the working class and Bohemian locales of Paris during his literary apprenticeship. The last farthing of his colonial savings was the only financial support for sinking into deliberately sought out oblivion. He collected primary data about the 'nether world' (a phrase used by Gissing—an early influence on Orwell), shared beds with Paddy, the Irish tramp, Bozo the pavement artist and Bill the mooncher. Eric Blair's first encounter of the last kind with penniless world which was to become the world of Gordon Comstock in "Keep the Aspidistra Flying", started in the city of Robespierre and Revolution. The Paris hotels of the

thirties, where the worst form of cheating took place and all cats had become deeply dark in the dim-lit rooms, as James Bond the detective had made his girl-friend understand, embodied the backdrop of Blair's wanderings. "All the incidents described in the book happened, though they had been rearranged", as Orwell was to recount later about the verisimilitude of the experience given in the book. The English Man in Paris was robbed of his most personal clothes by the under world call-girl who befriended him. Eric, whose self respect bordered on false pride, did not avail himself of open hospitality: He could have appealed for help to Nellie Limouzin Adam, his aunt. This Grand lady, the role model of Mrs. Lacersteen of "Burmese Days" alongwith her husband, pioneered the Esperanto movement to which Orwell also subscribed.

Across the Channel, at home turf, Eric Blair's tramping days were not made a disgrace to his family by the deliberate effort of conscientious approach. His wanderings and doss-house experiences which were to figure out as literary flourishes in the wanderings of Dorothy Hare in "A Clergy Man's Daughter" subsequently possess the Bloom-like uniqueness. Incidentally James Joyce was an early influence on Orwell. The "stream of consciousness" literary technique employed in the Trafalgar Square scene in "A Clergyman's Daughter" and the reel of events in the brain of Bowling enroute

Lower Binfield are illustrative of Joycean pyrotechniques. Orwell's essay on "Hop-Picking" also took its emotional formation during this period. The deliberate effort to get himself imprisoned by walking on the left side of English Law, though not yielding the desired result, still contexted the B.B.C. presentation of "Wheel Barrow". Eric Blair's guesthood in Salvation Army gruel houses resulted in the rendition of the insipid Salvation Army environment in future essays. It also brought out Eric's contemptuous mention of 'hymn for buns' in one essay. The public school accent of Eric Blair, even under cover of borrowed tramping clothes, could not but betray his essential self to fellow tramps and Correctional House In-charges. The days of rich experience taught Blair that one could not be but oneself even in borrowed feather.

T.R. Fyvel and Bernard Crick sound similar in their comments on Eric Blair's motivation for going down and out:-

"His crucial experience was his struggle to turn himself into a writer, one which led through long periods of poverty, failure and humiliation ... ("Case for George Orwell" T.R. Fyvel 20th century views-1956 - P.257).

According to Bernard Crick, a surrender to poverty would have destroyed both the man and writer in him. In living

hard among the poor, he identified himself with gaining understanding, and through it justice for the underdog. The emotional identification with the poor and needy, an acquired endowment of Eric Blair, was to become a distinguishing mark of Orwell's writings. It was an acquisition of "Down and Out" wanderings. Eric Blair developed Dickensian perception and descriptive power about the London of his wanderings. The City of London which had been made to laugh at its wrong side by Hitler, formed the back-drop of the wanderings of Winston Smith and Julia in "Nineteen Eighty-Four". A critical book entitled, "George Orwell's London" is another compliment from T.R. Fyvel. The rub about the publication of his literary venture was in the easy traceability of characters, scenes and objects; the identity of the writer confounded the publisher's confusion. At the joint instance of Mabel Pierz, a literary well-wisher and literary agent Leonard Moore, Victor Gollancz the publishing house, after initial dithering and stonewalling, decided to publish it subject to the bowdlerisation of 'swear words' and thinning of familiar scenes and characters. The book was published in January 1933 under the pseudonym, 'George Orwell'.

Peter & Stransky researched into the transformation that had come upon Eric Blair with the new name in "George Orwell - The Transformation" . Samuel Clemens, driven

by poverty putting on the mantle of a writer under the pseudonym. Mark Twain, provides emotional kinship to Orwell. Both the writers exhaust the list of literary genres by the variety and volume of their works. Both are living conversationalists in their writings. Orwell's essay on Mark Twain, is the compliment from one short piece writer to another short story writer. In the context of critical speculations and mystification of the assumed identity of Eric Blair an element of surprising casualness also lingers. Eric Blair wanted a pseudonym to avoid embarrassment to his family - a place where love rules and invisible chain unites its members. He did not like his own name Eric for its Scottish echo and aristocratic conjurations. Orwell used to give unsolicited advice to his friends in naming their children, since a child grows according to its name. David Wykes' use of Adlerian psychology in the childhood experiences of Orwell when juxtaposed with Eileen's academic background in psychology and the exceptional attention of Orwell in nurturing his adopted son Richard, bring home the haunting childhood spectre. The publisher too was equally keen to get the book published under a pen name to avoid litigation. Eric Blair who tramped as P.S. Burton suggested the non-de-plumes, Kenneth Miles, George Orwell and H. Lewis Always preferring George Orwell. The name was selected by Gollancz. "Down and Out" gave birth to George Orwell in 1933.

The thirties was a decade of economic depression and wide spread unemployment. The "smelly little orthodoxies contending for human soul" had been making their presence felt in the lives of average English men. Keith Aldritt in "The Making of George Orwell" says, "It is this shabby England of Depression, war and austerity that provide the setting for Orwell's novels. And it is the social and political issues of these 20 years that provide the themes of all his writings, imaginative and discursive alike". Though 'Down and Out' is a non-fictional writing without any social and political comment, the Orwellian obsession with social realism got initiated here.

George Orwell selected "O scathful harm, condition of poverté" as the epigraph for "Down and Out". He, like the Chaucerian pilgrims, went for the spiritual journey. In his journey through hills and streams of Paris and London with the Pilgrims' bag filled with the brutalities of St Cyprian's, own class consciousness, economic deprivation of the colonial people and a nagging sense of his role in the perpetuation of colonialism, Orwell's guide ~~sho~~uld have been Bunyan's Pilgrim - innocent resembling like himself.

For Orwell poverty is not only an economic reality, **determinant of** a/stratum of society or a social evil but also a source of

terror. Orwell wrote of poverty not as an intellectual reconstruct but as an existential reality of own life. Orwell's political search into the condition of poverty and the vicissitudes of lower class existence bring out the critical truth explained by David Kubal in "Outside the Whale":-

"The central importance of "Down and Out" for understanding Orwell's politics is obvious. Although in the early thirties he had, as he later admitted, no 'interest in Socialism', he did become 'aware' for the first time, of the working class, whose values would become the basis for political hope. More immediately he discovered the existence of an alternative to the middle-class world and Flory's final 'solution'.
("Outside the Whale" - Norte Dama Press: 1972. P.52)

The Parisian wandering: in addition to its political mission was also a literary compulsion. "I wish I could be a Zola for a little while" is the expression of an unrequited wish by the writer. "Zola's novels were an earlier influence and they were clearly an enduring one" says Keith Alldritt, in "The Making of George Orwell". Orwell's effort to be a symbolist or an aesthete had been interpreted by critics as a failure. Keith Alldritt brings out this in "The Making of George Orwell" as follows:-

"His failure as a novelist derives chiefly from his misguided efforts to write in accord with the symbolist manner, misguided because the assumptions of symbolism were intellectually and temperamentally uncongenial to him. The symbolist techniques that he endeavoured to use were thoroughly incompatible with his real concerns as a novelist, that is to say that the stories that he wanted to tell and the effects upon the reader that he wanted to achieve".
(*The Making of George Orwell^h- London: P. 4).

After his adieu to the colonial police service, Orwell went to France. The apparent and deeper reasons were linked to his desire to be with the underworld without creating embarrassment to his family. The pull of French Literature on an English man of Letters is an undeniable attraction. His search for his geneological roots in France also ought have influenced him. The unverbaised reason is Orwell's temperamental liking for Baudelaire. In an essay written in 'Adelphi' (July 1934) Orwell touches upon Baudelaire's reaction to the spiritual disorientation of his age. Baudelaire also clung to the ethical and imaginative background of Christianity before he had been brought up in the Christian tradition. And because he perceived that such notions as sin and damnation were in a sense truer and more real than anything he could get from sloppy humanitarian ethics. The instinctive humanism of Shakespeare was also

not free from inner contradictions. In the reconstruction of Baudelaire's position in "Adelphi", critics see a definitive summary of Orwell's own position. 'democratic Socialism' is formulated from the ethical background of Christianity; for that matter, Marxism itself is drawn upon the imaginative background of Karl Marx's established religion. In making Elizebeth Lackersteen speak fluently about Paris in "Burmese Days" Orwell spells out his own longing for Paris. The Jacobin characteristic of 'democratic Socialism' is also a French legacy. George Orwell got himself washed of the sins of class-consciousness and his role ^{as an} accomplice, as an agent of colonialism by going down and out in Paris, and then, on crossing the Channel, on the pavements of London. "Down and Out" as a curtain raiser to the literary craftsmanship, of stylistic niceties, of delineation of a polemical subject without political and social comments and of the writer's fine tuning with his underworld friends, is the launching pad to "Road to Wigan Pier" and "Homage to Catalonia". Both Baudelaire and Orwell delved deep into their beginning at the end to vouchsafe Eliotian ^{truism,} 'in my beginning is my end'.
