

**F**ord  
**Madox**  
**ord**  
**Society**

**Newsletter 14**

14 February 2008

**Honorary Members:** Julian Barnes, Bernard Bergonzi, A. S. Byatt, Hans Magnus Enzensberger, Samuel Hynes, Alan Judd, Sir Frank Kermode, John Lamb, Sergio Perosa, Ruth Rendell, Michael Schmidt, The Hon. Oliver Soskice, Christian Steinhagen, John Sutherland, Gore Vidal

**Executive Committee:** *Chair:* Sara Haslam *Treasurer:* Paul Skinner *Secretary:* Ashley Chantler

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**NEWS OF RECENT ACTIVITIES**

**Conference Report**

The conference on 'Ford Madox Ford: Visual Arts and Media' was held from the 17<sup>th</sup> to 19<sup>th</sup> September 2007. It was promoted by the Dipartimento di Scienze della Comunicazione Linguistica e Culturale (Facoltà di Lingue e Letterature Straniere of Genova), the Università di

Genova and the Ford Madox Ford Society. The baroque Palazzo Balbi Cattaneo, Aula Magna, Via Balbi, 2, provided a wonderful setting.

The highlights of the event were the Annual Lectures delivered by two outstanding authors, A. S. Byatt and Colm Tóibín, whose presence made the conference an even more memorable event. Byatt spoke on the discoveries of neuroscience concerning the perception of colour and explained how, as a writer, she can experience colour in either a painterly or non-painterly manner. She also discussed Ford's use of the primary colours of folk tales in *The Fifth Queen* and *Parade's End*. Tóibín, whose novel about Henry James, *The Master*, was published to acclaim in 2004, suggested a reading of *The Good Soldier* in the light of the fascination with double lives that Ford shared with other writers of the period: Oscar Wilde, Robert Louis Stevenson and Joseph Conrad. This duplicity, said Tóibín, finds its main avatar in Leonora who, he argued, is the most important Irish character since Trollope.

A variety of papers by international scholars provided new insights into Ford's lifelong association with the arts and ranged widely across Ford's production: his monographs on Hans Holbein, D. G. Rossetti, Ford Madox Brown and the Pre-Raphaelites; his interest in portraiture as a painterly and literary genre; his avant-garde representation of war in *Parade's End*; his connections with Stella Bowen and Janice Biala; his fascination with modernist painters like Matisse. Some papers focused on Ford's involvement with a wide range of media and technologies: craftwork, furniture, cartography, the telephone, photography, and early cinema.

The conference was given coverage in the local newspaper, *Il Secolo XIX* (21 Sep. 2007), and, most notably, in the *Times* (24 Sep. 2007) with an article by Richard Owen, the correspondent in Rome [see 'Novel Views of Madox Ford', below].

It was a well-attended event, and the Society was pleased to see graduate and postgraduate students attending and contributing, several of whom were new to the Society's activities. The tight focus of the conference encouraged everyone to join in a fruitful debate. Its proceedings will be edited by myself and published in *Ford Madox Ford: Visual Arts and Media* (2009), volume 8 of International Ford Madox Ford Studies (IFMFS).

The conference participants had an opportunity to visit the old town and port as well as some of the city's art galleries. They also enjoyed an appetising welcome cocktail at The Old Port and a delicious conference meal in the atmospheric Garibaldi Histoire Café in the heart of the Renaissance city centre, next to the Palazzo Rosso where Conrad's novel *Suspense* is largely set.

Dr Laura Colombino  
Conference Organiser

### **'Novel Views of Madox Ford'**

A three-day conference re-assessing the novelist, poet and critic Ford Madox Ford (1873-1939) was held in Genoa this month, with the writers A. S. Byatt and Colm Tóibín hailing a resurgence of interest in the author of *The Good Soldier* and *Parade's End* as proof of his formative influence on the modern English novel. Although Ford – son of the *Times* music critic Francis (or Franz) Hueffer and grandson of the Pre-Raphaelite painter Ford Madox Brown – lived in France, Germany and the US, he also spent time in Italy, visiting Ezra Pound at Rapallo, near

Genoa. As Gene Moore, of the University of Amsterdam, pointed out, Ford collaborated with Joseph Conrad on several of his novels, including his last, *Suspense*, set in Genoa on the eve of Napoleon's return from exile on Elba.

Massimo Bacigalupo, Professor of American Literature at Genoa University, said he had unearthed a conversation between Pound and Ford recorded by Olga Rudge, Pound's long-term mistress, in a Rapallo newspaper in August 1932. In it Ford, asked by the American poet what qualities were most important for a prose writer, replied (after an initial 'Oh Hell!' at the question): 'An awareness of the roots of words, of the meanings of words.'

A. S. Byatt – who, together with Julian Barnes, Ruth Rendell and John Sutherland is a member of the Ford Madox Ford Society run by Max Saunders, of King's College London, and Sara Haslam of the Open University – said Ford had himself shown an acute awareness of the impact of 'colour words' in his historical trilogy *The Fifth Queen*, about Henry VIII and Catherine Howard, using the primary colours of folk tales to convey meaning (red and gold for power, green – as worn by Catherine – for hope, black – as worn by Henry and Cranmer – for death).

Tóibín, whose novel about Henry James, *The Master*, was published to acclaim in 2004, noted that *The Good Soldier* (1915), a tale of adultery revolving around two couples, Edward and Leonora Ashburnham and their American friends John and Florence Dowell, draws on a fascination with double lives that informed the 'spirit of the age'.

Ford presents the story through the eyes of John Dowell, who recounts Florence's affair with Edward, the 'good soldier', and their subsequent suicides.

Many scandals of the time, Tóibín suggested, derived from the tension between the thrill of a secret life and 'the almost desperate desire to be found out'. The 'double life' was also the theme of Oscar Wilde's *The Picture of Dorian Gray*, Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* and Joseph Conrad's *The Secret Agent*.

Angela Thirlwell, who recently published a study of the marriage of Ford's aunt Lucy Madox Brown to William Rossetti, brother of Dante Gabriel and Christina Rossetti, and is currently writing a biography of Ford Madox Brown, argued that 'if Ford Madox Brown was a painter who thought like a novelist, his grandson was a writer who thought like an artist'. Ford Madox Ford had been 'an Impressionist writer, experimenting with modernist narrative techniques even before James Joyce or Virginia Woolf'.

Ford changed his surname from the German Hueffer (his father came from a Catholic Westphalian family) after the First World War, when he served in the Welch Regiment as a transport officer and suffered shell shock during the battle of the Somme. He retained the middle name 'Madox' in honour of his grandfather, whose biography he wrote.

He founded the *English Review* in 1908, in which he published Thomas Hardy, H. G. Wells, D. H. Lawrence and W. B. Yeats, before moving in 1922 to Paris to found the *Transatlantic Review*. In Paris he published Pound, Ernest Hemingway, Joyce, e. e. cummings and Jean Rhys, one of many women with whom he had a relationship, including Violet Hunt, Stella Bowen and his last companion, Janice Biala. He died at Deauville in France at the age of 66.

Richard Owen, *The Times* (24 Sep. 2007)

## PUBLICATIONS

Paul Skinner (ed.), *Ford Madox Ford's Literary Contacts*, International Ford Madox Ford Studies vol. 6 (Amsterdam and New York: Rodopi, 2007). The collection contains:

- Helen Southworth, “‘That Subtle and Difficult Thing: A National Spirit’”: Ford, Anglo-Saxondom and “the Gorgeously English” George Borrow’
- Monica C. Lewis, ‘Trollope Re-Read’
- Sara Haslam, ‘The Prophet and the Sceptic: George Eliot and Ford Madox Ford’
- Max Saunders, ‘Ford and Turgenev’
- Helen Smith, ‘Opposing Orbits: Ford, Edward Garnett and the Battle for Conrad’
- Susan Lowndes Marques, ‘Marie Belloc Lowndes on Ford and Violet Hunt’
- Anat Vernitski, ‘The Complexity of Truth: Ford and the Russians’
- John Coyle, ‘Mourning and Rumour in Ford and Proust’
- Stephen Rogers, “‘A Royal Personage in Disguise’”: A Meeting between Ford and John Cowper Powys’
- Joseph Wiesenfarth, ‘The Genius and the Donkey: The Brothers Hueffer at Home And Abroad’
- Christopher MacGowan, ‘Ford Madox Ford and William Carlos Williams: The Country Squire and Dr. Carlos’
- Seamus O’Malley, ‘*The Return of the Soldier* and *Parade’s End*: Ford’s Reworking of West’s Pastoral’
- Michael Paraskos, ‘Herbert Read’s Dilemma: Fatherly Advice from FMF’
- Brian Ibbotson Groth, ‘All at Sea with Petronella: A Ford Madox Ford Biographical Mystery’
- Jörg W. Rademacher, ‘Images of the First World War: Ford’s “In October 1914” Read in the Context of Contemporary German Writers’
- Susan Swartzlander, “‘Thus to Revisit or Thus to Revise-It’”: Ernest Hemingway, Defiant Disciple’
- Corwin Baden, ‘Richard Hughes: Ford’s “Secret Sharer”’
- Bernard Bergonzi, ‘Ford and Graham Greene’
- William Mill, ‘Hueffer/Ford and Wilson/Burgess’
- Angus Wrenn, “‘Long Letters About Ford Madox Ford’”: Ford’s Afterlife in the Work of Harold Pinter’
- Laura Colombino, ‘The Ghostly Surfaces of the Past: A Comparison between Ford’s Works and A. S. Byatt’s *The Virgin in the Garden*’

See ‘International Ford Madox Ford Studies’, below, for details of other volumes in the series.

## FORD IN THE MEDIA

### **In *The Guardian***

Ruth Rendell, ‘Walking the Lines’, *Guardian* (24 Feb. 2007)

<http://books.guardian.co.uk/bookclub/story/0,,2019906,00.html>

In an article on *The Keys to the Street* (1996), Ruth Rendell wrote: '*The Good Soldier* is my favourite novel. Somewhere in its early pages Ford Madox Ford has Florence say that her strict aunts will give her the keys to the street if she misbehaves. It is an elegant way of saying that they would turn her out, and perhaps it was current in the New England of the first decade of the 20<sup>th</sup> century. I thought it would make a good title. My novel was to have people in it who were homeless, out on the street and with no keys to anywhere else.'

[Rendell's *Master of the Moor* (1982) features an American professor who has written a memoir of Ford.]

#### **In *The Observer***

David Smith, 'Stars Take Classics to a Digital Generation', *Observer* (3 June 2007)

<http://books.guardian.co.uk/news/articles/0,,2094300,00.html>

'Bill Nighy, the award-winning actor, is among a host of West End stars taking on the multi-million-pound digital download market with a website [www.silksoundbooks.com] that offers new readings of classic literature for the iPod generation. [...] Nighy, who plans to read his favourite book, *Parade's End* by Ford Madox Ford, said that the acting challenge was considerable. "It's quite hard reading a book, as you have to do all the voices. I have been told I do women quite well."

#### **In *The Observer***

'50 Most Underrated Novels', 'Review', *Observer* (2 Sep. 2007), p. 7

A. S. Byatt on *Some Do Not, No More Parades* and *A Man Could Stand Up*: 'I am reading these novels at the moment, preparing for a conference on Ford in Genoa in September, and I really do think they are his masterpiece. They are an extraordinary account of the events of those times, and an extraordinary work of art – formally complex and exciting, great modern novels, quite as strong as *Howard's End* or *Mrs Dalloway* (I admire them more than either of those). *Parade's End* (their collective title) is energetic, exuberant, inventive, often very funny, often very terrible, with characters who are unlike any others and full of individual life.'

#### **In *Newsweek***

'A Life in... Books: Mary Gordon', *Newsweek* (17 Sep. 2007)

<http://www.newsweek.com/id/40892>

The novelist Mary Gordon picked her 'Five Most Important Books', which included *Dubliners*, *Howard's End*, *In Search of Lost Time*, and *To the Lighthouse*. At the top of her list was *The Good Soldier*: 'The combination of complexities and emotionally intense timbre is an inspiration.'

#### **In *The Guardian***

James Wood, 'Heavenly Creature', 'Review', *Guardian* (10 Oct. 2007), p. 4

In an article on D. H. Lawrence's *The Rainbow*, Wood wrote: 'Lawrence's generation felt its difference from its Edwardian predecessors, those confident writers like HG Wells, Arnold Bennett and John Galsworthy, who seemed to have such easy relations with the known, and for whom reality, in the late-19<sup>th</sup>-century naturalistic or realistic tradition, was full of inventoried things. Ford Madox Ford, Lawrence, Katherine Mansfield and Virginia Woolf felt they had broken with such confidence.'

### **In *The Guardian***

Andrew Motion, 'Waging War On the Sublime' [review of A. David Moody, *Ezra Pound: Poet. Vol. 1: The Young Genius 1885-1920*], *Guardian* (17 Nov. 2007)

<http://books.guardian.co.uk/review/poetry/0,,2212211,00.html>

'Like many revolutionaries before and since, Pound drew a good deal of energy from opposition, but he could see that some of his critics had a point. His theories about poetic renewal were still running ahead of his practice – partly because of the difficulties he found in reconciling a recognisably modern idiom and subject matter with the need to retain a sense of "mystery". Yeats helped to guide him towards finding a balance, as did Ford Maddox Hueffer (later Ford) and (by the early 1910s) Alfred Orage, the editor of the *New Age*.'

[My letter – "Ford Maddox [sic] Hueffer (later Ford)" would no doubt have smiled wearily at yet another person getting his name wrong. I was reminded of a cartoon in which a librarian, standing by an open drawer of index cards, says to a man, "We've got William Carlos Williams but no Ford Madox Ford Madox Ford" – was not published.]

### **In *The Guardian***

James Wood, 'A Life of Their Own', 'Review', *Guardian* (26 Jan. 2008), p. 4

'Ford Madox Ford writes wonderfully about getting a character up and running – what he calls "getting a character in". Ford and his friend Joseph Conrad loved a sentence from a Guy de Maupassant story: "He was a gentleman with red whiskers who always went first through a doorway." Ford comments: "that gentleman is so sufficiently got in that you need no more of him to understand how he will act. He has been 'got in' and can get to work at once.'

Ford is right.'

Thanks to Bill Greenwell, Sara Haslam, Dominique Lemarchal, and Max Saunders.

## **CONFERENCE ANNOUNCEMENTS AND CALLS FOR PAPERS**

### **'Ford Madox Ford and Editing'**

**12-13 September 2008, St John's College, University of Durham**

**Call for Papers**

Guest Speakers: Philip Horne and Martin Stannard

In order to celebrate the centenary of the founding of the *English Review*, the Ford Madox Ford Society will be staging an international conference, 'Ford Madox Ford and Editing', at Durham, 12-13 September 2008. Proposals are invited for 20-minute papers or for panels (with three participants) on all topics relating to Ford's editorship of *The English Review* and the *transatlantic review*, including his collaboration with key contributors: for example, Conrad, Wells, James, Hardy, Bennett, Galsworthy, Pound, Lewis, Lawrence, Joyce, Bunting, Stein, Rhys, Williams and Cummings. The conference also welcomes papers on aspects of the translation and editing of Ford's own works.

A selection of the proceedings will appear in volume 9 of IFMFS, scheduled for 2010.

For further information, or to offer a paper, please email Dr Jason Harding:

[Jason.Harding@durham.ac.uk](mailto:Jason.Harding@durham.ac.uk)

The deadline for the submission of proposals is 30 April 2008.

### **Note**

The *Modernist Journals Project* has now digitised and placed on its website all of Ford's issues of the *English Review*. See the 'Links' page on the Society website:

[http://www.rialto.com/fordmadoxford\\_society/](http://www.rialto.com/fordmadoxford_society/)

### **Ford in France**

Negotiations for the 2009 conference are currently taking place between the Society and Laboratoire d'Études et de Recherche sur le Monde Anglophone (LERMA), based at the Université de Provence, Aix-Marseille. It is hoped that the event will coincide with the 70<sup>th</sup> anniversary of Ford's death, on 26 June. Society members will be emailed details as soon as they are known; information will also be given in the next *Newsletter* and posted on the Society website.

### **Other Ford Conferences**

The Society is also planning conferences in Germany (2010) and Glasgow (2011). Information about these will be given in the next *Newsletter* and posted on the Society website.

If you have an idea for a conference, please contact Sara Haslam:

[S.J.Haslam@open.ac.uk](mailto:S.J.Haslam@open.ac.uk)

## OTHER CONFERENCE ANNOUNCEMENTS AND CALLS FOR PAPERS

### ‘Autobiografiction’

**5.30 p.m. 15 April 2008, King’s College London**

Ford Society members are invited to attend the inaugural lecture of Max Saunders, Professor of English, King’s College London.

Great Hall, Strand Campus  
Tea at 4.45 p.m. in the foyer; reception at 6.30 p.m.

*RSVP*

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### ‘Liminal London: Country/City, Work/Leisure, Past/Future, and States Between’

**2-4 July 2008, Department of English, School of Arts, Brunel University, London, at the Uxbridge Campus**



‘Uxbridge has cornered the market in liminal architecture’ (Iain Sinclair, *London Orbital* (2002))

‘When you get to Beckenham, which is the last parish in Kent, the country begins to assume a cockney-like appearance; all is artificial, and you no longer feel any interest in it’ (William Cobbett, *Rural Rides* (1830))

‘what London attracts with the mirage of its work shining across the counties and the countries, London holds with the glamour of its leisure’ (Ford Madox Ford, *The Soul of London* (1905))

‘The motorway towns were built on the frontier between a tired past and a future without illusions and snobberies’ J. G. Ballard, *Kingdom Come* (2006))



The majority of Greater London consists of areas like Uxbridge; places which once had an independent existence but have been relentlessly consumed by the outward sprawl of the city. As we can see from Cobbett's observations, even in the first half of the nineteenth century there was no longer a simple boundary between City and Country but something of a twilight zone in which nothing was real. While Cobbett bemoaned the collapse of traditional rural paternalism into the enforced pauperism of wage labour, the zone enabled new forms of living. For Ford, it was precisely the persistence of an almost parodic version of the 'Country' in the outer zones which allowed the masses to partake in the cultured leisure pursuits of the gentry as London and Country seasons merged into one daily commute. Thus was the trace of true individualism preserved within modern mass society and, thereby, the possibility of a fulfilling utopian future was kept tantalisingly open. But the transition was never completed: Ford talked of romantic suburbanites doomed to 'an always tragic death' and while, less than forty years later, George Orwell thought that he had found 'the germs of future England' along the arterial roads 'in Slough, Barnet, Dagenham, Letchworth, Hayes', this England has not so much appeared as become part of the landscape of the past. Sinclair talks of West Drayton in this manner as an historical frontier in which 'Bicycle shops are a nostalgic recollection of the days when H.G. Wells's clerks took to the country roads.' In Ballard's *Kingdom Come*, the implicit utopian nostalgia of the Cross of St George has become the nostalgia for an English fascism that never was and the outer London zone simmers with the threat of millennial meltdown as all the part-digested historical essences ever consumed by the sprawl threaten to spew forth. There may never be a better time to identify the constituent elements of London's outer zones. This conference welcomes any such attempts as it seeks to map the very liminality of London.

Please note that the headline theme of the event does *not* exclude other proposals concerning any other aspect relevant to Literary London themes and contexts, which are most welcome, as are complete panels (subject to final approval by the conference organizers). Additionally, while the main focus of the conference will be on literary and cultural representations of London, the organizers actively encourage interdisciplinary contributions relating to film, architecture, geography, theories of urban space, etc. Papers from postgraduate students are welcome for consideration.

Proposals of approximately 300 words are invited for 20-minute papers which consider any period or genre of English literature about, set in, inspired by, or alluding to central and suburban London and its environs, from the city's roots in Roman times to the present day. Add a brief description (where relevant indicating institutional affiliation and publications in particular) of the proposer. Submissions by email only, to:

Lawrence Phillips: [contact@literarylondon.org](mailto:contact@literarylondon.org)

Nick Hubble: [Nick.Hubble@brunel.ac.uk](mailto:Nick.Hubble@brunel.ac.uk)

Philip Tew: [Philip.tew@brunel.ac.uk](mailto:Philip.tew@brunel.ac.uk)

Note that your subject line must include the phrase 'LITERARY LONDON BRUNEL 2008' since your message will be initially retrieved and sorted automatically. If you do not do so it may well be lost in this process. Deadline for submissions: 28 April 2008.

Further details are available from Nick Hubble – [nick.hubble@brunel.ac.uk](mailto:nick.hubble@brunel.ac.uk) – and at: <http://www.literarylondon.org/cfp.html>

**“At an angle to the world”: Elsewhere in Twentieth-Century British Fiction’**

**17-18 October 2008, SEAC Colloquium, Toulouse**

**Call for Papers**

Writing from/about other countries such as Italy, India, Mexico, the United States or France, twentieth-century British writers such as E. M. Forster and Lawrence Durrell, but also Ford Madox Ford, D. H. Lawrence, Graham Greene, Evelyn Waugh, Kazuo Ishiguro, Zadie Smith, Patrick McGrath and Salman Rushdie, among others, cast a different light on Englishness. Other countries are perceived in terms of exile and estrangement, or as imaginary havens breeding shock or revelation. We move from step-by-step exploration through travel narratives to the purely abstract recreation of an elsewhere which is also nowhere to be found. This symposium will probe into the double bind of belonging and not belonging, into the dynamics of resentment and appropriation, or simply into the way foreign countries free British writers and provide a new, maieutic space which kindles new ways of thinking and writing. Papers may focus on the paradigms of displacement; the transposition of patterns and the blurring of genres triggered by otherness; the poetics of space leading to a geographic and political, but also textual, appraisal of the imaginary recreation of both home and abroad.

For further information, or to submit a proposal (by 15 June), please email:

Isabelle Keller: [isa.kellerprivate@free.fr](mailto:isa.kellerprivate@free.fr)

Catherine Lanone: [catherine.lanone@univ-tlse2.fr](mailto:catherine.lanone@univ-tlse2.fr)

**‘Modernism and Visual Culture’**

**1-2 November 2008, Oxford University**

**Call for Papers**

‘A writer [...] has need of a third eye whose function is to help out the other senses when they flag’ (Virginia Woolf, 1925)

In the wake of recent analyses of the landscape of visual cultures at the end of the nineteenth century, new contexts have become available for understanding the emergence and shape of modernism. This conference seeks to unpick our tangled model of the relationships between the established arts in the modernist period and between modernism and popular culture, and to illuminate the types of reactions occasioned in the established arts by the emergence of modern mass media. Papers on any aspect of the relationship between modernist literatures and cultures with visual culture, including cinema and fine art, are welcome.

Possible questions to consider:

- \* Are recent claims for modernism's affinity with popular culture anything new?
- \* Was Cubism's debt to chronophotography a model for - or an exception to - modernism's relationship with photo-chemical reproduction?
- \* Was the 'modernity' to which the established arts responded actually the emergence of a rival new cultural landscape comprised of cinema, variety theatre, instantaneous photography, stage illusions, the moving panorama, mass spectator sports, moving-image lantern shows, the illustrated short story and the cartoon strip?
- \* Did literary modernism emerge in emulation of the innovations occurring in modernist painting?
- \* What role did modernism play in altering established theories of visual culture?
- \* Can modernism and late-nineteenth-century popular visual culture be seen as the twin products of a single preceding historical development?
- \* What singular and identifiable properties, if any, did such related forms as cinema, cartoon strips or shadowgrams have in impacting on the existing arts?
- \* Were the different modernisms of the various established arts the product of their varying vantage points on new media forms?
- \* If new visual media generated modernism, did they do so by threatening to become art forms themselves, or by throwing the distinct qualities of the existing arts into relief?
- \* Were modernists already modernists when their work adopted the traits of various new forms of visual culture?
- \* Is realism in cinema equivalent to modernism in the existing arts?
- \* Was the reflexivity learned by the group of polymedia practitioners we call modernists the basis of modernist form in all of the arts?

Speakers are encouraged to use visual material in their presentations. Send 300-word abstracts for 20-minute papers to Andrew Shail ([andrew.shail@annes.ox.ac.uk](mailto:andrew.shail@annes.ox.ac.uk)) by 1 April 2008. Panel proposals are welcome – please include contact details and affiliations for all speakers.

## THE FORD MADOX FORD SOCIETY

### Message from the Outgoing Chairman

As I reported at our Annual General Meeting in Genoa last September, birthday celebrations are in order. The Society was founded in 1997, and is now 10 years old. For a relatively small group of people, we've done a lot in that time, both individually in terms of our ongoing work on Ford, but collectively, in the form of our ten conferences, six annual volumes, and regular newsletters and other meetings. So I'd like to thank you for all your contributions to the society, and to say that I think it's a real achievement to have kept it flourishing for such a long time, and to be continuing to plan for its future flourishing.

The Society is certainly in a healthy, and indeed lively, state. Membership has remained steady at around a hundred for the last few years. One of the most striking features of our activities recently has been a gratifying number of proposals for conferences and volumes. Just when we began to wonder if we weren't being too ambitious having one a year, we had a barrage

of offers. And I'm glad to report that these have been continuing to come in. So not only do we have Jason Harding's conference in September (which was originally to be in Finland, but will now follow Jason to Durham), but others are planned in Provence in 2009; and in Germany, Glasgow, and New York after that.

The Durham one continues our focus on Ford's connexions with others, this time looking especially at Ford as an Editor, though also looking at the question of editing Ford. The meetings in Provence and Germany could be seen as developing our interest in Fordian geographies, begun in the conferences on the City and on Englishness. And they might suggest a need for a later meeting looking at Ford and America.

As those who were present at Genoa will already know, we have made some changes among the officers of the Society. I had said in 2006 that I didn't think I should continue as Chair for more than a decade – a decision which I was glad to see Tony Blair follow soon afterwards. I certainly hope to remain closely involved with the Society, and to go on editing the annual volumes, and to continue to stand for the Executive Committee. But I do think it'd be good for the society to have a change of leadership; and also to separate the Chair from the General Editorship of the volumes, to enable both to be carried out with more energy and efficiency.

Although on a personal note I shall be sad not to continue, I'm absolutely delighted to be able to hand over the Chair to Sara Haslam. Besides being a wonderful Ford scholar and critic, Sara is well known to all who have attended our meetings as one of the people who has contributed most to our events having been so enjoyable. People have often told me over the last decade that she is one of the best adverts for the Ford Society; and this even while she has been exacting their subscriptions, in her stalwart work as Treasurer of the Society since its foundation. So I'm confident I'm leaving the Society in good hands. I'm also extremely grateful to Paul Skinner, who has agreed to take over the role of UK treasurer from her. Paul has also put in an immense effort for the Society over many years, especially in keeping our membership and mailing lists. There was some overlap between the two roles, so it makes sense to merge them; and it augurs well for the Society's future that Paul has very kindly agreed to assume this extra responsibility.

Finally, I'd also like to thank Ashley Chantler for his continuing work as Secretary and also as editor of the *Newsletter*. These too are time-consuming roles, and the flair and energy Ash has brought to them will help guarantee the Society's dynamism in the future.

With best wishes for 2008; and I hope to see you in Durham in September!

Max Saunders  
28 December 2007

Information about the Society can be found at:  
[http://www.rialto.com/fordmadoxford\\_society/](http://www.rialto.com/fordmadoxford_society/)

## RENEWALS OF SUBSCRIPTIONS

If you have not yet paid your subscription for 2008, but wish to remain a member and to receive a copy of this year's volume of *International Ford Madox Ford Studies*, please don't delay.

**We urge members based in the UK to pay by standing order.** This lessens the administrative burden on the Society's officers, and is very easy to set up: all you have to do is to contact your bank and ask that the appropriate amount is paid annually in January to the following account, until further notice:

The Ford Madox Ford Society  
HSBC  
St. Clement Danes  
194 Strand  
London WC2R 1DX

Sort code: 40-06-29                      Account no.: 21391100

Alternatively, send a cheque for the appropriate rate, along with the form overleaf, to:

**In the UK (£)**

Paul Skinner  
7 Maidstone Street  
Victoria Park  
Bristol BS3 4SW

Email: [p.skinner370@btinternet.com](mailto:p.skinner370@btinternet.com)  
Tel: 0117 9715008  
Fax: 0117 9020294

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## NOTE FOR ALL CURRENT STANDING ORDER MEMBERS

The Society needs to update its records. Please let Paul Skinner know your current postal and email addresses. Thank you.

## THE SOCIETY WEBSITE

The website ([http://www.rialto.com/fordmadoxford\\_society/](http://www.rialto.com/fordmadoxford_society/)) is in the process of being overhauled. It would be much appreciated if you could visit the site and send suggestions to Sara Haslam for possible further improvements:

[S.J.Haslam@open.ac.uk](mailto:S.J.Haslam@open.ac.uk)

## INTERNATIONAL FORD MADOX FORD STUDIES

Volumes in the International Ford Madox Ford Studies series, published by Rodopi, include:

- *Ford Madox Ford: A Reappraisal*, vol. 1, ed. Robert Hampson and Tony Davenport (2002)
- *Ford Madox Ford's Modernity*, vol. 2, ed. Robert Hampson and Max Saunders (2003)
- *History and Representation in Ford Madox Ford's Writings*, vol. 3, ed. Joseph Wiesenfarth (2004)
- *Ford Madox Ford and the City*, vol. 4, ed. Sara Haslam (2005)
- *Ford Madox Ford and Englishness*, vol. 5, ed. Dennis Brown and Jenny Plastow (2006)
- *Ford Madox Ford's Literary Contacts*, vol. 6, ed. Paul Skinner (2007)
- *Ford Madox Ford: Literary Networks and Cultural Transitions*, vol. 7, ed. Andrzej Gasiorek and Daniel Moore (forthcoming in 2008)

The following volumes are planned (titles and dates are provisional):

- *Ford Madox Ford: Visual Arts and Media*, vol. 8, ed. Laura Colombino (2009)
- *Ford Madox Ford and Editing*, vol. 9, ed. Jason Harding (2010)
- *Ford and France*, vol. 10, ed. Dominique Lemarchal (2011)

Back numbers are available for £15.00 or \$30.00; contact Max Saunders:

[max.saunders@kcl.ac.uk](mailto:max.saunders@kcl.ac.uk)

**Please note that Ford Society members receive a *free* copy of every IFMFS volume published during the period of their membership.**

Further information can be found at:

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## **THE MILLENNIUM FORD**

Editions in The Millennium Ford series, published by Carcanet, include:

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### **Recently published:**

*It Was the Nightingale*, ed. John Coyle

Further information can be found at:

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## **FORD MADOX FORD SOCIETY NEWSLETTER**

The editor welcomes material for inclusion in the *Newsletter*. Please send contributions or enquiries to Ashley Chantler:

[a.chantler@chester.ac.uk](mailto:a.chantler@chester.ac.uk)



If you receive the *Newsletter* by post but have an email address, please send a message to that effect. Electronic versions help save the Society time and money.

## NOTES, QUERIES, REVIEWS, TROUVAILLES, ETC.

### Ford's Contribution(s) to Guido Bruno's New York Magazines

David Dow Harvey records two entries in his bibliography indicating that Ford had contributed to Guido Bruno's magazines. Both of these entries seem to have been stimulated by Frederick Hoffman *et al.*, *The Little Magazine* (1946, rev. 1947), in which Ford is listed as a contributor. In the first instance, Harvey lists *Greenwich Village* (Jan. 20 to Nov., 1915), but records that 'I have not been able to corroborate this' (p. 204). In fact Ford's contribution turns out to be a short section taken from *Antwerp*, which is included among a selection of poems related to Harold Monro's Poetry Bookshop – 'Poets of the Poetry Book Shop': Harold Monro, Ford Madox Hueffer, Edward Shanks, Anna Wickham, Maurice Hewlett, Frances Cornford, James Elroy Flecker (*Greenwich Village*, Vol. 2, No. 3 (15 Aug. 1915), pp. 90-93). The section of *Antwerp* chosen is presented under the heading, 'Gloom!' It may well be that Richard Aldington was the connection between Bruno's magazine and Ford's contribution, as he had prepared a short introduction and selection of Imagist poets for one of *Bruno's Chapbooks*, and *The Egoist* was advertised and referred to in Bruno's publications. Harvey's second entry (p. 208) again cites Hoffman *et al.* as the source of the claim that Ford contributed to *Bruno's Chapbooks* (1915 to May 1916) and *Bruno's Weekly* (July 1915 to September 1916). I have not been able to track down Ford's contribution to these periodicals (I'm yet to find a complete run of these, and many are extremely fragile, having been printed on poor quality paper), but would speculate that, as often happened in Bruno's publications, this contribution may well be a recycling and reprinting of 'Gloom!'

Stephen Rogers, University of Nottingham

### The Page 99 Test

Taken from: <http://page99test.blogspot.com>

'Open the book to page ninety-nine and read, and the quality of the whole will be revealed to you' (Ford Madox Ford)

While [Ford Madox Ford](#) may be the godfather of this blog, he has a very good excuse for not being asked to subject his most famous book to the Page 99 Test: he's been dead since 1939.

Anyway, [Max Saunders](#) may know Ford better than the man knew himself. Saunders is Professor of English at King's College, London, and the author of the critical biography, *Ford Madox Ford: A Dual Life*, 2 vols (OUP, 1996), co-editor of the Everyman's Library edition of

*The Good Soldier* (1989), and editor of Ford's other major fictional work, the tetralogy *Parade's End* (1924-28), for Penguin (2002).

He also edited Ford's *Selected Poems* (Carcenet, 1997, 2003); *War Prose* (Carcenet, 1999); (with Richard Stang) *Critical Essays* (Carcenet, 2002); and is the founder and General Editor of the annual series, International Ford Madox Ford Studies. [...]

He put the Everyman's Library edition of *The Good Soldier* to the "[Page 99 Test](#)" and reported the following:

'I didn't know'. John Dowell, the narrator of Ford's pre-war *tour-de-force*, tells us so often what he didn't know, that Ford could almost have called the novel *What Dowell Didn't Know*. He didn't know that his friends the Ashburnhams, who made such a good first impression, are living out a sham marriage. He didn't know that his close friend Edward Ashburnham was a serial adulterer. Nor that his own wife, Florence, was only feigning a heart condition, and using it as an excuse not to consummate their marriage, as well as a screen behind which she could conduct her own affairs. Most spectacularly, and revealed on the page before this, he didn't know that Florence had been having a protracted affair with his friend Edward. Now he reveals that he didn't know Florence's death was suicide.

After such ignorance, what forgiveness? Not much from some critics, who have felt Dowell's credulity is beyond theirs, and that he is obtuse to the point of idiocy, or self-delusion, or comedy. To others he has seemed to be manipulating the situation. Perhaps because it's hard to credit such impercipient, especially in a narrator otherwise so rich in impressions, he has sometimes been taken to know more than he lets on: acting deceived in order to be less so.

One of the ways this passage is typical of the novel is how Dowell's tone here is so arrestingly strange in its equanimity. Who else would take time to comment on 'the extraordinary sense of leisure' in between two such fundamental revelations – which ought, by normal standards, to be devastating? Is it simply for the contrast between outer idleness and inner turmoil? Or is it a sign of psychopathic lack of affect? Dowell's confession of having been 'singularly lacking in suspiciousness', in drawing attention to its own singularity, of course potentially arouses our suspicions about him. One critic has even suspected him of murdering both Florence and Edward. The charge can't be proven. But perhaps what is important is that shadow of a doubt. Ford's friends often remarked on his 'omniscient' manner, which makes his impression of unknowingness here all the more striking. Because real people always remain opaque to our understandings, we only know them, perhaps, at the point at which we know we don't know them. Ford's impressionism creates the aura of doubt around Dowell's every utterance. Our response to him thus re-enacts his own experiences of the other characters, whose hearts have been, and remain, darkness.

Marshal Zeringue, 7 March 2007

## Review

Peter Brooker, *Bohemia in London* (Palgrave Macmillan, 2004; paperback 2007)

For fans of Ford, *Bohemia in London* has the very special pleasure of a mention of Ford on the first page, establishing him both as an authority on the thinking of his times and as an important player in the London scene of the early years of the twentieth century. Brooker's consideration of the social and inter-textual significance of the period puts Ford into a very sympathetic context, allowing his significance as editor and as nurturer of new talents, as friend, colleague and – sometimes – adversary its due in the London of his times. This is a welcome complement to a focus on Ford's own texts, or to the relationship between his texts and his life – here he appears impressionistically, as he would have loved; glimpsed as his coat-tails disappear into the Cavern of the Golden Calf, behind the scenes at his own shadow-play; half-observed in Ezra Pound's Kensington rooms as Ezra hogs the limelight; through a chance reference by Virginia Woolf, Richard Aldington or Tom Eliot.

Brooker deconstructs the confused concept of 'Bohemia', positioning phases of the literary life of London; the 'Celtic Twilight' of the eighteen-nineties, represented by Yeats, Arthur Symons and the *Yellow Book* of Max Beerbohm – the Oscar Wilde phase; the arrival in London of Ezra Pound; the *English Review*; the Imagist and Vorticist movements; Bloomsbury; Tom and Vivien Eliot; in the years before and after the Great War. The literary and social circles overlap like a Venn diagram, with some characters – notably Ford – turning up in several sectors and at several different meeting places. Brooker recognises the importance of locality, providing useful maps. His account of the restaurants and clubs at which his exuberant cast appear is a delight; I am particularly indebted to him for his work on Frida Strindberg's subterranean cavern near Piccadilly, the Cave of the Golden Calf, where Ford dined with and without Violet Hunt and for performance at which he wrote the shadow-play which appears in *The Marsden Case*. The Cave was decorated with murals by Wyndham Lewis; the eponymous calf was by Jacob Epstein; during its brief period of fame it was *the* venue for everyone who was anybody. Except the Bloomsbury group, of course. They were too busy outraging the conventions in self-referential 'at homes' at the upper end of Oxford Street, under the eye of their unimpressed domestics. Brooker's presentation of Sophie Farrell, the cook to whom Woolf refers in *Mr Bennett and Mrs Brown*, I found glorious; 'Such a harum scarum thing she wouldn't know if they sold her', she says of Virginia. A wonderfully postmodern moment, hearing the voices of the unregarded characters in the story.

Unregarded voices seem to be something of a speciality of Brooker, and one of the joys of this volume. His sympathetic presentation of Vivien Eliot, and his willingness to take seriously her work and her contribution to Eliot's work, are refreshing. The couple appear *as* a couple, struggling for mutual tolerance and a literary identity; their failure to stay united in a project that mattered to both of them is unexpectedly touching. The narrative focuses on their lives in Crawford Mansions – enough off the beaten track not to be at the centre of any other Venn diagram – with some reference to the flat Eliot took in Burleigh Mansions, Charing Cross Road, to hide from Vivien. (I have it from another source that Edith and Osbert Sitwell, turning up unexpectedly early for dinner one day, discovered Eliot wearing green face powder to heighten his natural look of suffering and enhance his appearance as a doomed literary figure.)

Brooker's account of literary London and its cast is underpinned by his work on Modernism and Post-modernism and his interest in the cultures of the city. This presents as a generous egalitarianism which is, perhaps, not often enough met with in accounts of the lives of artists. The whole cast here are seen from a Green Room perspective; dressing up, strutting, presenting themselves, but also with a lively appreciation of their complexities and perplexities

as real people and working artists. The book is a thoroughly enjoyable read, well researched and engagingly written. Before long I shall read it again. How often does one say that?

Jenny Plastow

### **‘Breaking the Rules: The Printed Face of the European Avant-Garde 1900–1937’**

**British Library, until 31 March 2008**

They were repairing the gas mains in High Barnet, and as a result I was late for the British Library evening session called ‘Blast: London’s Dynamic Art Vortex’, arriving with a ‘blast’ on my own lips. Nevertheless, it was fascinating to watch the story of London in the pre-War years develop through Richard Cork’s discussion of paintings and sculptures of the Vorticist period, many of which were unknown to me. Cork’s delivery somehow made real both the insouciant arrogance of the young men of the period and the crashing calamity which befell them as the War rolled over them; an oft-told story which was suddenly the more moving for being presented in images. The work of Jacob Epstein, in particular the statue he created of *The Rock Drill*, seemed particularly evocative. The figure of the original Rock Drill was a strange, smooth-headed creature looking as if it belonged in *War of the Worlds*, mounted on its own grotesque robot-like legs, but the post-War version, in which its legs are lost and the figure itself subtly altered, seemed a haunting and horrifying representation of the effects of the conflict, a very long way from the humorous Golden Calf Epstein created for Frida Strindberg’s subterranean cavern of the same name, where Ford and Violet – and all the other members of the group – met and dined and where Ford set the shadow-play section of *The Marsden Case*. Equally compelling were the photographs of Gaudier-Brzeska’s head of Ezra Pound, completed in 1914 not long before Gaudier’s death at the Front.

The British Library’s ‘Avant-Garde’ exhibition as a whole, drawing material from all over Europe, provides an entrancing insight into the world in which Ford worked and lived, and contextualises his writing and thought of the avant-garde period. The forthcoming conference in Durham, focusing on Ford’s work as editor in the same period, will give us an opportunity to explore the group dynamics and the collaborations of the reviews, but in the meantime the British Library season is a treat not to be missed.

Jenny Plastow

### **Madox Ford**

In December 2007, Paul Skinner informed me that he had learned of an ‘experimental rock band’ called Madox Ford. I left a message for the band on their Myspace area asking about their name; one of the founding band members, Mark Sinclair, sent me the following email:

Matt Kerry and I met at Birmingham University in 1995 – we both were on English literature courses. We also played instruments (me, guitar; Matt, bass) and were huge music fans. Initially,

we introduced each other to our own musical preferences at the time which, broadly put, lay in me playing Matt records from the UK (shoegaze indie stuff) and him playing me lots of lo-fi and stoner rock from the US.

Anyway, during one evening in about 1999 we were in my room and Matt spotted my copy of *The Good Soldier*, which I'd studied as part of my course (I think by this time I was doing my MA on modernist literature). I seem to remember him saying: 'Ford Madox Ford – that would be a great name for a band.' I agreed, but we didn't actually start writing music together until 2003, when we were both in London.

We were hanging out a lot at Matt's flat in north London, playing acoustic stuff – never singing anything, or 'writing songs' per se; we just enjoyed playing out rounds and changes and interesting things until we had a few pieces we liked. When it started to look like we might have a few tunes, we were thinking of names for what was essentially at this stage a 'project', rather than a proper band, and 'Ford Madox Ford' seemed ideal – it was something we'd mentioned before and was such an interesting name. We dropped the first Ford though, as it seemed more of a mouthful at the time (for a band anyway), although I think now it would have sounded rather good.

We liked the fact that it was a literary reference (what bands don't?) but that it was also a name that only a few people who heard it would know about. It's great when someone does recognise where it's from – and people always seem to like it.

So, eventually we recruited a drummer, Dave Williamson, and have since played around fifteen or so gigs in London and two in Sheffield.

We started recording ourselves onto mini-disc, using a tie-mic, then made one home recording and then a proper studio EP (at Bona Fide studio, Shoreditch). Earlier this year we also recorded an album (eight tracks) and are currently getting some artwork together for its release. It will be called 'Great Drama in the Drummer's Left Hand' (details of availability will be on myspace soon). A track from it, 'Sastrugi', was played on Tom Robinson's BBC6 Music radio show.

For further details and to hear tracks by Madox Ford, go to:  
<http://www.myspace.com/madoxford>

## ***IN MEMORIAM***

### **Roger Davies (d. 21 January 2008)**

The Society is sad to report the death of Roger Davies. Roger was a good friend to the Society and valued member of the Executive Committee. He was the husband of Jane, father of Arabella, grandfather of Lilia, son of Tom and Pat, and brother of Tim.