

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

**Newsletter 15**

30 March 2009

**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 Society's conference on 'Ford Madox Ford and Editing' was held at St. John's College, in the shadow of Durham's imposing Norman cathedral, from the 12<sup>th</sup> to 14<sup>th</sup> September 2008. Over twenty speakers, including delegates from Europe and the United States, addressed a refreshingly broad range of topics relating to this theme. Among the highlights of the three days was Philip Horne's Annual Ford Lecture on the tangled editorial relations Ford maintained with Henry

James. Martin Stannard presented a keynote lecture on textual issues in *The Good Soldier*, all the more illuminating given the power cut which engulfed the room. A pleasing aspect of the conference was the forum it provided for the Society's eminent scholars to engage in dialogue with critics new to the Fordian fold. Simon Grimble and Rebecca Beasley offered challenging and invigorating accounts of Anglophobe and Russophile ingredients in the *English Review's* cosmopolitan mix. Richard Price and Peter Robinson gave testimony as practising poets to the cause of Ford's all too often neglected example as a modernising poet, and Ashley Chantler spoke of the complex issues faced by an editor of Ford's poetry. Regarding the rigours of producing a critical edition of *Parade's End*, Sara Haslam, Max Saunders and Paul Skinner engaged delegates in a lively discussion. The high quality of papers throughout the three days is an encouraging sign of the current health of Ford Studies and bodes well for the volume of IFMFS that will take shape from these proceedings.

A notable feature of Ford conferences is the friendly spirit in which all the activities are undertaken. The speakers in the panel chaired by John Coyle could not have wished for a more rousing introduction; Peter Brooker, co-architect of the Modernist Magazines Project, was on hand to generously share his expertise; and Brian Groth's interventions brought with them all the colour of his periodical pecking parakeets (who doubtless pined for him beside Norwegian fjords). Jason Andrew's selection of excerpts from letters held by the Biala Estate was delightfully brought to life by Jenny Plastow's readings. The conference was also enriched by a couple of events held in conjunction with the Basil Bunting Poetry Centre in Durham. A marvellous night of poetry featuring four distinguished and distinct voices – Richard Price, Peter Robinson, Gareth Reeves and Michael O'Neill – was a fitting tribute to the Bunting Centre's mission to keep alive a local tradition of poetry readings. On the Saturday, delegates had the opportunity to inspect the University's special collections relating to Ford and magazines – including Bunting's personal copies of the *transatlantic review* – in the sumptuous surroundings of Bishop Cosin's seventeenth-century library. Another wood-panelled setting, the Haughton dining room at St. John's, provided a welcome conference feast for delegates who had cheerfully lodged in accommodation befitting a college founded in the heyday of muscular Christianity. Although Ford had worried that it might take 150 years for his work to be acknowledged in Durham, he would have felt justifiably proud the city took half that time to host a celebration of his exceptional achievement as editor.

Dr Jason Harding  
University of Durham

## PUBLICATIONS

Attridge, John, 'Steadily and Whole: Ford Madox Ford and Modernist Sociology', *Modernism/modernity*, 15:2 (2008), 297-316.

Colombino, Laura, *Ford Madox Ford: Vision, Visuality and Writing* (Oxford: Peter Lang, 2008).

'This book spans the most significant phases of Ford's literary production, from his art criticism to his main modernist novels: *The Good Soldier*, *Parade's End*, *The Rash Act*

and *Henry for Hugh*. The aim is to explore the uncharted territory of Ford's interest in the scopic field, claiming that his investigation of the optical unconscious is his most original contribution to the modernist concern for the stream of consciousness. This is the first in-depth study of Ford's interest in the gaze and how it is related to writing, painting, music, sculpture, visual technologies and forms of popular entertainment. Undermining the clichéd critical vision of Ford as the last Pre-Raphaelite or proto-Futurist, this study analyses Ford's fascination with the visual avant-garde and his response to the revolution of photography and (proto-) cinematographic forms from the specific angle of the scopic drive. Part history, part theoretical discussion embedded in the close reading of the texts, this book is also concerned with Ford as a great stylist whose writing strives to project an image of itself and its structures in the reader's eye. Drawing inspiration from psychoanalysis and art criticism, the author capitalises on the theories of Jacques Lacan, Rosalind Krauss, Hal Foster, Jonathan Crary, and Norman Bryson to disclose the fascinating and baffling universe of Ford's gaze. This is a revised and extended English translation of the original book, *Ford Madox Ford: Visione/visualità e scrittura*.

Gasiorek, Andrzej, and Daniel Moore (eds), *Ford Madox Ford: Literary Networks and Cultural Transformations*, International Ford Madox Ford Studies vol. 7 (Amsterdam and New York: Rodopi, 2008). Includes:

“‘We Will Listen to None but Specialists’”: Ford, the Rise of Specialization, and the *English Review*.’ John Attridge

‘Personalities of Paper: Characterisation in *A Call* and *The Good Soldier*.’ Rob Hawkes

‘Outsiders in England and the Art of Being Found Out.’ Colm Tóibín

“‘Content to be Superseded’?: Ford in the Great London Vortex.’ Andrzej Gasiorek

‘The Insane Subject: Ford and Wyndham Lewis in the War and Post-War.’ Alan Munton

‘Ford Against Lewis and Joyce.’ David Trotter

‘Ford and Impressionism.’ Max Saunders

‘The Origins of Intermodernism in Ford Madox Ford’s Parallax View.’ Nick Hubble

‘Between Impressionism and Modernism: *Some Do Not . . .*, A Poetics of the *Entre-Deux*.’ Isabelle Brasme

“‘This Battle Was not Over’”: *Parade’s End* as a Transitional Text in the Development of “Disenchanted” First World War Literature.’ Andrew Frayn

‘Ford Madox Ford: Mentors, Disciples, and a Ring of Mail Conspirators.’ Zinovy Zinik

‘By Thrifty Design: Ford’s Bequest and Coetzee’s Homage.’ David James

Vogeler, Martha S., *Austin Harrison and the English Review* (Columbia: University of Missouri Press, 2008).

‘Ford scholars will, I hope, find much of interest in my monograph *Austin Harrison and the English Review*. They will already know that it was Harrison who, in 1910, replaced Ford as editor of his monthly. I provide new evidence of Ford’s resistance to the change, and remind that despite his understandable resentment he published in eleven numbers edited by Harrison, including *Thus to Revisit*. Many contributors to Ford’s numbers were welcomed by his successor, including D. H. Lawrence (who published more in Harrison’s *English Review* than in any other periodical); Joseph Conrad and H. G. Wells (who had both helped Ford found the review but later felt victimized by him); Norman Douglas (who became Harrison’s sub-editor); and Ezra Pound. Pound’s dismay over Ford’s displacement may have influenced scholars’ dismissal of Harrison’s *English Review* as unworthy of study.

I document and contest this neglect. I show how Harrison revived, diversified, and strengthened the *English Review*, making it the most consistently intelligent and challenging monthly of its day. We see him winning and losing authors in the competitive literary marketplace and courting controversy over women’s suffrage, stage and book censorship, public schools, the arms race and its culmination in the First World War and the subsequent Peace Treaty. There are new glimpses of his tutor George Gissing, his improbable friends Frank Harris and Aleister Crowley, and a host of others: Violet Hunt, Arnold Bennett, May Sinclair, Edward Thomas, Mary Borden, R. B. Cunninghame Graham, Edward Gosse, W. H. Hudson, Henry James, Lord Northcliffe, Bertrand Russell, John Maynard Keynes, and Marie Stopes.

The book also depicts Harrison’s Positivist upbringing and his complex relationship with his famous father, both explored by him in the under-appreciated *Frederic Harrison: Thoughts and Memories*. It awaits comparison with Ford’s own reminiscences of Victorians.’

## WORK IN PROGRESS

If an email address is given, the author/editor is happy to be contacted.

Attridge, John, *Impressionism and Professionalism: Ford Madox Ford, Joseph Conrad, and the Performance of Authorship. Literature, Cultural Authority, and Specialization, 1880-1930*

Email: attridge.j@gmail.com

Chantler, Ashley. Ford’s poetry

Email: a.chantler@chester.ac.uk

Frayn, Andrew. First World War fiction. Richard Aldington, Ford, Frederic Manning

Email: andrew.frayn@manchester.ac.uk

Haslam, Sara. Ford's autobiography  
Email: S.J.Haslam@open.ac.uk

Hawkes, Rob, *Destabilising Narratives: Ford Madox Ford and the Modern Novel*  
Email: rbh500@york.ac.uk

Saunders, Max, Joseph Wiesenfarth, Sara Haslam and Paul Skinner. Working on an annotated critical edition of *Parade's End* (Carcanet)  
Email: max.saunders@kcl.ac.uk – *Some Do Not...*  
jjwiesen@wisc.edu – *No More Parades*  
S.J.Haslam@open.ac.uk – *A Man Could Stand Up*–  
p.skinner370@btinternet.com – *Last Post*

## FORD IN THE MEDIA

### **In the *Guardian***

'Diary', 'Features and Reviews', *Guardian* (5 Apr. 2008), 15.

<http://www.guardian.co.uk/books/2008/apr/05/julianbarnes>

'[Julian] Barnes has worried about his death most days since he was about 13: "Like marmalade, it's part of my daily routine." Apart from his first book, every other one has been written with the thought that it might be his last, "which is practical and useful as it makes you do the very best you can". Twenty years ago he wrote a first line saying: "Let's get this death thing straight." "In fact not a very good first line, too many 'th' sounds" – but Barnes didn't properly tackle the subject until five years ago, when he translated French writer Alphonse Daudet's reflections on his terminal syphilis. Daudet is one of the writers who sits in Barnes's personal pantheon and whom, intriguingly, he doesn't really think of as dead: "They're like beloved aunts and uncles around the place." The only time he has asked a friend to leave his house – "he didn't actually leave in the end" – was when the friend said Ford Madox Ford wasn't much good. "I was furious. If he'd insulted my mother for instance, I know I'd have been more intrigued than angry."

### **In the *Guardian***

Julian Barnes, 'The Saddest Story', 'Features and Reviews', *Guardian* (7 June 2008), 2-3.

<http://www.guardian.co.uk/books/2008/jun/07/fiction.julianbarnes>

Two letters of response were published the following week:

'*The Good Soldier* has haunted me for decades. Julian Barnes's essay ("The saddest story", June 7) will be preserved in the pages of my copy, contained in volume one of *The Bodley Head Ford Madox Ford*, edited and introduced by Graham Greene. That same volume also contains a reminiscence illustrating Ford's skills as editor and talent-spotter, when he recounts the

unsolicited arrival at the *English Review* of a story called “The Odour of Chrysanthemums” by one DH Lawrence, and his acceptance of it after reading no more than the first paragraph.’

Stan Barstow

Swansea

‘Julian Barnes’s article on Ford Madox Ford exhibits a touch of the master’s own economy with the truth. Far from neglecting Ford, Durham University is hosting a three-day international conference this September celebrating an aspect of his achievement unmentioned by Barnes – his success as editor of the *English Review* and the *Transatlantic Review*. We have, as yet, no delegates from Barnes’s other presumed backsliders, Cheltenham and Eton College.’

Jason Harding

University of Durham

### **In the *Guardian***

John Mullan, ‘Ten of the Best: Unconsummated Passions’, ‘Features and Reviews’, *Guardian* (30 Aug. 2008), 13.

<http://www.guardian.co.uk/books/2008/aug/30/fiction5>

*The Good Soldier* by Ford Madox Ford:

‘Another that ends in suicide. Edward Ashburnham, the ‘good soldier’ of the title, is a beautifully mannered serial adulterer. His inclinations catch up with him, however, when he falls for the teenage Nancy, who is his ward. This girl is unattainable, so she gets sent to India and he gets the shotgun out of its case.’

### **In the *Guardian***

‘Pieces of Me: Ruth Rendell’, ‘G2’, *Guardian* (2 Sep. 2008).

<http://www.guardian.co.uk/books/gallery/2008/sep/02/crime?picture=337206683>

‘Ford Maddox [sic] Ford’s *The Good Soldier* is my favourite novel. I first read it in the 1950s and have read it about 20 times since. It’s possibly the best-constructed book in the English language.’

### **In the *Guardian***

John Mullan, ‘Ten of the Best: Subtitles’, ‘Features and Reviews’, *Guardian* (27 Sep. 2008), 13.

<http://www.guardian.co.uk/books/2008/aug/30/fiction5>

*A Tale of Passion*:

‘A clever one, this. Ford Madox Ford’s *The Good Soldier* is a novel in which the characters behave with elaborate politeness and exercise great ingenuity to avoid saying anything nasty. But they are driven by dark desires and get up to all sorts: adultery, pimping, a couple of suicides. “Passion” seems a generous word for what is driving everyone.’

### **In *The Week***

‘Best Books’, *The Week*, 688 (25 Oct. 2008), 32.

The architectural historian and television presenter Dan Cruikshank chose *The Good Soldier* as one of his five favourite books.

‘A story about truth, or rather lies, and the fact that nothing’s what it seems. Told through flashbacks, it’s centred around two seemingly perfect couples, but beneath the veneer the most extraordinary events take place. Anyone who has been a victim of faithless deceit will devour this book – and that means most of us.’

### **In the *Guardian***

Ana Carden-Coyne, ‘Wounded Visionaries’, ‘First World War: The Art of War’, *Guardian* (13 Nov. 2008), 4.

<http://www.guardian.co.uk/world/2008/nov/13/first-world-war-artists-writers-modernism>

‘Ford Madox Ford, son of a German immigrant and later invalided out with shellshock after the Battle of the Somme, penned *Antwerp* (1915). Despite the “doom” of brave men, “it is not for us to make them an anthem”; TS Eliot thought this the greatest war poem. In Ford’s series of modernist novels, *Parade’s End* (1924-28), the war provided the context for deeper psychological and social reflections.’

### **In the *Guardian***

John Crace, ‘Digested Classics: *The Good Soldier* by Ford Madox Ford’, ‘Features and Reviews’, *Guardian* (14 Feb. 2009), 21.

<http://www.guardian.co.uk/books/2009/feb/14/good-soldier-ford-madox-ford>

‘This is the saddest story I ever heard. Yet I do not know how best to set it down, for this is the dawn of modernism and this is an experimental narrative of recovered memories and broken time-frames that loops and skips to leave you as confused and frustrated as I.

We had known the Ashburnhams for nine years in Nauheim and had assumed an intimacy that only comes from not talking to one another. You will gather from this that my wife, Florence, had a “heart” and from the way I cleverly manipulate the pluperfect that she is now dead.

Captain Ashburnham, Edward, who had had a successful military career in India, and, Leonora, whom I loved, though without the sex instinct - far too much effort for one so languidly detached as myself - would dine with us each night. Florence and I were Americans abroad, Teddy and Leonora the perfect British gentry; together we were good people who never did anything very much.

It was 1913 when Florence grasped Teddy’s arm as we were visiting a Protestant shrine and I noticed Leonora blanch. A more engaged and reliable narrator might have been disturbed by his wife’s intimacy with another man, but I was satisfied when Leonora explained her reaction as that of an injured Irish Catholic.

Besides, Florence had given me no reason to suspect she had been Teddy’s lover for nine years. If I had heard heavy breathing emanating from her locked bedroom, to which she retired alone each night at nine o’clock, then I understandably assumed they were the consequences of acute arrhythmia. So I assured Leonora I would only insult her co-religionists once per chapter and thought no more about it.

It was only after Teddy had died that Leonora told me of the Kilsyte case, where he had improperly kissed a servant girl, of his attachment to Major Basil's wife, of his affair with Maisie Maidan and of his unfortunate amour with the mistress of a Russian grand-duke that had cost him £40,000 and forced Leonora to take control of his assets to save them from bankruptcy.

And yet, in my familiar annoyingly perverse manner, I do not judge Teddy, for he was a good man, who was kind to tenants and small animals, and it is hard not to see he was trying to keep his philandering in order because each mistress was better bred than the last. If he had a fault, it was that he was a sentimentalist; and if I had a fault, it was that I was so absorbed in being the perfect stylist, repeating the perfect adjectives to ever more perfect effect, that I failed to notice my IQ was hovering near zero.

Did I mention that Maisie Maidan had died on 4 August? Perhaps not. How artfully artless of me! But then everything important in Florence's life had happened on that date. She had been born on 4 August and we also got married on that day - one I remember well as it was the last time I showed any passion, not sexual of course, but by hitting my darky servant for no good reason, other than that is how a gentleman from Philadelphia behaves.

And of course poor Florence committed suicide on that date, not that I realised she had killed herself at first, but then as I had turned stupidity into an art-form, it was at least in keeping for me not to notice. Leonora tells me the first thing I said was: "Now I can marry the girl."

I don't recall that, but even though Leonora is a Romanist, I see no reason to disbelieve her.

Ah, the girl! Leonora's ward, Nancy Rufford. Silly me again for not mentioning her earlier! Teddy was a good man and I honestly believe he was struggling to maintain a propriety in his feelings with the young woman and that Florence might have misunderstood his intentions. Not that that is why she took her life. Rather that she had returned to the hotel to find me talking to one of her relatives and assumed he must have told me about her inappropriate sexual liaison before we met.

He hadn't, as I only discovered that later, though I see now her family had once tried to warn me about her affair, that had also begun on 4 August, but it's hard to heed such advice when one's head is located so securely inside one's rectum, but Florence wasn't to know that when she swallowed the prussic acid.

I suppose the deceived husband ought to have been angry with Teddy, but I was a sentimentalist too and I truly loved him so much that some critics suspected me of being a closet homosexual. The person I really hated was Leonora. It was she who had pimped for Teddy, she who had led me to believe I might marry Nancy.

It was Leonora, too, who had conducted her own Papist affair with Rodney Bayham and had married him after Teddy's suicide. Yes, it quite slipped my mind that Teddy took his own life when Leonora forced Nancy to return to India. Nancy went quite mad on the boat and Teddy never forgave himself.

So now I sit, the American millionaire, waiting for the next 40 boring years to pass, listening to Nancy repeating the word "shuttlecock". Sometimes I even think of Teddy lying in the barn with his throat slit and how I saw him take out the pen knife but was too exhausted to stop him. Yes, it is a very sad story.'

Thanks to Andrew Frayn, Sara Haslam, Rob Hawkes, Alan Munton, Max Saunders, Paul Skinner.



## CONFERENCE ANNOUNCEMENTS AND CALLS FOR PAPERS

### **‘Ford Madox Ford and France’**

**10-12 September 2009, Aix-en-Provence**

The Ford Madox Ford Society and LERMA (Laboratoire d’Etudes et de Recherche sur le Monde Anglophone, Université de Provence) are organising an international conference on ‘Ford and France’, which will be accompanied by an exhibition, presented by Jason Andrew, of Janice Biala’s original illustrations for Ford’s *Provence*. The Annual Ford Madox Ford Lecture will be delivered by Professor Hermione Lee.

As a complement to those major events, a trip to some of Ford’s beloved Provençal haunts is scheduled for 12 September. Both the conference and the exhibition will take place in Aix-en-Provence, in the historic centre of the city.

Ford was a major internationalist, and in particular a lover of France, its literature and culture. He wrote much on France and French writing, wrote in French occasionally, and set several of his books in Paris and Provence, where he spent most of his time from 1922 to his death. He also edited the *transatlantic review* from Paris, publishing French writers alongside American and British ones. Yet Ford’s significant relationship to France has been scarcely studied.

This conference aims to mark a new beginning in French Fordian studies, to relocate Ford in the cultural setting of Provence, and ensure that his coming out of copyright (in 2009) sees more of his work translated into French.

A selection of the proceedings will appear in volume 10 of IFMFS, scheduled for 2011.

For further information about the conference, please email Dominique Lemarchal or Claire Pégon-Davison:

[dominique.lemarchal@univ-angers.fr](mailto:dominique.lemarchal@univ-angers.fr)

[claire.pegon@univ-provence.fr](mailto:claire.pegon@univ-provence.fr)

### **Other Ford Conferences**

The Society is also planning conferences in New York (2010), Glasgow (2011) and Germany (2012). 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

### **‘Bennett and Wells: Their Friendship, Fiction and Films’**

**6 June 2009, Potteries Museum & Art Gallery, Hanley, Stoke-on-Trent**

The sixth annual conference is organised jointly with the H. G. Wells Society and provides an opportunity to compare and contrast the work of these two major figures who were also close friends. The Keynote Address comes from Jonathan Wild (Edinburgh University), currently writing a monograph on Edwardian literary culture. Other contributions include considerations of: versions of realism in Bennett and Wells (Simon J. James, Durham University); clerks in literature (Peter Preston, Nottingham University); Bennett and Wells as war correspondents (Richard Benefer, Staffordshire University); and their last completed novels, *Imperial Palace* and *You Can't Be Too Careful* (Mark Egerton, Secretary, H. G. Wells Society). Following his acclaimed showing of excerpts from his forthcoming film, *Arnold Bennett. The Truth About An Author*, at the 2008 Conference, Tim Brearley (Sapphire Productions) will première the London sequences, including *Riceman Steps* and a look at Chiltern Court.

The fee for the conference is £25. This includes a buffet lunch at the Potteries Museum, together with morning and afternoon refreshments.

For further information and a booking form, please contact:

John Shapcott. Tel: 01782 515654; email: [ab.conference@btinternet.com](mailto:ab.conference@btinternet.com)

Mark Egerton. Tel: 0208 7328649; email: [secretaryhgwellsociety@hotmail.com](mailto:secretaryhgwellsociety@hotmail.com)

Full conference details will be available by early April 2009; visit:

[www.arnoldbennettsociety.org.uk](http://www.arnoldbennettsociety.org.uk)

### **‘Pointed Roofs Day’**

**8 July 2009, Birkbeck College, London**

#### **Call for Papers**

The Richardson Society requests papers for a day conference devoted to the first part of Dorothy Richardson's *Pilgrimage*, *Pointed Roofs*. The conference is the second in a series of biennial conferences on Richardson. The day will consist of a roundtable and short papers from established academics and postgraduates and will be followed by a dinner in Bloomsbury.

Participants will include Eveline Kilian, Scott McCracken, Deborah Parsons, Bryony Randall, Eva Tucker, Joanne Winning, and Juliet Yates.

Proposals should be sent, by 20 April 2009, to Scott McCracken:

[s.mccracken@keele.ac.uk](mailto:s.mccracken@keele.ac.uk)

## **‘VI International Richard Aldington Society Conference’**

**20-22 June 2010, Brunnenburg Castle, Dorf Tirol, Italy**

The VI International Richard Aldington Society Conference – also known as the II International Imagism Conference – will be held June 20-22, 2010, at Brunnenburg Castle (home of Mary de Rachewiltz, poet, Pound scholar, translator, and daughter of Ezra Pound) in Dorf Tirol, Italy. This early preliminary announcement arrives to allow ample time for potential conferees to plan, mark calendars, and avoid conflicts.

The Call for Papers invites proposals related to the conference theme: ‘Imagism and Ezra Pound: Richard Aldington, H.D., Ernest Hemingway, Elizabeth Madox Roberts & Others.’ Topics should address the connections of one or more writers – not limited to those writers named in this conference rubric – to the matter of Imagism and Pound.

Primarily under VI International Aldington Conference sponsorship, this conference also has the affiliated sponsorship of The Nick Adams Society and the Elizabeth Madox Roberts Society. (Limited travel awards for graduate students participating in this conference may be available. Please inquire when you submit your conference proposal.)

We will begin considering conference proposals on September 1, 2009 (although earlier proposals are welcome). The final deadline for all proposals will be January 15, 2010.

(N.B. Since many prospective attendees will be at the 14 International Hemingway Conference in nearby Switzerland, please note that the dates of the Hemingway conference – June 25 to July 3 – do not present a conflict and allow for unhurried progress from one conference to the other.)

We look forward to seeing you in the glorious mountains of northern Italy, in one of the most extraordinary conference venues in the world, in June 2010!

H. R. Stoneback  
For the Richard Aldington Society  
[stonebah@newpaltz.edu](mailto:stonebah@newpaltz.edu)

### **THE FORD MADOX FORD SOCIETY**

The Society website has moved to:  
[www.open.ac.uk/Arts/fordmadoxford-society](http://www.open.ac.uk/Arts/fordmadoxford-society)

### **RENEWALS OF SUBSCRIPTIONS**

If you have not yet paid your subscription for 2009, 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.

Visit the Society website for details:  
[www.open.ac.uk/Arts/fordmadoxford-society](http://www.open.ac.uk/Arts/fordmadoxford-society)

## 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 (2008)

Forthcoming in 2009:

- *Ford Madox Ford and Visual Culture*, vol. 8, ed. Laura Colombino (2009)

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

- *Ford Madox Ford and Editing*, vol. 9, ed. Jason Harding (2010)
- *Ford Madox Ford and France*, vol. 10, ed. Dominique Lemarchal and Claire Pégion-Davison (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)

Further information can be found at:  
[www.open.ac.uk/Arts/fordmadoxford-society](http://www.open.ac.uk/Arts/fordmadoxford-society)

## THE MILLENNIUM FORD

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

- *Critical Essays*, ed. Max Saunders and Richard Stang
- *England and the English*, ed. Sara Haslam
- *The English Novel*, with an afterword by C. H. Sisson
- *The Good Soldier*, ed. Bill Hutchings

- *It Was the Nightingale*, ed. John Coyle
- *No Enemy: A Tale of Reconstruction*, ed. Paul Skinner
- *Parade's End*, with an afterword by Gerald Hammond
- *The Rash Act*, with an introduction by C. H. Sisson
- *Return to Yesterday*, ed. Bill Hutchings
- *Selected Poems*, ed. Max Saunders
- *War Prose*, ed. Max Saunders

Further information can be found at:

[www.carcenet.co.uk](http://www.carcenet.co.uk)

### **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)

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

#### **Ford at King's College London**

I have heard back from our Library about the Ford books members of the Society kindly donated to enhance the Ford collection. The librarian says: 'Having examined the books, I would like to keep the editions of Ford's own works in the Foyle Special Collections Library, where they will complement the Mottram holdings here. I was pleased to see that some of the American imprints are not held elsewhere in the UK – not even at the BL!'

The later critical studies were very welcome too, and will be stored in the borrowable section. I was glad about the Special Collections home for the Ford editions, because at first it sounded like this wouldn't be possible. But it means that now there's a really decent collection of FMF in London. (Eric Mottram was an interesting poet, as well as Professor of English and American Literature at King's, and his archive is fantastic on modernist poetics; so a good companion for Fordie.)

*Many* thanks to everyone who donated books. Your generosity is greatly appreciated.

If you would like to develop the collection further by donating a book (perhaps one you have written, edited or contributed to), please do send me a copy.

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## **Katherine Mansfield Society**

One of the world's leading modernist writers, New Zealander Katherine Mansfield, is to have her place in the English literary scene even further enhanced with the creation of the international Katherine Mansfield Society.

Society president, Emeritus Professor Vincent O'Sullivan, says the society has been set up to promote and encourage enjoyment of Katherine Mansfield's writing, which influenced a fundamental shift in the way stories are told. 'Katherine Mansfield's influence is still being felt by writers and readers today, and we want to ensure this recognition continues. She is New Zealand's greatest writer, and ironically there's the likelihood of her becoming better known overseas than she is at home.'

To that end, he says, while the society is international, with people from England, Ireland, Australia, France and the United States involved in its creation, there is a strong New Zealand focus, and it is incorporated as a charitable trust in New Zealand. 'The Society will work to ensure Katherine Mansfield is on school and university curricula in New Zealand and overseas and aims to establish a Mansfield memorial in her home town of Wellington. We will also be creating a biennial Katherine Mansfield Society literary scholarship – a Rhodes scholarship for literature as it were – for work in the modernist sphere.'

The Society's founders comprise Mansfield scholars from around the world: Emeritus Professor Angela Smith (UK); Emeritus Professor C. K. Stead (NZ); Dr Sarah Sandley (NZ); Dr Gerri Kimber (UK); Dr Sue Reid (UK); Dr Josiane Paccaud-Huguet (France); Janna Stotz (USA); Dr Melinda Harvey (Australia); Dr Anna Jackson (NZ); Dr Delia Da Sousa Correa (UK); Dr Jenny McDonnell (Ireland); Dr Sarah Ailwood (Australia); Professor Larry Mitchell (USA); and Professor Janet Wilson (UK).

The Society aims for the Society to be the world's most comprehensive hub of information on Mansfield. It includes images, literature on Mansfield and downloadable versions of all her short stories.

Society members will receive three newsletters a year, a free copy of *The Annual Journal of Katherine Mansfield Studies*, regular email news alerts, discounted rates for the bi-annual Katherine Mansfield conference and all other KMS events as well as access to Mansfield scholars worldwide. Membership costs just NZ\$70 (\$42 for students/unwaged/ retirees), and application forms are available on the website.

For further information, please visit:

[www.katherinemansfieldsociety.org](http://www.katherinemansfieldsociety.org)

Dr Delia da Sousa Correa  
Katherine Mansfield Society and The Open University

## **A Fordian Mole at Methuen?**

Reading Thomas J. Wise's *Bibliography of the Writings of Joseph Conrad (1895-1921)* (1972; first published 1920-21), I came across the following:

Of the first edition of *A Set of Six* [published by Methuen, 1908] there are two distinct states or issues. These may readily be identified. In the first issue the tenth item in the list of Conrad's works detailed upon the reverse of the half-title records-

THE SECRET AGENT (*with Ford. M. Hueffer*)

suggesting, incorrectly, that this book was the joint work of Conrad and Hueffer, whereas the novel was the work of Conrad alone. The error was observed when only a few copies of the sheet had been struck off, and was immediately put right. In its corrected form the list has the words

WITH FORD. M. HUEFFER

in capitals placed between *The Secret Agent* and *The Inheritors*, thus signifying, correctly, that the two books which follow, *The Inheritors* and *Romance*, were the joint work of the two authors. With two exceptions, every copy of the book I have yet had the opportunity of inspecting belongs to the second issue. No doubt others will come to light, but the first issue will henceforward have to be accounted a leading Conrad rarity. (p. 43)

You couldn't make it up...

Dr Sara Haslam  
Open University

### **British Association for Modernist Studies**

Members may be interested to learn of the creation of the British Association for Modernist Studies ([www.bams.me.uk](http://www.bams.me.uk)), which aims to bring together the research of UK-based scholars and students working on modernism. A number of prominent modernists, including our own Rebecca Beasley and Andrzej Gasiorek, are on the working party for the group. The website also hosts conference, seminar and event announcements – a very useful resource. Membership is currently free.

Dr Andrew Frayn  
University of Manchester

### **Dowellsday**

Early last August I sat down at my computer to send an email and, as I did so, the date happened to catch my eye. It had a familiar ring to it but I couldn't, at first, be sure quite why... I checked the calendar. It wasn't the birthday of an old friend or family member, it wasn't a public holiday...

But for some reason...

Of course, it was the date at the very 'heart' of Ford's *The Good Soldier*. The date upon which Florence Hurlbird was born, set off on her voyage to Europe with her uncle, married John Dowell, and upon which she died. It was the date of the death of Maisie Maidan, of the first meeting of the Dowells and the Ashburnhams, and of their fateful day trip to 'M-'.

It was also the date on which, in 1914, 'the Germans crossed the Belgian frontier "near a place called Gemmenich"', as Gringoire puts in *No Enemy*, and – as a result of the author's

revisions to the manuscripts of *The Good Soldier*, which gave the date its great prominence in the novel – it has been one of the major sites of discussion and contention in the history Ford criticism.

The date, of course, was August 4<sup>th</sup>.

My attention having been caught by this fact, and since I was, indeed, sitting down to send an email, I sent a message to a few of my Fordian friends wishing them a very happy ‘Dowellsday’ and I thought no more about it.

But then, what if this was not the end of the story? If Bloomsday can generate what increasingly amounts to an international festival for Joyce fans, why shouldn’t we Fordies have a modest celebration of our own? Whether simply an excuse for an electronic greeting, or to meet for social (rather than strictly academic) gatherings – walking tours following in the footsteps of characters as per Bloomsday might be problematic since they would have to cover Philadelphia, Hampshire, Paris, Nauheim, Marburg, etc. – why not mark Dowellsday in your diary and give a further twist to Ford’s ‘curious coincidence of dates’?

Dr Rob Hawkes  
University of York

### Congratulations

Congratulations to Society members Isabelle Brasme, Andrew Frayn and Rob Hawkes on gaining their doctorates.

Brasme, Isabelle, ‘*Parade’s End* de Ford Madox Ford: Vers une Esthétique de la Crise’ (‘Ford Madox Ford’s *Parade’s End*: Towards an Aesthetics of Crisis’). PhD Diss. University of Paris VII, 2008

Frayn, Andrew, ‘Writing Disenchantment: The Development of First World War Prose, 1918-1930.’ PhD Diss. University of Manchester, 2008

Hawkes, Rob, ‘Destabilising Narratives: Characterising, Plotting, and Trusting in Ford Madox Ford’s Fiction.’ PhD Diss. University of York, 2008