

**F**ord  
Madox  
Ford  
Society

**Newsletter 17**

2011

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

The Society is pleased to report that Tom Stoppard has accepted its invitation to be an honorary member.

On Frank Kermode, see 'In Memoriam'.

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

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## NEWS OF RECENT ACTIVITIES

### Conference Report

#### **'Ford Madox Ford and America' CUNY Graduate Center, New York 23-25 September 2010**

The location of the Society's first New York conference couldn't have been more impressive, or auspicious. The skylight room of the Graduate Center, at CUNY, offered an up-close view of the Empire State Building through its glass roof, highly suggestive of many of the ideas – about perspective, vertical living, framing – that would recur in the papers to follow.

The opening panel compared James, Wells, and Ford in differing combinations. Papers by Angus Wrenn and Joseph Wiesenfarth considered the alienating modern metropolis as constructed by the 'Rye group', and looked at the essentially different responses to the First World War in James, Wells and Ford. Cosmopolitanism, which proved a touchstone throughout the conference, received its first treatment as an example of James's and Ford's differing political and cultural perspectives.

The second panel explored the role of American identity in several of Ford's fictions. Sara Haslam examined aspects of physical space, from cities to war trenches, and noted how Ford builds his characters through travel. New York was assessed for its biographical importance to Ford, as well as its role (from financial powerhouse to 'good time' city) in his fiction. Adra Raine argued that *The Good Soldier* is a work of 'total fiction', and not, as it is most commonly claimed to be, a drama of an epistemological crisis. Dowell thus has an American identity, but it is purely fictional and constructed. Anne-Marie Flanagan re-examined *The Half-Moon*, noting that it is more about the Old World than the New.

On Friday morning, the conference began with papers from Christopher GoGwilt and Patrick Deer, who assessed Ford's place in genealogies of English modernism, and transatlantic modernism, with particular reference to war. *It Was the Nightingale* and the *transatlantic review* featured prominently in each account, as did Ford's critique of Englishness, both refracted through the idiosyncratic primacy of Fordian memory. GoGwilt explored the ambiguity of Englishness as manifested in Ford's work as editor, and Deer similarly reads the transatlantic as a highly unstable place.

Panel 4 brought together papers with a sociological and political bent. Stan Green analysed Ford's attempts to disentangle imagism from impressionism (preferably also upstaging Pound), using some provocative images to illustrate his discussion of two important dinners which took place two days apart in July 1914: one to celebrate Vorticism, the other Imagism. Meghan Hammond unpacked the 15 issues of Ford's *English Review* to reveal that the apparently slight transatlantic interest is in fact made much more rich and complex with detailed study of James's 'The Jolly Corner'. One purpose of the *English Review* was to 'overcome strange ignorances'.

Ford wrote that editorial before James wrote his story, but Hammond's paper examined the interest in the American mind fundamental to James's text alongside ideas about American individualism. Gene Moore's paper tackled the legacy of slavery in the *Great Trade Route*. Beginning with Ford's letter to Stella Bowen in which he described being 'buried among southerners' at the Tates in the West Village in 1927, Moore proceeded to explore what exactly Ford meant by various 'souths', how this affected his art, and why he was less programmatic in his politics regarding slavery in particular, than some of the women in his life.

In the last panel, Ford's *When the Wicked Man* and the New York context – chaos, claustrophobia, sexual incontinence and violence, financial and commercial energies – were re-introduced. While Elizabeth Foley brought Ford's constructions of masculinity and femininity under scrutiny (partly via Jean Rhys), Rob Hawkes addressed the boundaries between fiction and autobiography in Stein's 'lost generation', with a particular interest in the intertextual relationships of Hemingway and Ford. Bob McDonough's paper offered a treatment of *When the Wicked Man*, reading it as an unsuccessful grafting of a depiction of the protagonist's consciousness onto an American adventure story.

The Ford Madox Ford Lecture was delivered by the novelist Mary Gordon. Best known for her novels and memoirs, Gordon also teaches creative writing at Barnard College. Her illustrated talk offered an evocative and persuasive examination of the different, and shared, impressionism of Ford and Janice Biala. Their 'habit of response' and 'passionate dialogue' were seen as the basis of a characteristic mode in both artist and novelist, which sustained them. Each could be rooted in Biala's background in, and Ford's ideas about, New York. Gordon took questions afterwards, in which she was asked what aspects of Ford's technique she had found most influential as a writer and more on her views about Ford's relationships with other women artists. The discussion developed into one about genre, and the boundaries between fiction and non-fiction in particular, and concluded with further details as to Gordon's responses to Biala's art.

Saturday morning offered a rare conference treat. Jason Andrew, representative of the Biala estate, opened a room at the Tibor Nagy gallery, further up Fifth Avenue, for a private view. Biala's paintings and drawings were on view, as was a bound copy of Ford's handwritten *Buckshee Poems*, and Biala's copy of the *Collected Poems*, inscribed by Ford, but with a poem by William Johnson Cory copied out in the front by Biala, on 26 June 1940, a year after Ford's death.

Sara Haslam and Seamus O'Malley  
Conference Organisers

[Papers from the conference will be published in *Ford Madox Ford and America*, International Ford Madox Ford Studies 11, ed. Sara Haslam and Seamus O'Malley (Amsterdam and New York: Rodopi, 2012).]

## PUBLICATIONS

*Ford Madox Ford, Modernist Magazines and Editing*, ed. Jason Harding, International Ford Madox Ford Studies 9 (Amsterdam and New York: Rodopi, 2010); includes:

- Henry James and the *English Review*. PHILIP HORNE
- Ford as Editor in Joseph Conrad's 'The Planter of Malata'. GENE M. MOORE
- A Music-Hall Double Act: Fordie and Wells's *English Review*. NICK HUBBLE
- Lawrence, Ford, Strong Readings, and Weak Nerves. GEORGE HYDE
- The Ferociously Odd, Mutually Beneficial Editorial Relationship of Ford and Wyndham Lewis. SEAMUS O'MALLEY
- 'Written at least as well as prose': Ford, Pound, and Poetry. PETER ROBINSON
- 'His care for living English': Ford Madox Ford and Basil Bunting. RICHARD PRICE
- Jean Rhys's *Quartet*: A Re-inscription of Ford's *The Good Soldier*. ELIZABETH O'CONNOR
- 'An old man mad about writing' but hopeless with money: Ford Madox Ford and the Finances of the *English Review*. NORA TOMLINSON
- 'A few inches above the moral atmosphere of these islands': The Perspectives of the *English Review*. SIMON GRIMBLE
- Liberalism and Modernism in the Edwardian Era: New Liberals at Ford's *English Review*. JOHN ATTRIDGE
- *The transatlantic review* (1924). STEPHEN ROGERS
- Editing the *transatlantic review*: Literary Magazines and the Public Sphere. ANDRZEJ GASIOREK
- 'Wandering Yankees': The *transatlantic review* or How the Americans Came to Europe. ELENA LAMBERTI
- Cutting Remarks: What Went Missing from *The Good Soldier*. MARTIN STANNARD
- 'A caricature of his own voice': Ford and Self-Editing in *Parade's End*. ISABELLE BRASME
- Editing Ford Madox Ford's Poetry. ASHLEY CHANTLER

*Parade's End: Volume I: Some Do Not . . .*, ed. Max Saunders (Manchester: Carcanet Press, 2010); includes:

- Introduction
- A Note on This Edition of *Parade's End*
- A Note on the Text of *Some Do Not . . .*
- Textual Notes
- Reconstruction of the Original Ending
- Select Bibliography

*Parade's End: Volume II: No More Parades*, ed. Joseph Wiesenfarth (Manchester: Carcanet Press, 2011); includes:

- Introduction
- A Note on This Edition of *Parade's End*
- A Note on the Text of *No More Parades* and the History of Its Composition
- Textual Notes
- Select Bibliography

Forthcoming in 2011:

*Parade's End: Volume III: A Man Could Stand Up* —, ed. Sara Haslam

*Parade's End: Volume IV: Last Post*, ed. Paul Skinner

For other Ford-related publications, see 'Bibliography of Writing on Ford, 2000 Onwards' and 'Ford Madox Fordies', below.

**Other publications by Society members that may be of interest:**

Michael Copp (ed.), *Imagist Dialogues: Letters Between Aldington, Flint and Others* (Cambridge: Lutterworth Press, 2009).

Sara Haslam, 'Wessex, Literary Pilgrims and Thomas Hardy', in *Literary Tourism and Nineteenth-Century Culture*, ed. Nicola J. Watson (London: Palgrave, 2009).

Elena Lamberti and Vita Fortunati (eds), *Memories and Representations of War: The Case of World War I and World War II* (Amsterdam and New York: Rodopi, 2009).

Ashley Chantler and David Higgins (eds), *Studying English Literature* (London: Continuum, 2010).

Joseph Conrad, *Last Essays*, ed. Harold Ray Stevens and J. H. Stape (Cambridge: Cambridge University Press, 2010).

Jason Harding (ed.), *T. S. Eliot in Context* (Cambridge: Cambridge University Press, 2011).

Rogers, Stephen, 'The Individual and the World Crisis: Laura Riding and *Epilogue* (1935-1938)', in *Revue Modernistes, Revue Engagée (1900-1939)*, ed. H  l  ne Aji, C  line Mansanti and Beno  t Tadi   (Rennes: Presses Universitaires de Rennes, 2011).

**BIBLIOGRAPHY OF WRITING ON FORD, 2000 ONWARDS**

The bibliography on the Society's website continues to expand. Go to:  
[www.open.ac.uk/Arts/fordmadoxford-society](http://www.open.ac.uk/Arts/fordmadoxford-society)

Thanks to the following for supplying entries: John Attridge, Laura Colombino, Michael Copp, Andrew Frayn, Sara Haslam, Rob Hawkes, Michele Gemelos, Robert Gomme, Seamus O'Malley, Alan Munton, Petra Rau, Stephen Rogers, Max Saunders, Paul Skinner, Johan Velter.

Please let me know of any missing texts.

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

## FORD MADOX FORDIES

The 'Ford Madox Fordies' Facebook group has gone from strength to strength over the past year. The number of members has trebled as the group has gathered interested parties from both within and beyond the Ford Society. It is proving to be of great value as a forum for members to share news about Ford, particularly links to mentions of Ford or matters Fordian across the media and the web. Even if you do not have a Facebook account, you can view the 'Ford Madox Fordies' page. Click on the 'wall' to see the latest posts from group members:

<http://www.facebook.com/group.php?gid=36451615727>

Links posted by members over the last twelve months take you to:

- An interview with Tom Stoppard in the *Guardian* in which he mentions his adaptation of *Parade's End* for the BBC.
- The BBC's press release on *Parade's End* and an article in *The Telegraph* on Stoppard's 'return to the BBC'.
- News of the '1910 Centenary Conference' at the University of Glasgow and a panel discussion on 'Shell-Shock, the Somme and Ford Madox Ford' at King's College London.
- Several new books discussing or mentioning Ford, including: Max Saunders, *Self Impression*; Robert Scholes and Clifford Wulfman, *Modernism in the Magazines*; Patrick Deer, *Culture in Camouflage*; Christopher GoGwilt, *The Passage of Literature*.
- Julian Barnes's articles on Ford in the *Guardian*, news of Hermione Lee and Julian Barnes's BBC Radio 4 programmes on Ford, and a link to an mp3 download of one of the programmes.
- A glowing review in *Essays in Criticism* of *Ford Madox Ford and Visual Culture*.
- The conference website for 'The Edwardian Ford Madox Ford' (University of Glasgow).
- Reviews of Bath Theatre Royal's production of *The Good Soldier*.
- Several press articles (and a blog entry) either mentioning Ford or of interest to Fordians.
- Carcanet's Facebook page and the new *Parade's End* volumes on Carcanet's website.

I hope that as the number of 'Ford Madox Fordies' grows this page will become an increasingly invaluable resource for the sharing of Ford-related news, information and links.

Rob Hawkes

## CONFERENCE ANNOUNCEMENTS AND CALLS FOR PAPERS

### **‘The Edwardian Ford Madox Ford: Culture, Politics, and Gender’ University of Glasgow 6-8 September 2011**

#### **Call for Papers**

Ford Madox Ford (1873-1939) made a major contribution to the literature and culture of the Edwardian era as a novelist, poet, editor, and critic. While much scholarship has focused on Ford’s collaboration with Conrad, his success as a writer of historical fiction, and the founding and editing of the groundbreaking *English Review* during these years, there remains much exciting work to be done on this period of Ford’s life and work.

Proposals for papers are invited for an international conference focusing on Ford’s writing between 1901 and 1914, including his novels and stories, non-fictional prose, criticism, poetry, and letters. Papers comparing Ford to his Edwardian contemporaries are especially welcome, including (but not limited to) Max Beerbohm, Hilaire Belloc, Arnold Bennett, G. K. Chesterton, Arthur Conan Doyle, Joseph Conrad, E. M. Forster, John Galsworthy, Constance Garnett, Elinor Glyn, Edmund Gosse, Violet Hunt, Henry James, Rudyard Kipling, D. H. Lawrence, Compton Mackenzie, Katherine Mansfield, George Moore, E. Nesbit, Stephen Reynolds, May Sinclair, H. G. Wells, and Israel Zangwill.

The conference aims to reflect the diversity of Ford’s work during the Edwardian years by engaging with a wide range of the themes and issues that preoccupy his writing, such as: Suffragettes; Social Change; Technology, Communication and Media; Music Hall; Fantasy; Class; Politics; Money. The main focus will be on Ford’s work written in or about the (long) Edwardian period: primarily the following books, but also including his writing for periodicals:

*The Inheritors*, with Joseph Conrad (1901)  
*Rossetti* (1902)  
*Romance*, with Joseph Conrad (1903)  
*The Soul of London* (1905)  
*The Benefactor* (1905)  
*Hans Holbein* (1905)  
*The Fifth Queen* (1906)  
\**The Heart of the Country* (1906)  
*Christina’s Fairy Book* (1906)  
*Privy Seal* (1907)  
*An English Girl* (1907)  
*The Pre-Raphaelite Brotherhood* (1907)  
\**The Spirit of the People* (1907)  
*The Fifth Queen Crowned* (1908)  
\**Mr. Apollo* (1908)  
\**The ‘Half-Moon’* (1909)

\**A Call* (1910)  
*The Portrait* (1910)  
\**The Simple Life Limited*, [pseudonym: Daniel Chaucer] (1911)  
*Ancient Lights* (1911); also published as *Memories and Impressions* (1911)  
\**Ladies Whose Bright Eyes* (1911; revised version, 1935)  
\**The Critical Attitude* (1911)  
\**The Panel* (1912); published in USA as *Ring for Nancy* (1913)  
\**The New Humpty-Dumpty*, [pseudonym: Daniel Chaucer] (1912)  
\**This Monstrous Regiment of Women* (1913)  
\**Mr. Fleight* (1913)  
*The Desirable Alien*, with Violet Hunt (1913)  
\**The Young Lovell* (1913)  
*Henry James* (1913)  
\**Collected Poems* (1913)

We would be especially keen to receive proposals (from graduate students as well as established scholars) focusing on any of the texts asterisked here (some of which have had little work done on them), although discussion of Ford's later writing about the Edwardian period – whether in novels like *The Good Soldier* or *Parade's End*, or memoirs like *Return to Yesterday* – is also welcome.

Proposals of around 300 words should be sent to [fmf2011@glasgow.ac.uk](mailto:fmf2011@glasgow.ac.uk) by **1 April 2011**.

For further information, go to:

<http://fordmadoxford-conference.weebly.com/>

## OTHER CONFERENCE ANNOUNCEMENTS AND CALLS FOR PAPERS

**The 37<sup>th</sup> Annual International Conference  
The Joseph Conrad Society (UK)  
London  
7-9 July 2011**

### **Call for Papers**

The Joseph Conrad Society (UK) invites proposals for papers for its 37<sup>th</sup> Annual International Conference, to be held in London at the Polish Cultural Centre (POSK), Hammersmith, on 7-8 July, and the University Women's Club, Mayfair, on 9 July.

Proposals for 25-minute papers and for panels on all topics related to Conrad's life, work, and circle are invited. The deadline for submission of abstracts (of about 300 words) is **31 March 2011**. They should be sent in MS Word format to Keith Carabine, Chair of the Joseph Conrad Society (UK):

[keith@carabine.co.uk](mailto:keith@carabine.co.uk)

For further information, go to:

<http://www.josephconradsociety.org/index.htm>

**‘Reading and the First World War’**  
**The Open University’s Book History and Bibliography Research Group and the Institute of English Studies**  
**Room ST273 Stuart House, Institute of English Studies, Malet Street, London**  
**All welcome**

**2.00-5.00 p.m. 12 March 2011:**

Alisa Miller (GuildHE), ‘Towards a Popular Canon: Poetry, War and Authorial Identity in Europe, 1914-1929’; Sara Mori (IES, University of London), ‘Reading During the First World War: The Experience of Gabinetto G.P. Vieusseux of Florence’.

**2.00-5.00 p.m. 26 March 2011:**

Santanu Das (Queen Mary, University of London), ‘Reading India, Writing War: South Asian Sepoys, Empire and the First World War’; Max Saunders (King’s College London), ‘Impressions of War: Ford Madox Ford, Reading, and *Parade’s End*’.

For further information, email one of the organisers, Dr Edmund King or Dr Shafquat Towheed:

[E.G.C.King@open.ac.uk](mailto:E.G.C.King@open.ac.uk)

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

**‘Katherine Mansfield and Her Contemporaries’**  
**The Katherine Mansfield Society**  
**University of Cambridge**  
**25-26 March 2011**

This conference explores new research concerning notions of modernism(s), with a particular focus on Katherine Mansfield. Mansfield was hugely influential on, and influenced by, writers including John Middleton Murry, D. H. Lawrence, Virginia Woolf, A. R. Orage, T. S. Eliot and Aldous Huxley. Woolf’s statement that Mansfield created ‘the only writing I have ever been jealous of’, highlights her significance within modernism and emphasises that her complex, experimental, satirical and humorous writing deserves further attention.

For further information, go to:

<http://www.katherinemansfieldsociety.org/>

**‘Why Allegory Now?’**  
**A One-Day International Conference**

**The International Anthony Burgess Association  
University of Manchester  
1 April 2011**

There will be three panels: 'History, Language and Allegory in Early Modern English Literature'; 'Readings of and Responses to Walter Benjamin's Theory of Allegory'; 'Allegory Now: Politics and Propaganda'. Keynote addresses will be delivered by Dr Roger Pooley (Keele) and Professor Jeremy Tambling (Manchester).

For further information, go to:  
<http://whyallegorynow.blogspot.com/>

**'Trajectories of Be(longing): Europe in Life Writing'  
The International Auto/Biography Association (IABA)  
Tallinn University, Tallinn, Estonia  
18-20 May 2011**

The conference seeks to explore the ways in which Europe has been envisioned in life writing within Europe itself and beyond, along diverse lines of affiliation and contestation, looking at questions of Europe in historical and contemporary, national and transnational perspectives across a wide variety of life writing modes and practices.

For further information, go to:  
<http://iabaeurope2011.edicypages.com/en>

**'The Card'  
The 8<sup>th</sup> Annual Conference of the Arnold Bennett Society  
North Staffordshire Medical Institute, Hartshill, Stoke on Trent  
11 June 2011**

The 2011 conference will mark the centenary of the publication of *The Card*.

For further information, go to:  
<http://www.arnoldbennettsociety.org.uk/conferences.htm>

**'Ezra Pound and London'  
The 24<sup>th</sup> Ezra Pound International Conference  
Institute for English Studies, Senate House, London  
5-9 July 2011**

The 24<sup>th</sup> Ezra Pound International Conference will be held in the city where Pound spent the pivotal years of 1908 to 1920 and a place that figures prominently in his work. In addition to four

days of papers and panels on Pound and others' work, special events tentatively planned are for walking tours of Pound's Kensington and Pound's Bloomsbury, as well as visits to the Courtauld Gallery and the Tate. Additional plans include a reception in Fleet Street, a reading of contemporary poetry related to Pound, the conference banquet, and a two-day excursion after the meeting (10-11 July) to sites in Sussex and Kent, including possible visits to Stone Cottage, Henry James's Lamb House, and the homes of Wilfrid Scawen Blunt, Ford Madox Ford, and Virginia Woolf.

For further information, go to:

<http://ies.sas.ac.uk/events/conferences/2011/Pound/index.htm>

## THE FORD MADOX FORD SOCIETY

The Society would like to record its grateful thanks to Jörg Rademacher, who has recently stepped down from his role as Euro Treasurer on the Executive Committee. Jörg was elected to the Committee in the early days of the Society, in 1999, as he organised his conference on Ford in Münster, Westphalia (see the publications below and the report in *Newsletter 5* if you were not lucky enough to take part). His contribution to the work of the Society as Euro Treasurer has been greatly appreciated, particularly by Max and me. We look forward to meeting Jörg at future Society events, and keeping up to date with his Ford-related projects.

Jörg's Ford-related publications include:

*Modernism and the Individual Talent: Re-Canonizing Ford Madox Ford (Hueffer)*, ed. Jörg W. Rademacher (Münster: Lit, 2002); includes papers from the 1999 Münster conference.

*Vater und Sohn: Franz Hüffer und Ford Madox Ford (Hüffer): Eine Anthologie*, trans and ed. Jörg W. Rademacher (Münster: Lit, 2003).

Sara Haslam

### Contact details of members:

If you have changed your postal and/or email addresses since the last *Newsletter* (March 2010), please inform Paul Skinner:

[p.skinner370@btinternet.com](mailto:p.skinner370@btinternet.com)

## RENEWALS OF SUBSCRIPTIONS

If you have not yet paid your subscription for 2011 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. See the Society website for details:

[www.open.ac.uk/Arts/fordmadoxford-society](http://www.open.ac.uk/Arts/fordmadoxford-society)

If you are in Europe, please note that the Euro Treasurer is now Dr Isabelle Brasme:

[isabellebrasme@gmail.com](mailto:isabellebrasme@gmail.com)

## 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 Transformations*, vol. 7, ed. Andrzej Gasiorek and Daniel Moore (2008)
- *Ford Madox Ford and Visual Culture*, vol. 8, ed. Laura Colombino (2009)
- *Ford Madox Ford and Editing*, vol. 9, ed. Jason Harding (2010)

Forthcoming:

*Ford Madox Ford, France and Provence*, vol. 10, ed. Dominique Lemarchal and Claire Pégon-Davison (2011); includes:

- 'Que Pensez-Vous de la France?' FORD MADOX FORD
- 'In Separate Directions': Ford Madox Ford and French Networks. HERMIONE LEE
- Ford Madox Ford and Valéry Larbaud: Critical Convergences. GIL CHARBONNIER
- Poetic Triangulations: Ford, Pound, and the French Literary Tradition. CHRISTOPHER BAINS
- Third Republic French Philosophy and Ford's Evolving Moral Topologies. SAM TRAINOR
- Maplines: Visions of France in Ford Madox Ford's *No Enemy*. ELLEN LÉVY
- Impressionist Confusion, Dissolving Landscape: Reconstructing Provence. ALEXANDRA BECQUET
- France as Fieldwork, or, Ford the Ethnographer. CAROLINE PATEY
- Ford Madox Ford's Mirrors to France. ROBERT E. MCDONOUGH

- Ford and Provence. JULIAN BARNES
- Letters to and from Toulon: Ford Madox Ford and Ezra Pound's Provençal Connections. HÉLÈNE AJI
- In Provence: The Life of Ford Madox Ford and Biala. JASON ANDREW
- Ford's Provence: A Pre-Raphaelite Vision. ANGELA THIRLWELL
- Ford Madox Ford and the Troubadours. ASHLEY CHANTLER
- Reading *The Rash Act* in the Light of *Provence*: The Encounter of Ethics and Aesthetics. CHRISTINE REYNIER
- Trusting in Provence: Financial Crisis in *The Rash Act* and *Henry for Hugh*. ROB HAWKES
- Going South for Air: Ford Madox Ford's *Provence*. MARTIN STANNARD
- Ford, James and Daudet: The Charming Art of Touching up the Truth. JOHN COYLE
- Ford's Thought-Experiments: Impressionism, Place, History, and 'the frame of mind that is Provence'. MAX SAUNDERS

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

[s.j.haslam@open.ac.uk](mailto:s.j.haslam@open.ac.uk)

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

For further information, go to:

[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
- *Provence*, ed. John Coyle
- *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

For further information, go to:

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

Books for review should be posted to:

Dr Ashley Chantler  
Department of English  
University of Chester  
Parkgate Road  
Chester CH1 4BJ  
UK

## NOTES, QUERIES, REVIEWS, TROUVAILLES

**Lesley McDowell, *Between the Sheets: The Literary Liaisons of Nine 20<sup>th</sup>-Century Women Writers* (New York: Overlook Press; London: Duckworth, 2010)**

*Between the Sheets* probes the literary and sexual relationships of nine famous twentieth-century writing couples, from Katherine Mansfield and John Middleton Murry to Sylvia Plath and Ted Hughes, in an attempt to counter longstanding impressions that these associations were destructive for the female partners. Reversing this trend, McDowell ‘sets out to demonstrate that none of the women artists mentioned here were victims at all, but that they chose their own fates knowingly and without the taint of victimization [...]. These women artists may have made a Faustian pact when they fell in love with their writing partners, but it was a pact freely chosen’ (pp. 10-11). Thus, she argues that in exchange for an ongoing dialogue about writing, these women willingly chose to ‘lie down for artists’, as Plath once put it, and allowed their male lovers to treat them in ways that were demeaning and, in some cases, abusive.

McDowell’s proposition is intriguing but very hard to prove convincingly as her argument takes on the daunting task of understanding the private thoughts and personal motivations of eighteen people. In addition to Mansfield, Murry, Plath and Hughes, she discusses the relationships of H.D. and Ezra Pound, Rebecca West and H. G. Wells, Jean Rhys and Ford Madox Ford, Anaïs Nin and Henry Miller, Simone de Beauvoir and Jean-Paul Sartre, Martha Gellhorn and Ernest Hemingway, and Elizabeth Smart and George Barker. Rather than examining the writing that was the product of all the pain, heartache, and self-sublimation that accompanied these partnerships with the end goal of teasing out the effects and influence the relationships had on the fiction, prose, and poetry of these female ‘literary pioneers’, McDowell primarily recounts the familiar details of these famous liaisons and speculates on their psycho-sexual dimensions. What the male writers added to the women’s writing or what impact the women had on their male partners’ work is barely addressed in favour of an often prurient concentration on sex. For example, McDowell terms it ‘crucial’ to determine how much sex (and what type) Mansfield and

Murry engaged in and whether Murry was 'impotent'. Similarly, she records that Miller would prepare himself for intercourse with Nin by shaking sandalwood on his genitals, that several of the female lovers Beauvoir cultivated and passed on to Sartre emitted noxious odours, and that Hemingway had notoriously 'poor bedroom technique' (p. 238).

Despite these revelations, the book mostly traverses well-worn territory that has been covered more rigorously by previous literary biographers and academic critics. McDowell has consulted published letters, journals, autobiographical fiction, and some relevant criticism but relies mostly on personal empathy with the female writers rather than primary research. As she notes in the introduction, the idea for the book was conceived after ending a year-long relationship with an 'emotionally shaky' male writer who relied on anti-depressants and drank heavily. McDowell admits that she stayed with him far longer than she normally would have due to 'the constant dialogue about writing, both his and mine' that she had with him (p. 12). Shortly thereafter, McDowell happened to read a review of Christopher Barker's memoir of his parents' tumultuous relationship, and she relates that his portrait of his depressive, hard-drinking father's rampant infidelities 'struck more than a few chords' (p. 13). While McDowell reveals that the account of Smart's plight initially 'smacked of victimhood', she concludes that 'if I didn't see myself as a victim, and I certainly didn't, why then should I see Elizabeth Smart as one?' (p. 13). Unfortunately, this close personal identification with the female writers she discusses leads her to pure conjecture on their motivations based upon her own experiences; this results in an uneven study that is filled with many personal assumptions and an at times judgmental, unsympathetic attitude toward some of the writers.

A novelist and freelance journalist, McDowell also has a PhD in English. Combining literature and scholarship, *Between the Sheets* wants to provide both a popular introduction to readers who are largely unfamiliar with these writers and new critical insight. However, the book is at its best in its chapters on Beauvoir, Gellhorn, and Plath where McDowell draws on recently published letters, journals, and biographies and offers breezily engaging overviews of often extensive bodies of work. Beyond her personal identification with her subjects, McDowell's new perspective consists of assigning each woman an 'ironic designation', such as mistress, chaser, or survivor, in order to 'play with the kinds of labels that are attached to women, labels that are only ever one-dimensional and caricaturing' (pp. 20-21). The danger is that these designations can become just additional labels, such as in her discussion of Mansfield as a 'Companion'. However, McDowell's analysis at times rises to this challenge. Her chapter on West, who she terms the 'Mother' but who could just as easily have been named a novice, an ingénue, a mistress, or a survivor, convincingly highlights the messy way life complicates any one-dimensional depiction.

Similarly, in her discussion of Rhys and Ford's brief but important relationship, McDowell attempts to trouble longstanding accounts of this much-discussed literary liaison. While she types the married thirty-four-year-old Rhys as the 'Ingénue', McDowell takes pains to point out that when Rhys met Ford in Paris in 1924, the 'last thing a vivacious, chic, beautiful, and sexually experienced woman like Rhys was, was an innocent, artless, or unsophisticated young girl' (p. 129). McDowell shows how Rhys worked hard at promoting this stereotypical presentation in her early novels and notes how this characterization of Rhys has consistently coloured critical

accounts. Nevertheless, McDowell does not acknowledge the other critics who have attempted to right this mischaracterization nor does she seem at all worried by her repeated practice of reading moments from Rhys's first four novels – particularly *Quartet* (1928), *After Leaving Mr. Mackenzie* (1931) and *Voyage in the Dark* (1934) – as accurately describing events in Rhys's own life. In keeping with her focus on the sexual dimension of these relationships, McDowell makes much of the physical differences between the lovers. She describes Ford as 'jowly' but 'hardly a "beast"' and quotes Rebecca West's description of him as "'stout, gangly and albino-ish" and [...] that kissing him was like being the toast under poached egg' (p. 133). Rhys, in comparison, has 'wide-set eyes, with a flapper-style haircut and perfect skin' (p. 133). Moreover, McDowell characterizes Ford as a 'dangerous fantasist' and states that he 'ultimately cost Rhys [...] a serious dependence on alcohol, coupled with a belief that she needed men, not just to help her to get through life, but to help her to write as well' (pp. 134-35). Continuing in this vein, McDowell goes on to 'wonder if [the affair] was worth it for her, and, most importantly, if she would have become a published writer without him' (p. 135). Throughout her discussion, McDowell takes pains to insinuate that if the pair had never met this likely would have been the case. Such speculation, of which there is much to be found throughout the book, is besides the point: Rhys has left us five novels, two short story collections and an unfinished autobiography that were almost all written well after the end of her affair with Ford. Furthermore, McDowell ignores Rhys's pattern of tempestuous relationships with both men and alcohol that had existed long before she embarked on her relationship with Ford. And even though McDowell sympathetically discusses the connection between depression and alcohol abuse several times in different contexts within the book (including a mention of her ex-lover who seems to have sparked the project), she seems puzzlingly blind to its likely existence in Rhys. Thus, the shortsightedness of this chapter, and of the book as a whole, highlights how difficult it is to successfully navigate the minefield of lost literary love let alone speculate on the agency behind these women's sexual choices.

Elizabeth Foley O'Connor

**Michael Copp, *Ford Madox Ford: Impressions of War* (London: Cecil Woolf, 2011)**

Michael Copp's pamphlet *Ford Madox Ford: Impressions of War* is the latest in Cecil Woolf's 'The Lives, Works and Times of the 20th century War Poets' series, which covers well-known, canonical war poets such as Rupert Brooke, Isaac Rosenberg, and Edmund Blunden, and also pays attention to less well-known figures such as Leslie Coulson, Drummond Allison, and Randall Swingler. Copp has previously published volumes in the same series on Richard Aldington, Edgell Rickword, and Frederic Manning.

*Ford Madox Ford: Impressions of War* comprises a short biographical and historical introduction to Ford, and a selection of fifteen poems; all but three of the poems are from *On Heaven and Poems Written on Active Service* (1918). Copp offers a useful condensed version of Ford's military service from his enlistment, through his service in France and shell shock, to the latter part of his war lecturing on disparate subjects in training schools in the north of England. I certainly agree with Copp's high valuing of *The Good Soldier* but would go further and argue

that the novel is an important starting point for Ford's war writing. Although it was first finished in July 1914, as Copp states (the first section was, after all, published in *Blast* early in that month), the novel takes place in the long shadow of the developing conflict and, as Max Saunders has pointed out, Ford 'appears to have rapidly gone back over the manuscript, making the chronological coincidences even more emphatic: turning a true coincidence to aesthetic effect' (*Dual Life* I, 437). Ford's aesthetics are gestured to in the title, and in two suggestive quotations from 'On Impressionism' and *Joseph Conrad*; Saunders has discussed this at greater length in *Self Impressionism: Life-Writing, Autobiografiction, and the Forms of Modern Literature* (2010).

*Antwerp* receives the most extended commentary in Copp's selection, and is rightly positioned at the head of the selection. He highlights the range of responses, from T. S. Eliot's famous appreciation to Bernard Bergonzi's dismissal of Ford in his idiosyncratic and dated *Heroes' Twilight* and, pleasingly, reproduces Wyndham Lewis's striking cover for the original Poetry Bookshop printing. The poem itself remains equally striking. It still has in mind the reasons for going to war, the defence of Belgium's honour to the fore. Ford also anticipates concerns which would only become apparent to most much later in the war:

August a hundred thousand hours  
And all September  
A hundred thousand, dragging sunlit days,  
And half October like a thousand years . . .

Ford's fascination with the war's impact on the experience of time is apparent even at this early stage, all the more remarkable for the popular rhetoric at the time which hoped and suggested that the war would be over by Christmas. It looks forward to Tietjens's equation of the duration in the war with the length of the Hundred Years' War, and to Ford's impressionistic treatment of the conflict in the *Parade's End* tetralogy.

This slender volume offers a timely reminder of the quality of Ford's poetry. The coming centenary of the First World War will, inevitably, lead to a widespread republication and reconsideration of authors of and about the period. It is evident from the succinct selection here that Ford stands at least alongside canonical war poets, and is all the more interesting for his distinctive, questioning viewpoint.

Andrew Frayn

### **Ford, Martin Amis, and Height**

Martin Amis's 2010 novel *The Pregnant Widow: Inside History* is a curiously literary work, where Book One is titled 'Where We Lay Our Scene', and Jane Austen is often alluded to. The reason for this is that Keith Nearing, the nearly-Amis main character, is reading lots of novels for his English Literature degree. Apart from trying to be about history, from 1970 to 2009, the novel is about women with stunning bottoms and breasts – the work is so insistent in this respect, there

is no other way of putting it. It is also about short people: ‘And Keith? [...] he occupied that much-disputed territory between five foot six and five foot seven’ (p. 8). Most of the novel is set in rural Italy in the summer of 1970, Keith and his friends holidaymaking in a politics-free zone. Then there is Adriano, a rare Italian friend: ‘Adriano was four foot ten’ (p. 150). His height becomes a major issue for the English characters. He is short, we are to infer, because he was conceived in May 1944 and his mother spent all but the first and last days of her pregnancy in one of Mussolini’s prisons because her husband has evaded being drafted into Il Duce’s New Army. She doesn’t know she is pregnant. The unusual irruption of actual history and consequential politics into this bafflingly inconsequential novel about the sexual revolution is introduced thus:

It was, without any doubt, the saddest story. A story from another genre, another way of doing things. Social realism had failed to hold. And what was the form of words? (p. 153)

The ‘form of words’ is to convert into Amisian language the political story I have summarised. The allusion to Ford is the only unsafe – that is, modernist – allusion in the novel. If only the whole thing had been written in ‘another genre’, Amis might have been able to arouse our interest in a crowd of ‘witty’ undergraduates who go on to be failures in real life.

Alan Munton

### *Journal of Wyndham Lewis Studies*

Ford Madox Ford Society members may be interested to know that the *Wyndham Lewis Annual* has been relaunched, as of 2010, as the *Journal of Wyndham Lewis Studies* (editor: Andrzej Gasiorek; assistant editors: Anna Burrells and Nathan Waddell). A website for the *Journal* is forthcoming. Articles considering Lewis’s work (painting and writing, in any respect) will be gratefully received. Submissions relating Ford to Lewis are especially welcome. To submit, or to discuss an idea for, an article, please contact Andrzej Gasiorek:

[a.b.p.gasiorek@bham.ac.uk](mailto:a.b.p.gasiorek@bham.ac.uk)

The *Journal* may be obtained through membership of the Wyndham Lewis Society. To join the Society, please contact its Secretary, Anna Burrells:

[a.l.burrells@bham.ac.uk](mailto:a.l.burrells@bham.ac.uk)

Note also:

The Wyndham Lewis Reading Group:

[http://www.sas.ac.uk/events/visitor\\_events.php?page=ies\\_seminars&func=results&aoi\\_id=218](http://www.sas.ac.uk/events/visitor_events.php?page=ies_seminars&func=results&aoi_id=218)

The Wyndham Lewis Society and Wyndham Lewis Project Website:

<http://www.unirioja.es/wyndhamlewis/>

Nathan Waddell

### **‘Ford Madox Brown: Pre-Raphaelite Pioneer’**

The first major exhibition for almost 50 years devoted to Ford’s grandfather will open at Manchester Art Gallery on 24 September 2011 and run until 29 January 2012. Curated by Julian Treuherz, this blockbuster show will bring together 150 works by Ford Madox Brown, including his epic paintings of Victorian life, *Work* and *The Last of England*. ‘Pre-Raphaelite Pioneer’ also features studies and paintings made during Brown’s years in Manchester (1879-1887), while he was painting his twelve great murals for Manchester Town Hall.

After Manchester, the exhibition will be shown at the Museum voor Shone Kunsten in Ghent, from 25 February until 3 June 2012. Madox Brown was brought up on the Continent and during the 1830s he was an art student in Ghent (as well as in the academies of Bruges and Antwerp), so Belgium is a particularly fitting destination. In Ghent the exhibition will be complemented with works by Madox Brown’s Belgian contemporaries.

For the Exhibition Catalogue, I have written a character study of Madox Brown called ‘The Game of Life’, based on a mischievous parlour game he played in 1866. My biography, *Into the Frame: The Four Loves of Ford Madox Brown*, is now out in Pimlico paperback.

Angela Thirlwell

### ***The Good Soldier in Bath***

Julian Mitchell’s adaptation of *The Good Soldier* was performed at the Ustinov Theatre, Bath, 14 July to 14 August 2010, and was reviewed in the *Guardian* (25 July 2010) and *Observer* (8 Aug. 2010):

While its themes offer a tantalising prospect for stage adaptation, Ford Maddox [sic] Ford’s 1915 novel also presents the challenge of a non-chronological tale told by an unreliable narrator through a vexing tangle of flashbacks. One of the striking achievements in Matthew Lloyd’s stylish production is the reworking of this by playwright Julian Mitchell into something more approachable, without losing the ideas that swirl through the original.

These ideas – the decadence lurking beneath the veneer of ‘good people’, sexual repression, the old order self-destructing on the eve of the first world war – cluster around four protagonists who meet at a German spa. Florence and John Dowell, a wealthy American couple, are stranded in Europe, as her poorly heart precludes sea travel. The Ashburnhams – the haughty Leonora and the genial philanderer, Edward – are travelling back to Hampshire from India, where they escaped the scandal of his many affairs. Both marriages, we learn, are unhappy, sexless and vulnerable shams, and Ford reveals the deadly consequences of pretending otherwise.

Ruari Murchison's deceptively simple design brings the fluidity needed for the many changes of time, mood and perspective. The performances are uniformly vivid, articulating both the characters' flaws and the strained concealment of them.

Flora Montgomery's Leonora is a particular delight as the character who seems to understand other people better than anyone, but demonstrates little self-awareness. The decision to cast Helen Mallon as several of Edward's lovers works well, highlighting that they are all the same meaningless fancies to him. And Lisa Kerr is spellbinding as ingenue Nancy, fresh out of a convent and destined to be the catalyst that blows the characters' rigid superficiality apart.

Elisabeth Mahoney

<http://www.guardian.co.uk/stage/2010/jul/25/the-good-soldier-review>

*The Good Soldier* proclaims itself, famously, as 'the saddest story'. It's certainly one of the most intricate novels ever written. Made up of silent pressures and unspoken assumptions, Ford Madox Ford's 1915 novel is so crinkled with nuance, so inward, so slowly developing and constantly misleading that it resists dramatisation at every turn and twist. And yet in Julian Mitchell's exemplary adaptation it glides on to the stage scented with the peculiar tang of Ford's writing: a mixture of regret, bitterness, bewilderment and bewitchment.

Matthew Lloyd's fine production is from the beginning controlled, suggestive and startling. Two couples are dancing a minuet: they are comely and decorous but insinuating, as they slide between each other and change partners; a young girl dances across the stage, out of control, out of her wits. She says only: 'Shuttlecocks.'

Bath spa is looking at Nauheim spa, in Germany, where people went for heart trouble and where an English and an American couple – he a Quaker, she a Catholic – meet on the brink of the first world war. The unravelling of the quartet will end in the revaluation of every character, in two suicides, and with one character musing to another: 'If your wife hadn't been my husband's mistress...' And yet nothing is noisy or showy. The worst things happen in small spaces. The ramifications of a betrayal are packed into a frozen moment: a woman comes out of a bedroom door; her hair is seized by a wife, who pretends she's arranging it; a third woman sees the silent tussle, understands it, and from that moment has power. A turning point in a faltering marriage is caught in the failure to take an extended hand. An unloved character is summed up not in a word but a pause which lets in a gust of cold wind: 'We all,' – long breath – 'admire her very much.'

Susannah Clapp

<http://www.guardian.co.uk/stage/2010/aug/08/earthquakes-in-london-good-soldier-fib-review>

***The Good Soldier*, read by Kerry Shale (8 hours; unabridged; Naxos)**

Sue Arnold's 'Audiobook Choice' in the *Guardian* (3 July 2010):

'This is the saddest story I have ever heard' has to be the best opening sentence of any novel ever written, doubly so when you discover that it is also totally misleading. Confusion, said V. S. Pritchett, was the mainspring of Ford's art as a novelist, and nothing, surely, confuses more than having your story told by an unreliable storyteller. John Dowell, *The Good Soldier's* narrator, makes Tristram Shandy sound like a beacon of clarity. Ford's greatest novel, set in 1904, follows the nine-year acquaintance of two couples, the American Dowells and the oh-so-English Ashburnhams, who meet every summer at a fashionable German spa frequented by transatlantic millionaires and Edwardian Eurotrash. Mrs Dowell and Captain Ashburnham have heart conditions – the medical sort – but it soon becomes apparent that, beneath their conventional formality, all four of them have heart problems: the kind associated with passion, jealousy, infidelity, treachery and, in this instance, the violent deaths of two of the protagonists. Far from being a detached observer as that first sentence implies, Dowell is at the very centre of the drama. Here's where a good reader (and Kerry Shale is one of the best) gives audio the edge over print. His characterisation of Dowell is breathtakingly subtle: the cultured, only just discernible American accent (Dowell comes from Pennsylvania, where 'there are more old English families than you would find in any six English counties taken together'), his disarming confidentiality (which in truth is nothing of the sort), and above all his laugh. Never was a laugh less careless, more calculated to deceive. Listen, and I guarantee you'll be as dazzled by Shale's performance as I was.

Sue Arnold

<http://www.guardian.co.uk/books/2010/jul/03/good-soldier-lolita-agatha-christie>

### **Ford Madox Ford Collection, Maughan Library, King's College London**

First, American and other interesting editions in the collection:

*Privy Seal* (1907)

*Ring for Nancy* (Indianapolis: Bobbs-Merrill, 1913)

*Collected Poems*, second edition (1914)

*On Heaven and Poems Written on Active Service* (1918)

*The Pre-Raphaelite Brotherhood* (London: Duckworth, 1920)

*Thus to Revisit* (1921)

*Some Do Not . . .* (New York: Seltzer, 1924)

*The Nature of a Crime* (New York: Doubleday, Page, 1924)

*No More Parades* (London: Duckworth, 1925)

*No More Parades* (New York: Albert and Charles Boni, 1925)

*A Mirror to France* (New York: Albert and Charles Boni, 1926)

*A Man Could Stand Up* — (New York: Albert and Charles Boni, 1926)

*A Man Could Stand Up* — (New York: Grosset and Dunlap, 1926)

*The Last Post* (New York: Literary Guild of America, 1928)

*The Last Post*, 'Avignon Edition' (New York: Albert and Charles Boni, 1928)

*When the Wicked Man* (New York: Horace Liveright, 1931)

*It was the Nightingale* (Philadelphia: J. B. Lippincott, 1933)

*Provence* (Philadelphia: J. B. Lippincott, 1935)  
*Ladies Whose Bright Eyes*, revised American edition (Philadelphia: J. B. Lippincott, 1935)  
*Portraits from Life* (Boston: Houghton Mifflin, 1937)

Posthumous editions:

*The March of Literature* (London: Allen and Unwin, 1947)  
*Sorgligast av Historier* – translation of *The Good Soldier* (Stockholm: Tidens, 1988)

With thanks to the following for their donations: Roger Davies, Brian Groth, Jörg Rademacher, Ann-Marie Vinde, Joe Wiesenfarth.

The library would like to complete its collection of first editions. If you would like to make a donation, please contact me.

Max Saunders  
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### **Ford Madox Ford's Dedications**

*In Memory of David Dow Harvey, Ford's First Bibliographer*

When working on 'Ford Madox Ford and the Troubadours', for *Ford Madox Ford, France and Provence* (2011), in which I touch on the dedication of *High Germany* (1912) to 'the memories of my fathers', I consulted David Dow Harvey's *Ford Madox Ford: 1873-1939: A Bibliography of Works and Criticism* (1962). Harvey does not record the dedication, but he notes many others in Ford's many other books. I became intrigued by some of them, but also by Ford's silences. *The Feather* (1892), for example, is dedicated to Ford's sister, Juliet, but it seems that Ford never dedicated a book to his brother, Oliver. Two books are dedicated to their mother – *Ford Madox Brown* (1896) and *Zeppelin Nights* (1915) – but not one solely to their father.

*The Critical Attitude* (1911) has a curious, perhaps rather odd, dedicatory letter, to W. P. Ker:

The momentarily paralysing thought occurs to me that this page must appear flat hypocrisy – for is not hypocrisy the homage paid to virtue by vice? And, when I consider the sheer levity, the unbridled licence of appraisal of the Great and the Serious that is contained in some of the pages that follow, truly I sit appalled at the consideration: for how shameless must such pages appear, thus brought into immediate contact with a name standing in all places for the serious and high purpose of thought more orthodox and more controlled. Nevertheless, it is with all sincerity that I inscribe myself Professor Ker's very humble, obliged servant.

Research suggests that this is Ford's only published reference to Ker (1855-1923), who was, at the time of the dedication, Professor of English Language and Literature at University College London and the author or editor of several books, including *Epic and Romance* (1897), *The*

*Essays of John Dryden* (2 vols; 1900) and *The Dark Ages* (1904). A fellow of All Souls, Oxford, Ker 'retained his fellowship [...] for forty-four years until his death, for he never married; indeed, the college, quite as much as his house in Gower Street, was his home' (*Oxford Dictionary of National Biography*). In volume I of *Ford Madox Ford: A Dual Life* (1996), Max Saunders notes that on 11 June 1909, the day after Ford and Violet Hunt 'probably became lovers', Hunt and her niece, Rosamond Fogg Elliott, went to stay with Ker in Oxford (p. 287); Arthur Mizener does not mention that Fogg Elliott accompanied Hunt, but does note that Hunt 'was scheduled to spend [...] three days in Oxford' with Ker (*The Saddest Story* (1971), p. 188). Ker is absent from Joan Hardwick's *An Immodest Violet: The Life of Violet Hunt* (1990) and Barbara Belford's *Violet: The Story of the Irrepressible Violet Hunt and Her Circle* (1990).

Further to the Hunt material at Cornell University that Saunders and Mizener draw on, Glasgow University (host of the 2011 Ford Society Conference) has an archive of Ker's letters, diaries and notebooks. According to a page on the library's website:

The letters, diaries and notebooks held in Special Collections relate more to William Paton Ker's personal life than his academic career, although a few of his notebooks contain lecture notes, and his diaries record both personal and work appointments.

Material relating to William Paton Ker is also held by London University (correspondence and papers, lecture notes), Oxford University (letters, Icelandic collection), Leeds University (letters), the British Library (correspondence with publisher) and the National Library of Scotland (letters and papers).

Perhaps there is something in one of these collections that would help clarify Ford and Ker's relationship, if indeed there was one, and Ker and Hunt's friendship.

The following bibliography lists Ford's dedications, with thanks to David Dow Harvey, Sara Haslam, Rob Hawkes, Max Saunders, Paul Skinner, Angela Thirlwell, Ann-Marie Vinde, and Joseph Wiesenfarth. I am especially grateful to Brian Groth, without whom there would have been numerous unconfirmed dedications and erroneous 'No dedication' entries.

I would be pleased to hear of any errors or omissions; email:

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

### **Key:**

Square brackets containing a date indicate that no year of publication was printed in the edition; for example: '*Rossetti* [1902]'.

According to Harvey, a few editions were *probably* published in the year preceding the printed date; for example: '*The Brown Owl* (dated 1892, pub. 1891)'.

If 'UK' and 'US' are given, the first UK edition and first US edition were published by different publishers; for example: '*The Feather* (UK 1892; US 1892)'.

If only 'US' is given, according to Harvey the book was not published in the UK; for example: 'New York Essays (US 1927)'.

*The Brown Owl* (dated 1892, pub. 1891): No dedication. On the publication date, see Harvey, p. 3.

*The Feather* (UK 1892; US 1892): 'To Juliet' [Juliet Hueffer]. Below the dedication is an epigraph: 'True, I talk of dreams, / Which are the children of an idle brain, / Begot of nothing but vain fantasy, / Which is as thin of substance as the air.' [*Romeo and Juliet* (1.4.96-99)] On the US edition, see Harvey, p. 4.

*The Shifting of the Fire* (UK 1892; US 1892): 'TO / FORD MADOX BROWN, ESQ., / THIS LITTLE BOOK / IS GRATEFULLY / DEDICATED / BY HIS / GRANDSON, / THE AUTHOR.' **The dedication in US 1892 has not been confirmed.** On the US edition, see Harvey, p. 5.

*The Questions at the Well* (1893): Elsie Martindale

*The Queen Who Flew* (1894): 'TO / A PRINCESS OF THE OLD TIME / BEFORE US / THIS TALE / IS DUE AND DEDICATED' (dedicatory poem)

*Ford Madox Brown* (1896): 'TO / MY MOTHER' [Catherine Hueffer]

*Poems for Pictures* (1900): Edward Garnett

*The Cinque Ports* (1900): Robert Singleton Garnett (dedicatory letter)

*The Inheritors*, with Joseph Conrad (US 1901, first issue): 'Boys [sic] and Christina' [Borys Conrad and Christina Hueffer]

*The Inheritors* (US 1901, second issue): 'Borys and Christina'

*The Inheritors*, with Joseph Conrad (UK 1901, first issue): No dedication

*The Inheritors*, with Joseph Conrad (UK 1901, second issue): 'Borys and Christina'

See Harvey, p. 9.

*Rossetti* [1902]: No dedication

*Romance*, with Joseph Conrad (UK 1903; US 1904): Elsie Hueffer and Jessie Conrad. Below the dedication is an epigraph, 'Romance', a version of part IV of 'A Sequence', *The Face of the Night* (1904).

*The Face of the Night* (1904): No dedication

*The Soul of London* (1905): 'To / Mrs William Martindale / who gave to the world that which most / has made London pleasant to me / this gratefully'

*The Benefactor* (1905): 'TO / W. M. ROSSETTI, / AFFECTIONATELY AND WITH / GRATITUDE'

*Hans Holbein the Younger* (UK [1905]; US [1905])

*The Fifth Queen* (1906): Joseph Conrad

*The Heart of the Country* (1906): Henry James

*Christina's Fairy Book* [1906]: 'To Christina at Nightfall' (dedicatory poem, previously published in *The Face of the Night* (1904))

*Privy Seal* (1907): 'To / Frau Laura Schmedding / who has so often combated / my prejudices and corrected / my assertions / with affection'

*England and the English* (1907): No dedication

*From Inland and Other Poems* (1907): No dedication

*An English Girl* [1907]: 'TO / FRAU REGIERUNGSRAT / EMMA GOESEN / WHO RETURNED FROM / NEW YORK / MORE THAN A GENERATION AGO / AND HAS SINCE BEATEN / THE AUTHOR / THIRTY-ONE TIMES / OUT OF / THIRTY-TWO GAMES / OF CHESS / THIS / WITH AFFECTION'

*The Pre-Raphaelite Brotherhood* [1907]: No dedication

*The Spirit of the People* (1907): 'To the most English / of All'

*The Fifth Queen Crowned* (1908): Arthur Marwood

*Mr. Apollo* (1908): John and Ada Galsworthy

*The 'Half Moon'* (UK 1909; US 1909): W. A. Bradley (dedicatory letter)

*A Call* (1910): No dedication. On 'my dear —' in the 'Epistolary Epilogue' of a first edition inscribed by Ford to Violet Hunt, see Harvey, p. 29.

*Songs from London* (1910): No dedication

*The Portrait* (1910): No dedication

*The Simple Life Limited* (1911): No dedication

*Ancient Lights* (UK 1911); *Memories and Impressions* (US 1911): Christina and Katharine Hueffer (dedicatory letter)

*Ladies Whose Bright Eyes* (UK 1911): 'To V. H.' (dedicatory letter to Violet Hunt)

*Ladies Whose Bright Eyes* (US 1935, revised edition): No dedication

*The Critical Attitude* (1911): W. P. Ker (dedicatory letter)

*High Germany* (dated 1911, pub. 1912): 'TO THE MEMORIES OF MY FATHERS / "IN MEMORIAM AETERNAM ERIT JUSTUS; AB AESTMATIONE / NON TIMEBIT"'. On the publication date, see Harvey, p. 36.

*The Panel* (UK 1912); *Ring for Nancy* (US 1913): 'Miss Ada Potter' (dedicatory letter)

*The New Humpty-Dumpty* (1912): George Plumpton McCulloch (dedicatory letter)

*This Monstrous Regiment of Women* (1913): No dedication

*Mr. Fleight* (1913): 'TO THAT UNSURPASSED WRITER OF ENGLISH, / UNVEILER OF MOGREB EL ACKSA / AND / CHRONICLER OF THE CONQUISTADORES / R. B. CUNNINGHAME GRAHAM / OF RIGHT KING OF SCOTLAND, / KNOWN TO THIS DULLY REVOLVING WORLD AS A / REVOLUTIONIST / AND IN ALL REALMS OF ADVENTURE / MOST CHIVALROUS'

*The Desirable Alien*, with Violet Hunt (1913): 'TO MRS. OSWALD CRAWFURD / WHO LED ME INTO / GERMANY'

*The Young Lovell* (1913): No dedication

*Collected Poems* (dated 1914, pub. 1913): No dedication. On the publication date, see Harvey, p. 41.

*Henry James* (UK dated 1913, pub. 1914; US 1915): 'TO / MRS. EDWARD HERON ALLEN / WHO SO MUCH LIGHTENED THESE / LABOURS, THIS, WITH / AFFECTION'. On the publication date, see Harvey, p. 42.

*Antwerp* [1915]: No dedication

*The Good Soldier* (1915): No dedication

*The Good Soldier* (US 1927): 'Stella Ford' [sic; Stella Bowen] (dedicatory letter)

*The Good Soldier* (UK 1928): 'Stella Ford' [sic; Stella Bowen] (dedicatory letter). On an 'erroneous footnote', see Harvey, p. 45.

*When Blood is Their Argument* (1915): 'To / Our much loved friends / Therese and Emile — / who, / being of — on the frontier of Belgium, / disappeared from the knowledge / of the outer world on / the third of August / MCMXIV, / the first of mankind / to experience the effects / of Prussian culture, / this / with affection if they / be spared to enjoy this witness / of affection. / Their names / I dare not inscribe / lest the inscription / ensure for them the final culture of death'

*Between St. Dennis and St. George* (1915): 'Mrs. C. F. G. Masterman' (dedicatory letter)

*Zeppelin Nights*, with Violet Hunt (dated 1916, pub. 1915): 'Mrs. Francis Hueffer'. On the publication date, see Harvey, p. 50.

*On Heaven and Poems Written on Active Service* (1918): 'TO / LT.-COL. G. R. POWELL / SOMETIME COMMANDING / A BATTALION OF THE WELCH / REGIMENT / THIS / WITH AFFECTION'

*A House* (1921): No dedication

*Thus to Revisit* (1921): 'TO / MRS. G. D. H. COLE / WISHING SHE WOULD WRITE / MORE POEMS'. On a possible US edition, see Harvey, p. 54.

*The Marsden Case* (1923): Edgar Jepson. On 'prospective' pages, see Harvey, p. 55.

*Women and Men* (1923): No dedication

*Mister Bosphorus and the Muses* (1923): No dedication

*Some Do Not . . .* (UK 1924; US 1924): No dedication

*The Nature of a Crime*, with Joseph Conrad (UK 1924; US 1924): No dedication

*Joseph Conrad: A Personal Remembrance* (UK 1924; US 1924): No dedication

*No More Parades* (UK 1925; US 1925): William Bird (dedicatory letter)

*A Mirror to France* (UK 1926; US 1926): Gertrude Stein

*A Man Could Stand Up* — (UK 1926): Gerald Duckworth (dedicatory letter)

*A Man Could Stand Up* — (US 1926): 'Gerald Duckworth Esq.' (dedicatory letter)

*New Poems* (1927): 'To E.J.' [Esther Julia Ford] (dedicatory poem)

*New York is Not America* (UK 1927): No dedication

*New York is Not America* (US 1927): 'TO JEANNE M. FOSTER / MY DEAR JEANNE: / Here I am back after all, just in time to / dedicate this New York edition to the / kindest of New Yorkers. / Yours gratefully and with affection, / F. M. F. / New York, Oct. 25<sup>th</sup>, 1927.'

*New York Essays* (US 1927): No dedication

*Last Post* (UK 1928); *The Last Post* (US 1928): Isabel Paterson (dedicatory letter)

*A Little Less Than Gods* (UK 1928): 'Rene Katherine Clarissa' [Rene Wright]

*A Little Less Than Gods* (US 1928): 'Rene Katherine Clarissa David'

*The English Novel* (US 1929; UK 1930): Hugh Walpole ('Author's Apology')

*No Enemy* (US 1929): Esther Julia Madox Ford (dedicatory letter)

*Return to Yesterday* (UK 1931; US 1932): Dr Michael and Mrs Eileen Hall Lake (dedicatory letter)

*When the Wicked Man* (US dated 1932, pub. 1931; UK 1932): 'To Blanche'. On the publication date, see Harvey, p. 76. On 'Blanche', see Max Saunders, *Ford Madox Ford: A Dual Life*, vol. 2 (Oxford: Oxford University Press, 1996), p. 364.

*The Rash Act* (US 1933; UK 1933): No dedication

*It Was the Nightingale* (US 1933; UK 1934): Eugene Pressly (dedicatory letter)

*Henry for Hugh* (US 1934): No dedication

*Provence* (US 1935): 'To / Caroline Gordon / who chronicles another south / and to Allen Tate / who came to Provence and / there wrote to "that sweet / land" the / poem called / "The Mediterranean" and / where we went in the boat / was a long bay / F.M.F. and B.'

*Provence* (UK 1938): 'To / CAROLINE GORDON / who chronicles another South / and to / ALLEN TATE / who came to Provence and / there wrote to "That Sweet / Land" the Poem called / "The Mediterranean" and / where we went in the boat / was a long bay / F.M.F. and B.'

*Vive Le Roy* (US 1936; UK 1937): No dedication

*Collected Poems* (US 1936): No dedication

*Great Trade Route* (US 1937; UK 1937): Jean Nicolas Le Son (dedicatory letter by Ford and Janice Biala)

*Portraits from Life* (US 1937); *Mightier Than the Sword* (UK 1938): Paul Palmer

*The March of Literature* (US 1938; UK 1939): Joseph Hillyer Brewer and Robert Greenlees Ramsay (dedicatory letter)

Ashley Chantler

**Sir Frank Kermode**

Sir Frank Kermode died on 17 August 2010 at the age of 90. He held a number of prestigious academic appointments: most notably, he was Lord Northcliffe Professor at University College, London, King Edward VII Professor at Cambridge, and Charles Eliot Norton Professor at Harvard. In 1991 he was knighted for services to literature. From 1997 he was an honorary member of the Ford Madox Ford Society and he later joined the editorial board of *International Ford Madox Ford Studies*. In his foreword to *Ford Madox Ford's Modernity* (2003) he praised the series for placing Ford centre stage, 'lit with increasing brilliance'.

I was privileged to enjoy many long conversations with Frank at his Cambridge flat, where he shared with me his good whisky and his prodigious knowledge of literature. Our topic of conversation would sometimes turn to Ford. On one occasion, Frank recalled Allen Tate telling him about a mishap that befell Ford's archive. Pausing like Conrad's Marlow to relight his pipe, Frank recounted the horror as Tate caught sight of Ford's papers in his rear-view mirror billowing across the New Jersey turnpike, untimely ripped from the back of the pick-up truck he was travelling in with Janice Biala. Even if Tate's story was apocryphal, as Frank suspected, the glint in his eye as he told me this story was a measure of the Fordian rightness as to *impressions* – it was fitting the disorderly nature of Ford's affairs should not cease with his death. 'He was in many respects a mess, a creator of chaos', Frank wrote of Ford in the *London Review of Books* and, to this veteran of the CIA *Encounter* imbroglio and the Cambridge 'MacCabe Affair' (both front page newspaper stories in their day), there was a hint of self-identification behind this remark. It is worth recalling the mishap that befell Frank's library when the refuse collectors beat the removal men to boxes containing cherished signed first editions.

Frank was indebted to Max Saunders's exhaustive biography (he had encouraged Max's research as one of his Cambridge supervisors) for the clarity it brought to the tangle of Ford's disorderly private life. The authority of this biography added force to the assertion Frank never tired of repeating: Ford was indispensable to any account of the development of twentieth-century fiction. He was a master of the art of the novel, to be mentioned in the same breath as James and Conrad. Although Frank conceded Ford produced a number of pot-boilers, he thought Ford wrote at least a dozen good novels (among them *The Rash Act*, *The Marsden Case* and *The Fifth Queen* trilogy). Frank was gratified to see the four volumes of *Parade's End* established in the canon as a modern classic. Notwithstanding the strengths of these novels, or Ford's theoretical rallying cry that technical innovation must be a form of discovery, or his nurturing of younger talents and his achievements as a magazine editor, Ford was above all, in Frank's eyes, the author of *The Good Soldier*. It is, Frank wrote, 'a wonderful book, and a prime concern to lovers of Ford', because of all his works it best encapsulates the unstable, enigmatic, virtuosity of Ford's narrative voice.

Frank's attention to this masterpiece had been focused by the resurgence of interest in narrative analysis during the 1960s. His own masterly *The Sense of an Ending* (1967) meditated on fictions of apocalypse, brooding upon the modernist preoccupation with the complex fictions necessary

to life at a time of protracted crisis; in the words of Frank's beloved Wallace Stevens, 'life / As it is, in the intricate evasions of as', that is to say, in the act of the mind in finding 'what will suffice'. His article 'Novels: Recognition and Deception' (1974) brilliantly highlighted the digressions, discrepancies and distortions in the opening paragraphs of *The Good Soldier* – Frank's use of the terms 'recognition' and 'deception' were in dialogue with Roland Barthes, who contended that a *scriptible* text evades prevailing conventions to afford sophisticated readers an erotic frisson. Restated in Frank's less amorous idiom, the plenitude of meanings in *The Good Soldier* with its time-shifts and *progression d'effets* entails a collaborative effort from the reader. Dowell, the most unreliable of narrators, plunges us into a hermeneutic creek without a paddle; it is we who must find a way out of paradox and contradiction in our attempt to make sense of this 'affair'. Frank's interpretation penetrates to the darkness at the 'heart' of Dowell's 'saddest story' (extending Samuel Hynes's probing of this novel's 'alienation, silence, loneliness, repression'). He believed *The Good Soldier* is a bleak but prescient reflection of Britain on the eve of a ruinous war. His service as a naval Lieutenant during World War Two, which he came to view as the wasted best years of his life, made him immune to the monstrous hypocrisies of the imperial officer class, the ruling caste Ford professed to admire but whose setting sun is mercilessly exposed in *The Good Soldier*. Perhaps the secret of Ford's 'tale of passion' is rendered luminous: the death of a mouse by cancer *does* imply the sack of Rome. After all, 4 August is radiant with historical resonance.

I heard Frank discuss *The Good Soldier* in public, albeit in passing, on two occasions. The first was during a lecture on the topic Max Saunders would call 'autobiografiction' at London University's Institute of Education in 1994. At work on his graceful memoir *Not Entitled* (1995), Frank disclosed that the act of finding what will suffice in the writing of one's own life differed in degree rather than kind from the displacements, suppressions and repressions exhibited by avant-garde fiction. The last time I heard Frank mention *The Good Soldier* was in a talk he gave in 2006 at the Finnish university where I then taught. Frank smiled wryly when my head of department informed him he was following in the illustrious footsteps of F. R. Leavis (as a rising star in the 1950s, he incurred the lasting enmity of Leavisites). I should point out that Frank was now well into his eighties and had been undergoing treatment for cancer. He was anxious before the seminar, fearing that ill-health would cause him to disappoint an expectant audience. He need not have worried. He spoke quietly but eloquently for over an hour without notes. Rehearsing the themes he would develop in his 2007 Cambridge Clark Lectures on E. M. Forster and the modern novel, Ford appeared as one strand in the subtle, learned and patient unfolding of a *causerie* which was orchestrated with the skill of a maestro. I wish I had told him it was the most astonishing performance by a literary scholar I have ever witnessed.

Jason Harding

### **Dr Jenny Plastow**

It is with great sadness that we record the death of Jenny Plastow. Jenny was a member of the Ford Society from its foundation in 1997, gamely volunteering to act as its Secretary from the start, and continuing in the role for four years. She wrote a fine PhD dissertation on how Ford's

novels represent masculinity, getting her doctorate in 2000; and she remained committed to Ford and the Society, bringing warmth and liveliness to its conferences and meetings. In 2004 she and Dennis Brown, who had been her PhD supervisor, organised the Society's conference on 'Ford, Modernism and Englishness'. Dennis's illness meant that Jenny took on most of the administrative work, hunting for a suitable venue, and finding the delightful Friends Meeting House in Manchester, where we could hear a visiting choir practicing between (and sometimes during) conference papers. The conference led to a strong collection of essays, published as volume 5 of International Ford Madox Ford Studies, *Ford Madox Ford and Englishness*, which Jenny edited with Dennis, and for which she wrote an excellent essay on the idea of 'work' and Ford's fascination with his grandfather's painting *Work*. But it wasn't all work and no plays. Jenny was passionate about the theatre. I remember going to see a production in St Alban's of a play she had written – a stylish and delicate adaptation of H.D.'s memoir *Bid Me to Live*, in which the main characters were members of Ford's circle, including Richard Aldington and a mesmerizing D. H. Lawrence. She became particularly interested in the history of cabaret, and in Frida Strindberg, the fourth wife of the dramatist, and manager of the avant-garde London nightclub The Cave of the Golden Calf, which Ford wrote about, and which was decorated by Wyndham Lewis and Epstein. Jenny wrote another intriguing essay for a Society volume in 2009 on the shadow play Ford wrote for this nightclub, and how it provides a central metaphor for his dark novel of war-time, *The Marsden Case*. Even when she wasn't directing a play or writing about one, Jenny brought the energy of the theatre to the Society: whether dressed occasionally with a hint of the jazz age – jazz featured so surprisingly and movingly alongside Bach at her funeral – or performing Janice Biala's letters about Ford; or just sharing her enthusiasm for him and his work with the good friends she made through the Society, who will remember her and miss her, especially whenever they gather together.

Max Saunders

### **Unless There's a Place Where...**

*Jenny Plastow in memoriam*

Happy to travel  
she attended  
the first Ford  
conference in  
Germany liked

the place  
and returned  
to Münster  
shortly after  
9/11 praised  
creativity in

her fellow beings  
encouraged  
whoever seemed  
lost in the  
world of academe

and hosted  
a pre-Xmas  
conference at  
Manchester in  
a Friends' house  
which like her frank

smile and her  
courage to face  
the world's in-  
difference will  
remain impressed

on my mind  
though I didn't see  
her when  
riding pillion she  
revisited Münster  
with her partner.

When I saw her  
last in the heat  
of Genoa she was  
looking forward to  
another Ford event

in Germany which  
hasn't happened yet –  
now anyhow she  
won't see it  
alas unless there's  
a place where...

*Jörg W. Rademacher*  
*Leer, 27 October 2010*