

**F**ord  
Madox  
ord  
Society

**Newsletter 18**

2012

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## NEWS OF RECENT ACTIVITIES

### Conference Report

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

For this year’s conference, a cohort of Ford scholars followed *The Good Soldier’s* Nancy in going to Glasgow. Held at the Edwin Morgan Writing Centre, the conference thus brought together two Carcanet writers in memory, and fell under the auspices of the late Professor of Poetry at the University of Glasgow. The aim was to situate the Edwardian Ford, focusing on the period 1901-1914, the years during which Ford founded the *English Review* and collaborated with Joseph Conrad; comparing Ford to other of his Edwardian contemporaries and placing him within the cultural periodisation, the papers presented a reconsideration of the Fordian corpus which did not claim it from modernism but rather extended its influence.

Opening the conference, Geraint Evans, Andrew Frayn and Kate McLaughlin mobilised Ford, placing a call for a technological reading by, variously, comparison with Henry James’s use of electronic communication, by viewing the text in space and time, and through the trope of Ford’s ‘e-Rhetoric’. The modern Edwardian continued with the second panel which, with Donald Mackenzie’s paper on utopian contexts for *The Heart of the Country*, considered an Edwardian mapping of the idyllic. The utopian tension between reality and fantasy was carried into Laurence Davies’s reading of ‘those queer effects of real life’ in Ford’s early fiction, and taken up by Birgit Van Puymbroeck’s positing of ‘The Novelist as Historian of His Own Time’, a comparison of Ford with René Behaine.

Welcoming the Fordians to Glasgow at the evening drinks reception, Nigel Leask, Regius Professor of English at Glasgow, then offered a witty account of the life of Ford’s great-great-grandfather, John Brown, whose lectures were regularly enlivened by a balanced blend of whisky and laudanum. A Jura malt, untainted by any mixer, was thought sufficient for the toast that followed.

The next morning our third panel drew parallels between the early and late Edwardian; Leslie deBont spoke on the confessional affinity between the priest and the emerging figure of the analyst, bringing together *A Call* with May Sinclair’s *Anne Severn and the Fieldings*, while Maria-Daniella Dick performed a flight of fancy around the names of Ford Madox Ford and Stephen Dedalus. These followed Sara Haslam’s historicising of Ford through publishers, trends and markets, supplying a history of the book for the Edwardian period. In the fourth panel, Max Saunders and Nisha Manocha explored imperial Ford, respectively charting an ‘Empire of the Future’ in the imperialism and liberalism of *The Inheritors* and viewing *The Good Soldier* in its genetic context. Returning to the metropolis, the sixth panel advocated a reconsideration of Ford’s Edwardian city poetry, Jess Owen examining the place of voice and speech in the *Collected Poems* of 1913 and Tim Freeborn the theme of ‘Urban Impressionism’ in Ford, Harold

Monro and Douglas Goldring.

The second day ended with the Ford Madox Ford Lecture by the University of Glasgow's present Professor of Poetry, Michael Schmidt. A writer-editor himself, executor of Ford's estate and publisher of Ford in his role as founder and editor of Carcanet Press, Schmidt spoke with winning erudition of Ford as the 'Good Collaborator' who spanned generations, cultures and continents, and in passing offered many of us new insights – not to mention inside information – into the arcane ways of the Savile club as hub of the Edwardian literary world. The evening drinks and conference dinner took a Gaelic turn, being held at Oran Mor – with a passing glimpse of Alasdair Gray – and Cail Bruaich.

The final day of the conference began with a penultimate panel that returned to fantastical Ford, Nick Hubble presenting on 'The Condition of Edwardian England in Ford's Fantasies', while Kristin Gifford, in her paper "'Are you the chap who rang up 4,529 Mayfair?': Class Anxiety Made Ridiculous in Ford's *A Call*", addressed both an early theme of the conference and a novel which received much critical attention over the three days, centralising their concerns around that text. The final panel concluded the day, with papers by Venetia Abdalla, who took up 'That Neurasthenia Joke' in order to examine approaches to degeneration and eugenics in Ford and Violet Hunt, and by Joseph Wiesenfarth who brought the event to a fine conclusion by placing Ford into context alongside E. M. Forster.

Besides the high quality of individual contributions, the conference was notable for the running conversation between papers, which lent the occasion a rare sense of intellectual coherence as well as conviviality.

The conference ended with an informal tour of the West End's second-hand bookshops for those who lingered for the afternoon, keen, unlike Nancy, to stay on in Glasgow.

John Coyle and Maria-Daniella Dick  
Conference Organisers

Papers from the conference will be published in *The Edwardian Ford Madox Ford*, International Ford Madox Ford Studies 12, ed. John Coyle and Maria-Daniella Dick (Amsterdam and New York: Rodopi, 2013).

If you were unable to present a paper at the conference but are interested in contributing to the volume, please email the editors and Max Saunders:

[John.Coyle@glasgow.ac.uk](mailto:John.Coyle@glasgow.ac.uk)

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

## **PUBLICATIONS**

*Ford Madox Ford, France and Provence*, International Ford Madox Ford Studies 10, ed. Dominique Lemarchal and Claire Davison-Pégon (Amsterdam and New York: Rodopi, 2011).

After the war, Ford moved to France, beginning *Parade's End* on the Riviera, founding the *transatlantic review* in Paris, taking on Hemingway as a sub-editor, discovering another generation of modernists such as Jean Rhys and Basil Bunting, and publishing them alongside James Joyce and Gertrude Stein. From the late 1920s, he spent more time in his beloved Provence, where he took a house with the painter Janice Biala.

Combining contributions from eighteen British, French and American experts on Ford and modernism, *Ford Madox Ford, France and Provence* has two connected sections. The first, on Ford's engagement with France and French culture, is introduced by an essay by Ford himself (originally written in French; republished and translated here for the first time) and includes an essay on literary Paris of the 1920s by the leading biographer Hermione Lee. The second section, on Ford and Provence, is introduced by an essay by the novelist Julian Barnes and includes a selection of previously unpublished letters from Janice Biala about her life with Ford in Provence.

The volume also contains 16 pages of illustrations, including previously unseen photographs of Ford and Biala, and reproductions of Biala's paintings and drawings of Provence.

Essays and authors:

- Que Pensez-Vous de la France? FORD MADOX FORD
- 'In Separate Directions': Ford Madox Ford and French Networks. HERMIONE LEE
- Ford Madox Ford and Valery 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

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

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

*Parade's End: Volume III: A Man Could Stand Up* —, ed. Sara Haslam (Manchester: Carcanet Press, 2011)

*Parade's End: Volume IV: Last Post*, ed. Paul Skinner (Manchester: Carcanet Press, 2011)

For other Ford-related publications, see 'Bibliography: Critical Writing on Ford, 2000 Onwards' and 'Ford and Social Media', below.

## **BIBLIOGRAPHY: CRITICAL 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.

## **FORD AND SOCIAL MEDIA**

In last year's *Newsletter* I reported on the growth of the 'Ford Madox Fordies' Facebook group. This group continues to provide a valuable forum for discussion and for the exchange of Ford-related news and links. It started several years ago and for a long while consisted of just five or six Ford Society members who would occasionally use it to share news. Over the last eighteen months, the group has grown to more than forty members and has started to take on a life of its own. Although Society members are still responsible for many of the posts – Brian Groth, for example, has added some beautiful cover images from his collection of Ford first editions – the group has opened up to include a much broader discussion between fans of Ford and his writing. To view the group page, go to: [www.facebook.com/groups/fordmadoxfordies](http://www.facebook.com/groups/fordmadoxfordies)

In the last year, Ford has also branched out into the world of Twitter. The @FordMadoxFordie account opened in June 2011 and already has over 200 followers. Much of the discussion on Twitter has centred around the growing sense of excitement about Tom Stoppard's adaptation of *Parade's End* to be aired later this year on the BBC and HBO. The Twitter feed also announced the call for papers for this year's conference on *Parade's End* and it will continue to provide conference updates as more news becomes available.

To follow Ford on Twitter, go to: [www.twitter.com/FordMadoxFordie](http://www.twitter.com/FordMadoxFordie)

Finally, following a discussion at last year's Ford Society AGM, a new page has been added to the *Parade's End* conference website: the FMFBlog. The idea behind this page is to provide a space to share news, links and pictures much as the Facebook group does, but to also be accessible to those who are not members of Facebook. Recent posts on the FMFBlog have included a collection of links to articles and websites discussing the *Parade's End* adaptation, including a YouTube video of Tom Stoppard and the producer David Parfitt talking about the project; some behind-the-scenes photographs from the *Parade's End* set; and the first official picture of the lead actors Benedict Cumberbatch and Rebecca Hall, released by the BBC on 18 February 18.

To view the FMFBlog, go to: <http://fordmadoxford-conference.weebly.com/the-fmfblog.html>

If you have news, links, videos or images to share and would like them to be added to the blog, please email [fordmadoxford@hotmail.co.uk](mailto:fordmadoxford@hotmail.co.uk), tweet @FordMadoxFordie, or post a message on the Facebook group page.

Rob Hawkes

## CONFERENCE ANNOUNCEMENTS AND CALLS FOR PAPERS

**'Ford Madox Ford's *Parade's End*: Modernism and the First World War'**  
**Institute of English Studies, University of London**  
**27-29 September 2012**

### Call for Papers

'There are not many English novels which deserve to be called great:  
*Parade's End* is one of them.'  
W. H. Auden

Proposals are invited for an international conference on Ford Madox Ford's First World War tetralogy, *Parade's End*. First published as *Some Do Not . . .* (1924), *No More Parades* (1925), *A Man Could Stand Up* (1926) and *Last Post* (1928), *Parade's End* has been described by Anthony Burgess as 'the finest novel about the First World War', by Samuel Hynes as 'the greatest war novel ever written by an Englishman', and by Malcolm Bradbury as 'a central Modernist novel of the 1920s, in which it is exemplary'. In 2010–11, Carcanet published the volumes as major critical editions, providing for the first time reliable texts, detailed annotations and discussions of the textual histories. Also in 2011, the BBC and HBO embarked on a five-part adaptation, scripted by Sir Tom Stoppard. As we approach the centenary of the start of the Great War, this conference will examine and celebrate Ford's First World War modernist masterpiece.

### Keynote Address:

**Adam Piette**, author of *Imagination at War: British Fiction and Poetry 1939-1945* (1995) and *The Literary Cold War, 1945 to Vietnam* (2009)

The conference aims to examine *Parade's End* from a wide a range of critical, historical, and theoretical perspectives. Possible topics might include:

- *Parade's End* and modernism (including comparisons with other modernist novels)
- *Parade's End* and the literature of the First World War (fiction, poetry, memoirs)
- *Parade's End* and Ford's other fictional and non-fictional war prose (such as *No Enemy*, *The Marsden Case*, *When Blood Is Their Argument*, *Between St. Dennis and St. George*, and the material collected in *War Prose*)
- *Parade's End* and Ford's War poetry
- The contexts of *Parade's End*: class; women; marriage; family; bureaucracy; politics (radical toyism, communism, and the suffrage movement); music hall; cinema
- The techniques of *Parade's End*: style; narrative; point of view; time; memory; stream of consciousness; character; humour; fairytale and romance; Literary Impressionism
- Influences on, and the influence of, *Parade's End*

We are keen to receive proposals from graduate students as well as established scholars, and we especially welcome papers discussing *Parade's End* in relation to other writers' works, including (but not limited to): Richard Aldington; Henri Barbusse; Vera Brittain; Edmund Blunden; H.D.; John Dos Passos; T. S. Eliot; Robert Graves; Graham Greene; Ernest Hemingway; David Jones; James Joyce; D. H. Lawrence; Wyndham Lewis; Frederic Manning; R. H. Mottram; Marcel Proust; Erich Maria Remarque; Siegfried Sassoon; May Sinclair; Rebecca West; Virginia Woolf.

Speakers will be invited to submit papers for publication in *International Ford Madox Ford Studies* vol. 13, which will be published in 2014 to mark the centenary of the outbreak of WWI.

Please send proposals of up to 300 words for 20-minute papers to the conference organisers Rob Hawkes and Ashley Chantler by **1 May 2012**:

[fordmadoxford@hotmail.co.uk](mailto:fordmadoxford@hotmail.co.uk)

For further information, go to:

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

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

### **'Renaissance Reincarnations'**

**University of York**

**17 March 2012**

William Shakespeare – a lonely nobody furiously writing away in his garret, or an actor with a penchant for kingly parts? Elizabeth I – a jolly monarch with a partiality for sweets and a fondness for comedies involving dogs, or a cunning strategist thwarting the plans of her dangerous rivals? Philip Henslowe – enterprising money-lender or creative producer?

In the twentieth and twenty-first centuries, we remain fascinated with Renaissance lives. This fascination has given rise to some of the most popular and admired works of fiction and liveliest critical debates of our time. While past studies have discussed Renaissance afterlives in isolation, this conference builds on recent interest in studying the modern representation of the Renaissance period from an interdisciplinary perspective. The aims of the conference are twofold – to map patterns and connections between the afterlives of Renaissance figures from different walks of life by bringing together academics from various disciplines; and to understand the ways in which the cultural stories of Renaissance figures shape our editorial, interpretive, and creative practice.

**Keynote speakers:** Professor Martin Butler (University of Leeds) and Professor William Sheils (University of York).

For further information, go to:

<http://www.york.ac.uk/crems/seminars-events/events/2011-12/crems-conference-renaissance-reincarnations/>

**The 38<sup>th</sup> Annual International Conference  
The Joseph Conrad Society (UK)  
Bath Spa University  
4-7 July 2012**

**Call for Papers**

The Joseph Conrad Society (UK) invites proposals for papers for its 38<sup>th</sup> Annual International Conference, to be held at Bath Spa University.

Proposals on all topics related to Conrad's life, work, and circle are invited. The deadline for submission is **20 April 2012**.

For further information, go to:

[http://www.josephconradsociety.org/annual\\_conference.htm](http://www.josephconradsociety.org/annual_conference.htm)

**'Affective Landscapes'  
University of Derby  
25-26 May 2012**

Contributors to this conference will include scholars working in fields such as cultural studies, literary studies, cultural politics/history, creative writing, film and media studies, area studies, photography, and fine art, interested in examining the different ways in which human beings respond and relate to, as well as debate and interact with landscape.



In 2009, the one-day symposium 'Land and Identity', held at the University of Derby, brought together a diverse body of academics to discuss themes and intersections across multiple areas of research interest. This follow-up event, hosted by the Identity, Conflict and Representation Research Centre at the University of Derby in collaboration with the Centre for Studies in Literature at the University of Portsmouth, aims to develop inter-disciplinary debates around the idea of 'Affective Landscapes'. The conference has been inspired by the work of theorists whose ideas examine points of intersection between ordinary life and extraordinary encounters and exchanges with the world around us. It asks: how do we 'feel', 'sense', 'know', 'cherish', 'memorise', 'imagine', 'dream', 'desire', or even 'fear' landscapes? How do its 'intensities' register, flow and circulate? What forms do we use to articulate, debate and record these affects?

In addition to the conference, delegates have the opportunity to include in their booking a related film screening and panel discussion taking place at the QUAD Arts Centre in Derby. The film screened will be Kent Mackenzie's *The Exiles* (1968), with an introduction by Professor Neil Campbell.

For further information, go to:

<http://www.derby.ac.uk/AffectiveLandscapes>

**London Intermodernism Seminar 2012**  
**Room AA003, Antonin Artaud Building, Brunel University**  
**31 May 2012**

Provisional schedule:

10.00 – 10.30 Tea/coffee

10.30 – 10.40 Introduction

10.40 – 12.10 Session One

Julia Jordan (Cardiff) Title TBC

David James (Nottingham), 'Transnational Encounters in Interwar Regionalism'

Vike Plock (Exeter), "'Mr Patou's Three-Year-Old Inspiration': Molly Keane, Fashion, and Regional Modernity'

12.10 – 13.00 Lunch

13.00 – 14.00 Session Two

Claire Drewery (Sheffield Hallam), 'Mass-Market Science Fiction and the Avant Garde Dystopia: Language, Resistance and Negation in the Novels of Franz Kafka and H. G. Wells'

Alex Murray (Exeter), 'Nature on the Margins in Sylvia Townsend Warner'

14.00 – 16.00 Woolf Workshop

Discussion of late Woolf – *Three Guineas*, *The Years*, *Between the Acts*, etc – as an intermodernist. Details available beforehand. Chair: Nick Hubble (Brunel)

Entry is free, but places are limited. Please register in advance with Nick Hubble:

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

**The VII International Aldington Society and III International Imagism Conference**  
**Les Saintes-Maries-de-la-Mer, France**  
**1-3 June 2012**

In June 2012, the biennial International Richard Aldington Society Conference will be held in the historic and celebrated pilgrimage town of Les Saintes-Maries-de-la-Mer on the Mediterranean coast of the Camargue, where the first five IRAS conferences were held. The opening reception of the conference will be on 1 June at the Saintes-Maries home of Catherine Aldington (1938-2011), the first president of the IRAS, to whom the conference is dedicated.

After the remarkable success of the last IRAS conference, held at Brunnenburg Castle in Italy in June 2010, IRAS officers and the conference directors have again decided on a joint conference, with a focus on Richard Aldington and his colleagues and contemporaries or on Imagism.

For further information, please contact Daniel Kempton and H. R. Stoneback:

[kemptond@newpaltz.edu](mailto:kemptond@newpaltz.edu)

[stonebah@newpaltz.edu](mailto:stonebah@newpaltz.edu)

**‘Katherine Mansfield and Continental Europe’**  
**An International Conference hosted by the Faculty of Arts and Letters, Catholic University,**  
**in association with the Katherine Mansfield Society**  
**Ružomberok, Slovakia**  
**27-29 June 2012**

**Keynote speakers:** Angela Smith, C. K. Stead, Maurizio Ascari, Gerri Kimber, Claire Davison-Pégon

Having arrived in London from New Zealand in 1908 to commence her life as a writer, Katherine Mansfield travelled widely in Europe during the 1910s and early 1920s. Rarely was this for pleasure; the notion of escaping from a situation, people, and later her search for a cure for tuberculosis, predetermined much of her journeying. The resonances of this constant travelling and immersion in foreign cultures can be perceived in both her personal writing and her creative endeavours.

A highlight of the conference will be an optional trip on 30 June to nearby Krakow, the home of Poland’s most celebrated artist, Stanislaw Wyspianski, with a visit to see the internationally renowned Wyspianski museum and the stained glass window in the Franciscan church, the inspiration for two of Manfield’s poems.

For further information, go to:

<http://www.katherinemansfieldsociety.org/slovakia-2012/>

**“‘With sleights learned from others’”: Basil Bunting and Friends’**  
**Durham University**  
**4-5 July 2012**

‘With sleights learned from others and an ear open to melodic analogies I have set down words  
as a musician pricks his score, not to be read in silence, but to trace in the air a pattern of sound  
that may sometimes, I hope, be pleasing.’  
Basil Bunting, preface to *Collected Poems*

This conference aims to emphasise the position of British modernist poet Basil Bunting in literary tradition, reconnecting him with the work that shaped him and the work he shaped. Bunting is often viewed as a solitary poet, but even the phrase ‘struggler in the desert’ was pinned on him by Pound and paired him with Zukofsky; there are also his later associations with figures such as Jonathan Williams and Tom Pickard. Studying these acquaintances and friendships casts light on Bunting’s poetry, as well as the broader modernist tradition to which he belongs. The conference will demonstrate the enduring importance of this intermittently neglected poet, by examining his contacts, correspondents, influences and influence.

In addition to academic panels, there will be two poetry readings, as well as an optional third-day excursion to the nearby Brigflatts Quaker meeting house at Sedbergh.

For further information, please contact Annabel Haynes:  
[annabel.haynes@durham.ac.uk](mailto:annabel.haynes@durham.ac.uk)

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

If you have changed your postal and/or email addresses since the last *Newsletter* (March 2011), please inform Paul Skinner:  
[p.skinner370@btinternet.com](mailto:p.skinner370@btinternet.com)

If you have not yet paid your subscription for 2012 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’s 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 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, Modernist Magazines and Editing*, vol. 9, ed. Jason Harding (2010)
- *Ford Madox Ford, France and Provence*, vol. 10, ed. Dominique Lemarchal and Claire Davison-Pégon (2011)

Forthcoming: *Ford Madox Ford and America*, vol. 11, ed. Sara Haslam and Seamus O'Malley (2012)

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 possible review should be posted to:

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

## NOTES, QUERIES, REVIEWS, TROUVAILLES

### On the Set of *Parade's End*

Tom Stoppard had been in touch with Max Saunders and Alan Judd in the months before the filming of *Parade's End* began in the early autumn of 2011. Alan also met with Stoppard and the director, Susanna White (*Jane Eyre* (2006), *Nanny McPhee* (2010) and *Boardwalk Empire* on TV) as they were scouting locations near Rye. When he was invited to visit the set, he asked if Max and I would like to join him. It was a wonderful opportunity, of course, and, as luck would have it, one of the days we were told was possible involved the filming of the first meeting between Valentine and Christopher, on Rye golf course itself. (The paperwork we were sent included a 'movement order' reminding those on location of the 'active golf course' around them. 'If someone shouts "fore!" – duck!') September 21<sup>st</sup> proved to be the beginning of the wonderful stretch of late warm weather we all enjoyed, and though the day began in cloud, by mid-afternoon the sky was perfectly blue. There was a fresh wind, however, which meant Edwardian hats were firmly clamped to heads in the breaks between filming. The first scene to be filmed involved a march across the golf course during the game – *Some Do Not... I, iv* – later disrupted by Valentine and Gertie. Tietjens, Macmaster, Sandbach, Waterhouse and other characters, including caddies, were in the group being attended to by various assistants as the scene was set up. There were several rehearsals, and during the many pauses we were introduced first to Susanna's assistant, and then to Susanna. Characters needed later, and extras, were stood around in small groups, chatting when the cameras weren't rolling, and we got talking to Patrick Moorhouse, who had been in *Tinker, Tailor, Soldier, Spy* with Benedict Cumberbatch, as well as the fine figure of the policeman who would later be wrestling with the suffragettes. They had questions about Ford, and the Ford Society, and in return supplied us with such nuggets of information as the last inhabitants of their Edwardian suits. Just before the break for lunch, Benedict Cumberbatch said hello, and outlined some of his thoughts about Tietjens as a character, and his preparation for the role.

Susanna made the time to join us for lunch, and filled us in on some of the pre-production details. She made it clear how much she was enjoying working with this story (she was using the recent edition of the text), and how important the project was to Stoppard too. He wasn't on set that day as he was in Russia for the filming of *Anna Karenina*, but he was around fairly frequently throughout the shoot. After lunch, the sand-dunes became the main focus. Christopher was to be disturbed by Valentine coming over the brow of one of them as she looked for urgent

assistance on Gertie's behalf. There were several rehearsals, again, but the drama soon picked up pace, as in the following shot, Gertie, policeman and Sandbach were to throw themselves down the dune chasing one another – the climax being the assault on Gertie's clothing. Tietjens, of course, tripped up the policeman, effecting the girls' escape. At this point, we had to leave the shoot, as it was late in the day. There was more filming to be done, however, and the sun was still out. We had a truly marvellous time, were made much more welcome than we dared to expect, and, above all, found the level of interest in Ford and his text inspirational. Roll on Ford!

Sara Haslam

### **Caroline Zilboorg, *Transgressions* (Writing From Here, 2011)**

Caroline Zilboorg's historical novel *Transgressions* tells the story of the relationship between Richard Aldington and H.D., from their respective childhoods, through their London meeting in 1911, to Aldington's departure for France as a soldier at the end of 1916. The novel is based on Zilboorg's extensive research on the two authors for work including her invaluable edition of their letters (Manchester University Press, 2003), and it is rigorously factual: the extensive quotations from Aldington's and H.D.'s poems, prose, and correspondence, published and unpublished, give a sense of their unique voices. Zilboorg is one of the few H.D. scholars to treat Aldington seriously – all too often he is elided from the narrative – and she is attuned to the nuances of the different linguistic registers occupied by the British and Anglo-American couple, having herself lived on both continents.

The novel's list of characters includes everyone who was anyone in the London modernist network in the pre-war years. Ford and Violet Hunt feature regularly once Aldington and H.D. are established on the London literary scene; Ford is depicted reading 'On Heaven', and the shared typing duties of the couple for *The Good Soldier* form part of their struggle to make ends meet as they make their way in literary society. Aldington describes *Between St. Denis and St. George* as 'patriotic to the point of jingoism', and shows his distaste for Hunt's work more generally. Imagists and Georgian poets mingle in pre-war poetic circles, and F. S. Flint, Wyndham Lewis, T. E. Hulme, and Edward Thomas appear, among many others. Even Rupert Brooke features as perhaps a surprisingly large presence; the possibility suggested that there may be some irony in his work is an intriguing one.

The focus of the novel is the relationship between Aldington and H.D. in all its emotional and physical intimacy, from the early negotiations which freed H.D. from her parents to the interventions of Pound, 'a Dakota Dante far from home', and other less bullish interlopers. Zilboorg depicts the variety of complex sexualities which took place in this sprawling group. The burgeoning sexuality of their early lives is handled sensitively, and heterosexual and homosexual relationships both in and out of marriage are treated non-judgmentally, with sympathy for the reasons and needs of both parties in the relationship.

The novel culminates with the impact of war, and the strain on the relationship is felt by both quickly. Aldington's abortive attempt to enlist at the Honourable Artillery Company on the first

day of the war leads to an intense period of creative and critical work for him, conscious that he will almost inevitably be drawn into the conflict. Knowing the subsequent events, it is difficult not to see the pathos in the end of the novel, as the couple head towards the end of their cohabitation with each other, culminating in the end of their relationship after the war. In other hands this could be written as obvious prolepsis, but Zilboorg remains in the contemporary moment impressively.

*Transgressions* is a superbly detailed and accurate historical novel, drawing on a career's worth of research, and Zilboorg is sympathetic to all her characters. There are no easy caricatures of heroes or villains of modernism, but an appreciation of the fragility and flaws of individuals and their relationships, and the differing social and political views that are the foundations of the fascination which the early twentieth century continues to hold.

Andrew Frayn

### **2012: Quite a Year for Ford's Grandfather**

Following an incredibly successful run at Manchester Art Gallery from September 2011 to January 2012, the Ford Madox Brown Exhibition has transferred to the Museum of Fine Arts in Ghent, Belgium, for its second showing. With less emphasis on Brown's final decade in Manchester, the Ghent Museum will add works from its own collection to put Brown in the context of his Belgian contemporaries from the years during the 1830s when he was a teenage art student at the academies of Ghent, Bruges and Antwerp. So if you missed the show in Manchester, why not jump on the Eurostar and see it in Ghent? It will be on from 25 February to 3 June 2012. For more information, go to: <http://www.mskgent.be/nl>

Many of Brown's most famous paintings, including his most ambitious canvas *Work*, will get a London airing this autumn in Tate Britain's major new Pre-Raphaelite show which will run from 12 September 2012 to 13 January 2013. (Perfect timing to coincide with the conference in London on his grandson's *Parade's End*.) For more information, visit: <http://www.tate.org.uk/britain/exhibitions/preraphaelites/default.shtm>

Angela Thirlwell

*Into the Frame: The Four Loves of Ford Madox Brown* (out in paperback from Pimlico)

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

Many thanks to the following for their generous donations to the collection, including some rare and valuable items:

Brian Groth, for donating:

*An English Girl* (Harvey A22)

*The Fifth Queen Crowned* (Harvey A25)  
*Mr Apollo* (Harvey A26)  
*The Critical Attitude* (Harvey A34)

B. Dalin Jameson, for donating:

*Ford Madox Brown* (Harvey A6a)  
*The Cinque Ports* (Harvey A8)  
*Songs from London* (Harvey A29)  
*New Poems* (Harvey A62)  
*Great Trade Route* (Harvey A77a)  
*The March of Literature* (Harvey A79a)  
Pierre Loti, *The Trail of the Barbarians*, trans. Ford (Harvey B11)  
Grosset & Dunlap American editions of *Some Do Not . . .* and *No More Parades*

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

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

### ***British Literature of World War I***

Pickering & Chatto have recently released a five-volume set of *British Literature of World War I* (general editors Andrew Maunder and Angela K. Smith). This set reprints contemporary prose fiction and drama about the conflict which in many cases has either remained long out of print, or has been in other ways difficult to access. The first volume, edited by Andrew Maunder and covering the short story and the novella, includes Ford's 'Fun!—It's Heaven' (also available in the Carcanet *War Prose* volume), along with a short biographical introduction. The set will be a valuable acquisition for institutional libraries, but at £450 I suspect it is rather beyond the pockets of most members.

Andrew Frayn

### **Graham Greene Birthplace Trust**

The Graham Greene Birthplace Trust issues a quarterly newsletter, *A Sort of Newsletter*, and celebrates the life and work of Greene in an annual festival in the autumn. To learn more, please visit: [www.grahamgreenebt.org](http://www.grahamgreenebt.org)

Yan Christensen



### **Congratulations**

Congratulations to Seamus O'Malley, co-organiser of the 'Ford Madox Ford and America' conference, whose PhD thesis, "How Shall We Write History?" The Modernist Historiography of Joseph Conrad, Ford Madox Ford, and Rebecca West', won CUNY's Alumni and Doctoral Faculty Prize for the Most Distinguished Dissertation of the Year (2011).