



Juan Gris, *Le Pot de geranium*, 1915. Oil on canvas, 81.3x60.5cm. Private collection.

**COSMOPOLIS.**  
**Ford Madox Ford**  
**and**  
**the Cultures of Paris**

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# - PAPERS -

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**Sara HASLAM**

## **Discrepant Identities: Performing Ford in Paris**

After offering a number of definitions and potential Fordian resonances for the term ‘cosmopolis’, with reference to Paris in the 1920s, this paper’s focus will foreground thoughts of politics, art and nationhood in ways that set the scene for the exploration of Ford’s performance of what are in some ways discrepant identities in the “seething cauldron” that the French capital then was.

The first concerns Ford’s artistic identity as editor and nurse-maid presiding over the “crèche” of *the transatlantic review*; the second is what will be read as a psychogeographical identity – familial and literary – as displayed primarily in the exterior spaces of the city; the third is identified through Ford’s relationship with domestic, interior space and café society.

Ford’s letters and essays, his memoirs and, to some degree, his fiction (can ‘parade’ be related to Parisian spectacle?) will be referenced throughout, as will be a wider range of contemporary depictions of Paris. The city of light’s artistic potency, and the range of reasons offered for it in these accounts, feature in this exploration of the importance of Paris for Ford.

**Sara Haslam** is Senior Lecturer in English at the Open University and a founding member of the Ford Madox Ford Society of which she has been Chair since 2007. She is the author of *Fragmenting Modernism: Ford Madox Ford, the Novel and the Great War* (Manchester UP 2002), and editor of Ford’s *The Good Soldier* (Wordsworth Classics 2010) and *England and the English* (Carcanet, 2003), as well as of *Ford Madox Ford and the City* (IFMFS 4, Rodopi 2005) and, jointly with Seamus O’Malley, of *Ford Madox Ford and America* (IFMFS 11, Rodopi 2012). Further publications include *Life Writing* (Routledge 2009) with Derek Neale, articles and book chapters on Ford, Henry James, Thomas Hardy, the Brontës, modernism and the literature of WW1, and the annotated critical edition of *A Man Could Stand Up* (Carcanet 2010).

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**Andrea RUMMEL**

## **The City, the Self and the Real-and-Imagined: Ford Madox Ford, the Flâneur, and Paris**

This paper seeks out to interrogate Ford’s “mindscape” of Paris, especially as it is presented in his Paris writings.

Ford – like other modernist contemporaries – emphasizes the dialectics of perception and imaginative creation tied to the idea of the metropolis and anticipates critical conceptions such as Henri Lefebvre’s spatial theories or Edward Soja’s “real-and-imagined”. His modernist negotiations of, and digressions from, the spatial reality of the city cast Ford in the role of a literary “observateur passionné”, conjuring up the iconic modernist figure of the flâneur.

While this literary type remains associated with Benjamin’s famous studies in the *Passagenwerk*, and thus strongly grounded in nineteenth-century Paris and the works of Charles Baudelaire, this paper would like to contribute to recent analyses of the flâneur as a social phenomenon and of flânerie as a cultural conceptualisation. It establishes “flânerie” in Ford not only as a spatial practice but as a way of reading, narrating and imagining the social space of the metropolis, its literary scene and the self.

Flânerie here becomes a way of appropriating concrete physical space by the imagination, a cultural and literary practice which ties in with Ford’s ideas of literary impressionism and which all too frequently becomes doubly-peripatetic in casting the reader as “co-flâneur”. The result is a composite and “real-and-imagined” picture of the city as well as of individual constructions of self. In Ford’s Paris

memoirs, as this paper would like to argue, his writings of the city-as-text must be read as constitution of self and – much more clearly than in the city writings of his contemporaries – as relational constructions of subjectivity.

**Andrea Rummel** teaches English Literature and Cultural Studies at the University of Gießen, Germany. Her research interests and publications focus on British Romantic literature and culture, British modernism and colonial literatures and cultures. She is the author of *“Delusive Beauty”: Femmes Fatales in British Romanticism* (2008).

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**Krisztina SÁRDI**

### **‘A Mirror to Paris’: Pictures of Paris in Ford Madox Ford’s Autobiographical Works**

This paper mainly aims to present how Ford’s representations of Paris have contributed to the construction of today’s mythical/stereotypical image of the French capital, which is generally regarded as “the city of arts, love and lights”. It thus proposes to analyse the contrasts and similarities in the descriptions of Paris in the twenties written by Ford (*It was the Nightingale* and *A Mirror to France*), Hemingway (*A Moveable Feast*) and Gertrude Stein (*Autobiography of Alice B. Toklas* and *Paris, France*) from a geocritical point of view.

Geocriticism, elaborated in France by Bertrand Westphal in *La Géocritique. Réel, Fiction, Espace* (2007; trans. Robert Tally, 2011), is an interdisciplinary method of literary analysis that incorporates the study of geographic space. The geocritical approach allows for a study of places described by various authors, making geocriticism multifocal as it examines a variety of topics at once. By questioning the relations between Paris’s nature and its actual condition, this approach also assumes a literary referentiality between world and text, or, in other words, between the referent and its representation(s).

This paper therefore aspires to discover why the authors of the twenties came to Paris, how that capital of culture was born, and what remained of its mythical picture.

**Krisztina Sárdi** is a PhD student at Péter Pázmány Catholic University, Faculty of Humanities, in Budapest, Hungary. The main fields of her research are geocriticism and the pictures of Paris in the works of the “Lost Generation”. She specializes in French and comparative literature, as well as in theatre studies. She also works for different magazines as a freelance journalist.

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**Laura COLOMBINO**

### **Ford and the Imagination of Space: Paris, France and Beyond**

The aim of this paper is to broach the idea that space often loses its physical substance for Ford to become an imaginary construct, and that the instruments of such a transfiguration of reality are derived from his reflections on French literary tenets and techniques.

In this connection, Ford’s analogies between the French language, temperament and (urban) landscapes are explored. In the precisely shaped and yet suggestive words of Paul Verlaine, Arthur Rimbaud and Stéphane Mallarmé, Ford divines a “quality of quiet universality”, capable of expanding imagination. This concept acquires broader semiotic and philosophical resonances in Ford’s post-war non-fiction, such as *A Mirror to France* (1926), *Provence* (1935) and *Great Trade Route* (1937).

The mirror, particularly prominent in *A Mirror to France* as a paradigm to conceive cultural terrain, practice and transmission, is paralleled and gradually superseded in Ford’s more mature writings, by peripatetic models, especially the idea of travelling, as an almost sacred act, producing space and thought.

**Laura Colombino** is Lecturer in English Literature at the University of Genoa, Italy. She is the author of *Ford Madox Ford: Vision, Visuality and Writing* (Peter Lang 2008) and *Spatial Politics in Contemporary London Literature:*

*Writing Architecture and the Body* (Routledge 2013). She has edited *Ford Madox Ford and Visual Culture* (IFMFS 8, Rodopi 2009) and co-edited, with Max Saunders, *The Edwardian Ford Madox Ford* (IFMFS 12, Rodopi 2013). She has published articles on Thomas Hardy, Robert Byron, Aldous Huxley, A.S. Byatt, J.G. Ballard, Iain Sinclair, Michael Moorcock and Geoff Ryman. Her current research focuses on urban narratives of terror and catastrophe in post-9/11 British fiction.

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## **Dominique LEMARCHAL**

### **Ford's Homage to Proust in *It Was the Nightingale***

At a dinner party in Paris in 1923, Ford said to Joyce – whose *Finnegans Wake* he hoped he could print in a “Work in Progress” section of the planned *transatlantic review* – that he had not read Proust (*It Was the Nightingale* 292). Still, Proust looms large over *It Was the Nightingale*. It was his death, Ford writes, that of a monument of literary personality, that “made it certain that [he] should again take up a serious pen” (*IWN* 199), the serious pen being that of the novelist.

It is tempting to see in Ford's confession to Joyce what the critic Harold Bloom called “anxiety of influence”, and hard not to think of Tietjens in *Some Do Not* scathingly saying to a bewildered Macmaster: “I don't read novels; I know what's in them.” The atmosphere of Paris was saturated with Proust when Ford arrived in the city in 1922, and he had reasons to be wary.

The structure of *It Was the Nightingale* is marked by the arresting repetition (7 times) of the memory of a key moment when, in London in 1919, “one foot off the kerb at the corner of the Campden Hill waterworks”, the thought that “all was over between [Ford] and London” became conscious and that therefore he would have to leave England for good. The physical imbalance, very reminiscent of what can be found in Proust's *Le Temps retrouvé*, allows the involuntary emergence of the unconscious, in this case that of a decision that has already been made. This emergence is so powerful that it momentarily subverts the awareness of the present and, to be sure, the business at hand in *It Was the Nightingale* is recreating time.

**Dominique Lemarchal** is a Senior Lecturer in Contemporary Literature and Translation at the University of Angers and a member of the editorial board of *The Journal of the Short Story in English*. Her main interest is Ford Madox Ford, about whom she has presented papers and written articles and books focusing on his autobiographies, his propaganda and on *The Good Soldier*. In 2009, she organized the first international Ford conference in France jointly with Claire Davison-Pégon, with whom she co-edited the subsequent *International Ford Madox Ford Studies* volume: *Ford Madox Ford, France and Provence* (IFMFS 10, Rodopi 2011). More recently, she has written on Ford's critical monograph on Henry James and has translated some unpublished articles by Anthony Burgess for a forthcoming conference on Burgess and France at the University of Angers in 2014.

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## **Max SAUNDERS**

### **'Adventures of the Soul among Masterpieces': Ford and Anatole France**

In *A Mirror to France* Ford wrote:

you cannot get away from the fact that French Art and French Thought form the touchstone for the Art and Thought of the world. The line Diderot-Chateaubriand-Stendhal-Flaubert in pure expression, with the Renan-Taine-France strand for analytic-propagandist expression, is our standard as far as method is concerned. (*MF* 270-1)

Ford's criticism has made more of some of these names (especially Flaubert and Stendhal) than of others. This paper proposes that of the others it is Anatole France who appears the most significant figure for Ford's work.

Perhaps guided by Conrad's admiration for France, Ford was certainly reading him in the 1900s, publishing him in the *English Review*, and getting Conrad to review him there. His frequent comments on Anatole France over three decades are tracked, from his 1907 review to *The March of Literature*.

France's stand as a Dreyfusard, his ironic scepticism, his '*douce mélancolie*', would all have made him a congenial figure to Ford. Although France's immersion in history and writing of predominantly historical fiction, may not appear to speak to Ford's fiction that matters most, his love of classical and pagan antiquity and of the eighteenth century are crucial in *Parade's End*, while his tetralogy *Histoire contemporaine* may have contributed to Ford's credo that the novelist should be the 'historian of his own times'. It is especially as a critic that France was an important model, for his regular 'causerie'-form essays, expressing his view that criticism was essentially an autobiographical act. France's series of fictionalised memoirs also offer a model for both generically indeterminate books like *No Enemy* (which mentions him) and Ford's books on culture and travel, as well as for his tendency to fictionalise in his own autobiographical volumes.

It was especially while Ford was living in Paris and editing the *transatlantic review* that Anatole France's example loomed so large. When the scandalous surrealist pamphlet *Un Cadavre* appeared, denouncing France on his death in 1924, Ford saw the episode as parallel to his own treatment by the cosmopolitan group of younger writers he was then publishing. France, a Nobel laureate in 1921 and Académicien, thus figured as an example both of how a civilised culture honours its artists, and of how it fosters the younger talents who will be driven to negate such honours.

**Max Saunders** is Director of the Arts and Humanities Research Institute, Professor of English and Co-Director of the Centre for Life-Writing Research at King's College London, where he teaches modern literature. He studied at the universities of Cambridge and Harvard, and was a Fellow of Selwyn College, Cambridge. He is the author of *Ford Madox Ford: A Dual Life* (2 vols., Oxford UP, 1996) and *Self Impression: Life-Writing, Autobiografiction, and the Forms of Modern Literature* (Oxford UP 2010), the editor of five volumes of Ford's writing, including an annotated critical edition of *Some Do Not...* (Carcarnet 2010), and he has published essays on life-writing, on Impressionism, and on a number of modern writers. He was awarded a Leverhulme Major Research Fellowship from 2008-10 to research the To-Day and To-Morrow book series, and received in 2013 an Advanced Grant from the ERC for a 5-year collaborative project on Digital Life Writing.

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**Annalisa FEDERICI**

***The transatlantic review and the Nouvelle Revue Française,  
between Tradition and Modernity: The Ford-Larbaud-Joyce  
Connection***

Within the Parisian cultural panorama of the 1920s, Ford's *transatlantic review* (1924) and Jacques Rivière's *Nouvelle Revue Française* (1919-1925) played a significant role in the diffusion of an ideal of literary modernism as a cosmopolitan movement divided between tradition and modernity.

Ford's attitude in editing the review can be compared to Rivière's faithfulness to the principle of "modern classicism", in that both paid particular attention to the best literary output of the time (French as well as British and American) without severing the connection with the past, while keeping a generally cautious attitude towards the most radical avant-gardes. As is well known, Ford's editorial tastes were broad-minded: he encouraged a revaluation of literary tradition as well as a creative revival by publishing experimental works, not differently from Rivière's tendency to favour French and foreign authors who proposed a moderate renewal of literary topics and forms, a re-reading of tradition instead of a revolution.

These multiple cultural connections can be also analysed in terms of the mutual relationships between such key figures as the expatriates Ford and Joyce, who were in touch and supported trans-national and trans-cultural ideals, and Valery Larbaud as a critic, translator, specialist of English literature and a leading figure in Anglo-French literary exchanges. It seems interesting to notice, for instance, that Larbaud – who befriended, admired and promoted both Ford and Joyce – contributed his critical writings as well as his moderate prose experimentation to both the *transatlantic review* and the *NRF*, whereas extracts from Joyce's *Finnegans Wake* were serialized as *Work in Progress* in Ford's

magazine, while being notoriously rejected by Rivière (exactly as the French translation of *Ulysses*) for their excessively audacious experimentalism.

**Annalisa Federici** holds a PhD in Comparative Literature from the University of Perugia (Italy). Her main research areas are literary modernism, James Joyce, Virginia Woolf, formal aspects in fiction, and the relationship between writing and psychological processes. She has recently published a book and some critical essays on these subjects as well as presented papers at conferences and seminars. She is currently contract professor of English language at the University of Perugia, “Sapienza” University of Rome, and “Tuscia” University of Viterbo.

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## **Helen CHAMBERS**

### **“Le traducteur E.M. (une femme) m’a consulté sur le choix des contes”: Conrad, the Hueffers and the 1903 Maupassant Translations**

In 1903 Duckworth’s Greenback Library published Elsie Hueffer’s translations of nine Maupassant short stories, with a preface by Ford and with Conrad’s encouragement, editorial input and subsequent promotion in Paris and London. This slender volume was one of the earliest collections in English of Maupassant’s short stories, work which overall was considered unsuitable for Anglo-Saxon sensibilities. All the stories chosen for this translation had originally appeared at various times between 1882 and 1890 in the periodicals *Gil Blas*, *Le Gaulois* and *Le Figaro*, and their subsequent French publication history is quite convoluted, entailing some analytical work to establish which editions Ford, Conrad and Elsie are likely to have read, and Elsie to have used as source texts.

This paper examines the significance of this minor literary collaboration, using evidence from Conrad’s letters to Elsie, to Ford and to others, such as H.-D. Davray of the *Mercure de France*. It will show how important these translations are, not only as the first English translation of Maupassant’s short stories by a woman, and for the particular selection of the stories and the quality of the translations, but also in the context of what the letters, in conjunction with Ford’s preface, reveal about Elsie’s, Ford’s and Conrad’s shared reading of Maupassant, the two men’s public and private views on this translation work, and finally how this reflects the wider triangulation between the three at this time.

**Helen Chambers** made a late career change from clinical and academic medicine to become a PhD student in the English Department (Book History Research Group) of the Open University, but is based in France. Her doctoral research is an evidence-based enquiry into Joseph Conrad’s reading and she is also involved with the Reading Experience Database (UKRED) project.

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## **Stephen ROGERS & Fabienne COUÉCOU**

### ***Thinking Maupassant: Ford Madox Ford, Illusionism and “atrocious love”***

In a letter of July 1902, Conrad noted that, whilst Elsie Hueffer was working on her translations, “we shall all *think* Maupassant.” This paper will thus consider the way in which Ford developed a manner of representing reality through an engagement with the life and work of Maupassant. It will examine in particular the extent to which Ford’s process of ‘thinking Maupassant’ transformed his way of rendering experience into new forms which demonstrate his continuing exploration of the formal problems that stem from his encounters with the aesthetics of Flaubert and Maupassant.

This process of thinking, or re-thinking, Maupassant responds to the way in which experience is encountered through what it means to be an artist. What does Ford mean when he states that in writing *The Good Soldier* (1915) he “was to do for the English novel what in *Fort Comme la Mort* [1889], Maupassant had done for the French”? Maupassant’s novel is a rendering of the artistic life as well as of the disillusionment with life itself, and highlights the ways that are sought in the cultures of Paris to

recover youth and artistic vitality. What therefore does Ford tell us about the ways out of Realism? To what extent does he use the concept of being able to *think* Maupassant to re-shape experience?

**Stephen Rogers** received his PhD from Nottingham Trent University in 2005. He has published essays on Ford Madox Ford in *Ford Madox Ford's Literary Contacts (IFMFS 6, Rodopi 2007)*, *Ford Madox Ford, Modernist Magazines and Editing (IFMFS 9, Rodopi 2010)*, *Ford Madox Ford and America (IFMFS 11, Rodopi 2012)*, and in *Letteratura e letteratura* (2014). He was Research Fellow with the Modernist Magazines Project, and has written on various periodicals for the *Oxford Critical and Cultural History of Modernist Magazines* (2009-13), and on Laura Riding Jackson in *Revue modernistes, revues engagées (1900-1939)* (Rennes 2011). He is currently working on Ford's role as a journalist and strategies of cultural production, and teaches English literature at an adult education centre.

**Fabienne Couécou** received her PhD from the University of Montpellier in 2011. Her dissertation focused on the text of *England and the English* as a reflection of Ford's concern with aesthetics and culture. She has translated Ford's "Mediterranean Reverie" and supplied it with a critical commentary (*La Tradition littéraire dans les essais anglo-américains II*, Michel Houdiard 2009), has written on Ford's responses to the troubadours, music and poetry, in *Cross Cultural Encounters between the Mediterranean and the English-Speaking Worlds: The Dynamics of Differences* (Peter Lang 2011), and has contributed several articles to the online journal *Temporel*. She teaches young adults, and is currently writing a book.

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**Martina CICERI**

### **Impressions/Expressions of Paris: Ford Madox Ford and the Russian Expats**

At the beginning of the 20<sup>th</sup> century, Paris was progressively transformed into a sort of workshop of literary and artistic modernity. Among the group of emigrant writers who resided in the city in the 1920s, Ford Madox Ford played a role of paramount importance in the formulation of the modern cosmopolitan identity of the city. In his attempt to create a worldwide community of Letters, the figure of Ford may be read as a sort of a hub around which gravitated eminent literary and artistic personalities, from Jean Rhys to Stella Bowen.

What is probably less known is the fact that, thanks to Stella, Ford became aware of the presence of Russian expats in Paris in the interwar years. Ford's interest in Russian literature and culture was originally triggered by Turgenev, a Russian writer who had great impact on the English literary imagination. Although a direct contact between Ford and the Russians in Paris is not testified, the fact that they shared the experience of expatriation and resettlement in the Parisian cosmopolis is noteworthy.

The object of this paper is to investigate how Russian expats translated their Parisian experiences in prose, poetry and painting. In these terms, great attention is focused on the works by Marina Tsvetaeva, Grigori Adamovich and Marc Chagall. By comparing and contrasting the impressions of Paris recorded by the Russian expats with Ford's in *It was the Nightingale* and *A Mirror to France*, this paper attempts to provide a composite outlook on the literary and psycho-geographies of Paris, and to detect the impact the cosmos of the city had on the formulation of modern international artistry.

**Martina Ciceri** is a first-year PhD student at the University of Rome "Sapienza" and is currently working on her thesis devoted to Anglo-Russian literary and cultural interactions in late Victorian and Edwardian England. Her research ranges from gender studies to migration studies and engages in how they posit the issue of artistic identity.

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**Laurence DAVIES**

### **'Dissolving Views': The Life in the Lives of *Mister Bosphorus***

Rather than reading Ford's extraordinary carnival of modes and media as the effusions of a deeply troubled spirit (which in many ways they are), this paper wants to celebrate the heterogeneity of *Mister*



*Bosphorus*, its satirical energy, and its sheer outrageousness. Although technically a closet drama, performable only in a theatre of the mind, the closet is packed with surprises and enormous. It matches very well with Ford's definition of the "aristophanic": "a mood of cynicism and scorn expressed in gigantic laughter" (*The March of Literature* 121).

Compressed into Ford's script is a whole history of drama, from the Greeks by way of pantomime, romantic spectacle and melodrama, to Shaw on the one hand and Jarry on the other. The volume also gives us the wood engravings of Paul Nash, numerous cues for music, and several brilliantly ekphrastic movie clips.

Yet to speak of history misleads. *Mister Bosphorus* is always on the move through time and space. Flux is of its essence, collision frequent, and metamorphosis a constant. To do it justice requires not so much a sense of influences taken or given as a sense of affinities with other experiments in identity and form, preceding or to come: with *Orlando*, Brecht's *Threepenny Opera*, *Ulysses*, the Cabaret Voltaire, and many more.

**Laurence Davies** is an Honorary Professorial Research Fellow at Glasgow University, general editor of *The Collected Letters of Joseph Conrad*, and President of the UK Conrad Society. He has published recently on Ford, Poe and Hawthorne, Guillermo del Toro, Katharine Burdekin and James Baldwin.

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## **Rob SPENCE**

### **"Beautiful and instructive": Ford Madox Ford's Encounter with Popular Culture**

Ford's interest in the music hall is well-documented in accounts of his life. In this paper, that attachment is explored, particularly in the context of Ford's encounter with the popular cultures of France and England. It examines Ford's creative and critical work to discern his developing attitude towards the phenomenon of mass culture, and his critical approach to it.

The account of music hall given by Ford in *The Critical Attitude* is the starting point for an exploration of the topic of popular culture and entertainment as it manifests itself in a range of works by Ford. The emphasis will be on Ford's encounter with mass entertainment and popular culture in continental Europe, but there will also be some reference to the English experience.

Lastly, an attempt is made to see Ford's evaluation of popular culture as being a precursor to the later, post-WWII developments in the establishment of a critical discourse in popular culture.

The paper will draw upon a range of Ford's work, including his various autobiographical writings, as well as his novels and poetry.

**Rob Spence** is Associate Head of English at Edge Hill University, Ormskirk, England. His main research interests are in the modern and contemporary novel. He has published on Louis de Bernières, Robert Nye, Anthony Burgess, Penelope Fitzgerald, and Jane Rogers. His article on Wyndham Lewis and Ford appeared in *Ford Madox Ford's Parade's End: The First World War, Culture, and Modernity (IFMFS 13, Rodopi 2014)*, and his monograph on Anthony Burgess is forthcoming.

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## **Martin STANNARD**

### **The Parisian World of Ford and Biala**

This paper will examine the bohemian life of Ford and Janice Biala – his last partner –, first in Paris, then travelling back and forth to the city from Provence, as it is revealed in particular in Biala's letters to her brother, Jack Tworikov. A few of them have been discussed at previous Ford conferences by Jason Andrew, Biala's Estate business manager; but there are many more, and others, too: to Rachel "Wally" Tworikov (Jack's wife, who was Ford's travelling secretary during his final trip to visit the Allen Tates in Clarksville in May 1937) and to Shelby Cox (a childhood friend).

Those letters, to which, amongst other private papers, Biala's Estate via Jason Andrew has granted Prof. Stannard access, will be here presented and discussed for the first time. Biala's letters to Jack document her background in an impoverished New York Jewish family, a previous marriage (to Lee Gatch), another affair, fascinating details of the New York art scene in the 1920s and 1930s (Tworkov became a prominent painter first in the Provincetown colony, then, post-war, among the Abstract Expressionists with Rothko, de Kooning *et al.*), and a fly-on-the-wall account of daily life with Ford in Paris.

This paper, focused mostly on this last period, will thus reveal part of a proposed new biography of Ford, concentrating on his last decade (1929-1939) and using it as a lens through which to review his whole career, a project to which his relationship with Biala is crucial and for which Prof. Stannard is currently seeking a publisher.

**Martin Stannard** is Professor of Modern English Literature at the University of Leicester, UK, a Fellow of the Royal Society of Literature and of the English Association. He has published extensively on Evelyn Waugh, following *The Critical Heritage* (1984) with a major biography in two volumes (1986, 1992). His Norton Critical Edition of Ford Madox Ford's *The Good Soldier* appeared in 1995 (revised 2011), and his biography of Muriel Spark in 2009. Currently he is co-executive editor of Oxford University Press's 42-volume scholarly edition of *The Complete Works of Evelyn Waugh*, editing *Vile Bodies* for this, and is researching a new biography of Ford.

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### **Joseph WIESENFARTH**

#### **Quartet with Variations / Ford Madox Ford, Jean Rhys, Stella Bowen, and Jean Lenglet**

Ford created Jean Rhys out of Ella Lenglet, who came to him with stories that needed editing and a publisher. He provided both. Her first book, *The Left Bank*, a collection of short stories, was introduced with a preface by Ford. Her next book, *Quartet*, subsequent to her affair with Ford, skewered him and Stella Bowen as H.J. and Lois Heidler, making them seducer and pander, respectively. She also drew Jean Lenglet, her husband, as Stephan Zelli and made him into more of a thief than he actually was and, perhaps, even into a murderer. Each responded with books of their own – Ford's *When the Wicked Man*, Bowen's *Drawn from Life*, Lenglet's *Sous les verrous* (eventually translated by Rhys into *Barred*) – in which Rhys was decidedly put in her place as a promiscuous woman and an unstable writer.

This paper, "Quartet with Variations / Ford Madox Ford, Jean Rhys, Stella Bowen, and Jean Lenglet," sets out and analyzes the issues and characters in this group of writers, all of whom are in Paris at the time the events in their books take place.

**Joseph Wiesenfarth** is Professor Emeritus at the University of Wisconsin-Madison. He has written extensively on Ford and on the English Novel. He was guest editor of *Ford Madox Ford and the Arts*, a special issue of *Contemporary Literature* (30:2, Summer 1989), and editor of *History and Representation in Ford Madox Ford's Writings (IFMFS 3, Rodopi 2004)*. His *Ford Madox Ford and the Regiment of Women: Violet Hunt, Jean Rhys, Stella Bowen and Janice Biala* (University of Wisconsin Press 2005) is a critical biography and definitive of Ford's relation to women as writers and artists. His most recent publication is the second volume, *No More Parades* (2011), of the new Carcanet critical edition of *Parade's End*.

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### **Meghan Marie HAMMOND**

#### **Ford and Gertrude Stein in Paris**

Gertrude Stein famously called her work *The Making of Americans* (1925) the beginning of truly modern literature. This famous text, which Stein saw as clear proof of her literary genius, first appeared in Ford Madox Ford's *transatlantic review*. Several critics, most notably Barbara Will, have argued that Stein, in her surreptitious piece of life writing, *The Autobiography of Alice B. Toklas* (1933), understands her

partner Alice B. Toklas as the receptive agent that nurtured and unleashed that literary genius. But Stein also sees other figures from her life in Paris as especially receptive to her own genius, most notably Picasso and Ford.

This paper examines the resonances between Ford's and Stein's Paris lives. What is it that made the particular, and peculiar, genius of *The Making of Americans* attractive to Ford's discerning editorial eye? Special attention will be paid to the connections between the aforementioned *Autobiography of Alice B. Toklas* and Ford's *It Was the Nightingale*. Clearly, both tell of transatlantic, literary lives. Yet Ford's restless life – shuttling between Paris, London, and New York – clearly contrasts with the stable domestic life that Stein created with Toklas in Paris. How do these very different transatlanticisms converge and interact in the modernist Parisian scene that produced Ford's influential review?

**Meghan Marie Hammond** teaches at New York University, where she earned her PhD in English in 2011. She is the co-editor of the Routledge volume *Rethinking Empathy Through Literature* (2014), and her first monograph, *Empathy and the Psychology of Literary Modernism*, is forthcoming from Edinburgh University Press (October 2014).

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**George WICKES**

### **What Hemingway Learned from Ford**

Though Hemingway presents a disparaging portrait of Ford in *A Moveable Feast*, it's obvious he was indebted to Ford in many ways, some of which will be here explored. Ford played an important role in Hemingway's literary apprenticeship when he engaged him as sub-editor of the *transatlantic review* and published three of his first stories to appear in print. As a young writer at the very beginning of his literary career Hemingway had much to learn from this wise old mentor who was only too willing to talk endlessly to 'les Jeunes' about literature and share his vast learning, critical insight and fund of stories about a multitude of writers. His conversation must have contributed enormously to Hemingway's higher education, and so must his *savoir-vivre*. Hemingway's Paris sounds very much like Ford's Paris, with drinks at the Closerie des Lilas, meals at the Nègre de Toulouse, dances at a bal musette, appreciation of good food and wine, and admiration of Marshal Ney. Hemingway had a gift for picking up ideas from others and making them his own.

He probably learned even more from Ford's writing, for they were most frequently in each other's company during the period when the first volume of *Parade's End* was published and Ford was absorbed in writing the second. That Hemingway made a study of Ford's writing is proven beyond a doubt by his possession of the typescript of *No More Parades* to the end of his life. Of all Ford's works this was the one that was bound to be most meaningful for Hemingway, epitomizing the experience of war that was to play a central role in Hemingway's own work. Whatever he may have thought of Ford personally, here was a man who had been under fire at the Battle of the Somme and a writer who had rendered that experience in fiction more masterfully than any other.

**George Wickes** is Professor of English Emeritus at the University of Oregon. His books include *Americans in Paris, 1903-1939* and *The Amazon of Letters: The Life and Loves of Natalie Barney*, the translation of *The Memoirs of Frederic Mistral* and three collections of Henry Miller letters which he edited.

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## - KEYNOTE ADDRESSES -

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**Georges LETISSIER**

### **Paris fluctuat... Ford Madox Ford's Urban Psychogeography**

Though he was born in London, Ford reported that he would never regard this city as his own and dismissed the idea of being “back to London” when he returned, as if the English metropolis knew him not. While London held the fascination of the city that could always be explored as is illustrated by its motto, “Domine dirige nos...,” Paris was linked to the ebb and flow of Ford’s affects and emotions and to his artistic ventures. The ups and downs of the writer’s mental scape inscribe the persistence of the Parisian city in the essays: “Fluctuat,” yet without any certainty of never sinking as the urban experience is closely bound up with the literary one: “The Transatlantic Review WAS BORN amidst turmoil [...] we took [...] for its motto, the first words of that city’s device: ‘Fluctuat...’ Had its career been prolonged we had intended to add the rest of the device: ‘Nec mergitur’ [...] It was not to be.” (*It Was the Nightingale* 237)

Working from the premises of psychogeography, from Guy Debord to Will Self, this paper propounds to investigate Ford’s Paris as an impressionist cityscape. Indeed, if the geography of Paris remains the same, the mental images change and Ford shows how impressions from childhood are superimposed on the adult’s ones, with the Left Bank invariably standing for a whole continent. Invariants do persist across the years, such as the subjective image of the impassable cleft separating the Left Bank from the Quartier de l’Étoile, like two brain hemispheres.

The Paris experience is deeply emotional as the writer is keen to repeat that he does not like Paris, however it is more the idea of Paris as epitomised by the Quartier de l’Étoile that he dislikes than the patchwork of Parisian quarters, such as Quartier Latin, Faubourg Saint-Germain, Notre-Dame-des-Champs, or Luxembourg, which invariably arouse sensory perceptions in him. Ford’s take on Paris is indeed fraught with anthropological data as when he relates the fact of being caught up in traffic jams as a pedestrian.

In the last resort, Paris is lived as a text, a palimpsest, or a thorough artistic experience. The city, through its lines, moves and noises, conjures up the aesthetics of the imagists, the futurists and the vorticists: “Paris gyrated, seethed, clamoured, roared with the Arts.” (*IWN* 259) As Ford felt at home wherever artists chose to reside, Paris temporarily afforded this creative impetus that endowed the City of Light with a mythological dimension, with “Mount Parnassus [...] one of the Seven Hills of Paris” (*IWN* 181).

**Georges Letissier** is Professor of English at Nantes University, France. He has published articles both in French and English, in France and abroad (Ashgate, Roma: Aracne, Macmillan, Rodopi, Routledge, *Dickens Quarterly*), on Victorian literature (C. Dickens, G. Eliot, W. Morris, C. Rossetti) and contemporary British fiction (P. Ackroyd, A.S. Byatt, A. Gray, A. Hollinghurst, L. Norfolk, I. McEwan, G. Swift, S. Waters, J. Winterson). He has published a monograph on Ford Madox Ford’s *The Good Soldier* (Éditions du Temps, 2005), edited *Rewriting, Reprising: Plural Intertextualities* (Cambridge Scholars, 2009) and co-edited with Michel Prum a volume on Darwin’s legacy in European cultures (L’Harmattan, 2011). He has worked extensively on Dickens, Victorian and neo-Victorian literature, whilst keeping a keen interest in the most recent developments in contemporary British fiction writing.

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**Chris TAYLER**

**The Fat Man in History: Ford, Englishness and the Modernist Canon**

This essay will deal with the figure of Ford in Paris as part of the mythology of both Modernism and the 'Lost Generation', looking at the ways this shaped the story of Ford's posthumous reputation, especially as mediated by disciples of Ezra Pound and Allen Tate.

Ford's cosmopolitanism, and, by contrast, the 'stage Englishman' aspect of his self-projections, will be used as an analogue for his insider-outsiderishness in the received story of the early 20<sup>th</sup> century avant-garde.

**Christopher Tayler** is a journalist and essayist. A former feature writer and chief fiction reviewer on the *Guardian*, he is currently a contributing editor at the *London Review of Books* and a contributor to *Harper's Magazine* and the *Financial Times*.

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