

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

**Newsletter 19**

2013

**Edited by** Ashley Chantler.

*In memoriam* Gore Vidal (1925–2012).

**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, Sir Tom Stoppard, John Sutherland.

The Society is pleased to report that Rupert Edwards, Mary Gordon and Susanna White have accepted its invitations to be honorary members.

**Executive Committee:** *Chair:* Sara Haslam *Treasurer:* Paul Skinner *Secretary:* Andrew Frayn.

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## NEWS OF RECENT ACTIVITIES

### Conference Report

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

2012 proved to be an *annus mirabilis* for Ford and Fordians. *The Good Soldier* was published twice: Martin Stannard’s second Norton Critical Edition was followed by Max Saunders’s Oxford University Press edition. OUP also issued in paperback Max’s two-volume *Ford Madox Ford: A Dual Life*. Rodopi published the eleventh volume of International Ford Madox Ford Studies: *Ford Madox Ford and America*, edited by Sara Haslam and Seamus O’Malley. Other publications engaging with Ford included Rob Hawkes’s *Ford Madox Ford and the Misfit Moderns: Edwardian Fiction and the First World War*, Nathan Waddell’s *Modernist Nowheres: Politics and Utopia in Early Modernist Writing, 1900–1920* (both Palgrave Macmillan), and Julian Barnes’s *Through the Window: Seventeen Essays (and One Short Story)* (Vintage).

In August–September, there was the brilliant five-part production – ‘one of the finest things the BBC has ever made’ (*The Independent*) – of Tom Stoppard’s adaptation of *Parade’s End*, directed by Susanna White, and the insightful, sensitive and at times moving *Who On Earth Was Ford Madox Ford? A Culture Show Special*, written, produced and directed by Rupert Edwards. A DVD of the television series has been released (it includes a ‘Behind the Scenes’ documentary), Dirk Brossé’s soundtrack is available digitally and on CD, and Faber has published Stoppard’s script (with an Introduction by the author and ‘bonus scenes’).

If all that was not enough, in September there was ‘Ford Madox Ford’s *Parade’s End*: Modernism and the First World War’, a three-day conference at the Institute of English Studies. Speakers and delegates came from around the world to discuss and celebrate Ford’s First World War modernist masterpiece.

Twenty-six very impressive papers were presented:

- Christos Hadjiyannis (Institute of English Studies) – ‘Ford Madox Ford, T. E. Hulme and the First World War’.
- Rob Spence (Edge Hill University) – ‘Ford and Lewis: The Attraction of Opposites’.
- John Attridge (University of New South Wales) – ‘Englishness and Taciturnity in *Parade’s End* and Andre Maurois’s *Les Silences du Colonel Bramble*’.
- Seamus O’Malley (City University of New York) – ‘All That is Solid Turns to Mud: *Parade’s End* and the Liquidity of Landed Relations’.
- Austin Riede (North Georgia College and State University) – ‘“Cleaned, sand-dried bones”: Christopher Tietjens, Vera Brittain and the Anodyne of War’.
- Dominique Lemarchal (Université d’Angers) – ‘When I is Others: *Parade’s End* and the Impossibility of Autobiography’.

- John Benjamin Murphy (University of Virginia) – “The ’ind legs of the elephink”: Pantomime, Prophecy and Tosh in *Parade’s End*’.
- Sara Haslam (Open University) – “Hops, cannon, kettles and chimney backs”, or From Conversation to Humiliation: *Parade’s End* and the Eighteenth Century’.
- Christopher MacGowan (College of William and Mary) – ‘William Carlos Williams and *Parade’s End*’.
- Alec Marsh (Muhlenberg College) – “Rossetti”, “Better Far” and Overcoming the Pre-Raphaelite Inheritance in *Some Do Not ...* and *The Good Soldier*’.
- Joseph Wiesenfarth (University of Wisconsin-Madison) – ‘Death in the Wasteland: Ford, Wells and Waugh’.
- Michael Charlesworth (University of Texas at Austin) – ‘The View from Montagne Noir: Ford’s Panoramic Metaphor in *No More Parades*, *No Enemy* and *It Was the Nightingale* Compared to Works by J. R. R. Tolkien’.
- Liz Hodges (Merton College, University of Oxford) – ‘Sight and Scale in *Parade’s End*’.
- Alexandra Becquet (Université de la Sorbonne Nouvelle – Paris 3) – ‘Structure and Memory in *Parade’s End*: (De)Composing the War’.
- Barbara Farnworth (University of Rhode Island) – ‘The Self-Analysis of Christopher Tietjens’.
- Erin Kay Penner (Rothermere American Institute) – ‘Swearing by Ford’.
- Paul Skinner (Independent Scholar) – ‘Tietjens Walking, Ford Talking’.
- Sarah Kingston (University of Rhode Island/University of New Haven) – “Sick bodies are of no use to the King”: Insomnia in British Literature of WWI’.
- Karolyn Steffens (University of Wisconsin-Madison) – ‘Freud Madox Ford: *Parade’s End*, Impressionism, and Psychoanalytic Trauma Theory’.
- Max Saunders (King’s College London) – ‘Sexuality, Sadism and Suppression in *Parade’s End*’.
- Tom Vandavelde (Katholieke Universiteit Leuven) – “Are you going to mind the noise?”: Mapping the Soundscapes of *Parade’s End*’.
- Nathan Waddell (University of Nottingham) – ‘Ford Madox Ford’s Musical War’.
- Angus Wrenn (London School of Economics) – ‘The World-Ash and Groby Old Tree: Wagner and the Hueffers’.
- Eve Sorum (University of Massachusetts-Boston) – ‘Empathy, Trauma, and the Space of War in *Parade’s End*’.
- Meghan Hammond (New York University) – ‘Modernist Empathy in Ford’s *Last Post*’.
- Gene M. Moore (Universiteit van Amsterdam) – ‘Impressionism as Therapy’.

After lunch on the Thursday, the keynote address, on ‘War and Division in *Parade’s End*’, was delivered by Professor Adam Piette (University of Sheffield), who began with a fine close reading of the Vorticist opening of *No More Parades* to develop ideas about pseudo-couples, male friendship, homo-duplex, voices and paranoia, emasculation, the domestic, and violence. In the evening, there was a public event attended by over one hundred people: a Q&A with special guests Susanna White and Rupert Edwards. Both talked about their admiration of Ford’s writing, the various demands of turning text to screen, and their working processes. They also let the audience in on a few secrets.

The Q&A was followed by a wine reception (sponsored by Carcanet Press, Oxford University Press and the Open University) and the launch of Carcanet's four-volume critical edition of *Parade's End* edited by Max Saunders (*Some Do Not ...*), Joseph Wiesenfarth (*No More Parades*), Sara Haslam (*A Man Could Stand Up –*), and Paul Skinner (*Last Post*). On the Saturday, the editors hosted a round-table discussion about the volumes.

Thanks to Max Saunders, delegates were treated to a screening of the three-part 1964 BBC adaptation of *Parade's End*. A young Judi Dench presented a spirited, plucky Valentine but was outshone by Ronald Hines as Tietjens, who brought out the inner tensions of the character. A scene with Sylvia (Jeanne Moody), in which she seemed to orgasm when thinking about her control over her husband, was remarkable.

On the Friday afternoon, the results of the 'silent auction' were announced. The family of Dr Jenny Plastow (friend, Fordian, and founding member of the Society) had kindly donated Jenny's Ford-related books. The Society, whose funds have been significantly swelled, is sincerely grateful.

On the Friday evening, Society members gathered at Olivelli for the conference dinner, at which Joseph Wiesenfarth was presented a thank-you gift for his work over the years as US Treasurer. At the AGM on the Saturday, Seamus O'Malley accepted the nomination for the role.

Thank you to everyone who helped us over the three days, particularly the panel chairs John Attridge, Alexandra Becquet, Dominique Lemarchal, Gene M. Moore, Seamus O'Malley, Paul Skinner, Joseph Wiesenfarth, and Angus Wrenn. Special thanks must go to Charlotte Jones for running the bookstall and to Jon Millington at the IES for his help before, during and after the conference. Finally, thanks are due to everyone who attended and made the three days so enjoyable.

Ashley Chantler and Rob Hawkes  
Conference Organisers

For photos from the conference (courtesy of Alexandra Becquet), go to the 'Ford Madox Fordies' group page on Facebook:

<http://www.facebook.com/groups/fordmadoxfordies/>

**'Refracting the Age: Ford Madox Ford 1890–1919'**  
**Southbank Centre, London**  
**3 February 2013**

'The Rest is Noise' is a year-long festival at the Southbank Centre that explores twentieth-century history as a way of revealing the range of influences on art in general and classical music in particular. Ford was chosen for one of the 'bite' sessions: fifteen-minute long talks providing an intense, whistle-stop introduction to selected topics. In 'Refracting the Age: Ford Madox Ford

1890–1919’, I introduced Ford’s cultural and artistic roots, and then focused on some ideas about Englishness and nationhood, and war. There was a respectable audience for a Sunday at noon – about 40. Ford was placed with other ‘bites’ on the general strike, Chagall, and D. H. Lawrence.

Sara Haslam

## FUTURE EVENTS AND CALLS FOR PAPERS

*Co-Respondent*  
**Transition Gallery, Cambridge Heath, London**  
**15 February–3 March 2013**

A new exhibition at the Transition Gallery includes paintings ‘inspired by *Parade’s End*’. The preview is on Friday 15 February and the show runs until Sunday 3 March at Unit 25a Regent Studios, 8 Andrews Road, London, E8 4QN. For further information, go to:

<http://www.transitiongallery.co.uk/htmlpages/co-respondent.html>

Andrew Frayn

*Ghosts of Great Violence*  
**Manchester Grammar School**  
**7.30 p.m. 22 February 2013**

An early version of composer Philip Grange’s new work, *Ghosts of Great Violence*, was performed in Manchester in March 2012. For string quartet, *Ghosts of Great Violence* is inspired by *Parade’s End*: each instrument takes up the narrative of one of the protagonists in Ford’s tetralogy. Grange is Professor of Composition at the University of Manchester. The piece will be performed again by the Belgian string quartet Quatuor Danel at Manchester Grammar School on Friday 22 February 2013. Tickets are available online via ents24.com.

Andrew Frayn

**“We must go methodically into this!”:**  
***Parade’s End* and the Impossibility of Narrating War’**  
**A talk by Dr Rob Hawkes**  
**Room M5.05, Middlesbrough Tower, Teesside University**  
**4.30-5.30 p.m. 13 March 2013**

Ford Madox Ford’s tetralogy of First World War novels *Parade’s End* persistently addresses the problem of shaping the seemingly incomprehensible experience of the trenches into a coherent narrative. Indeed, as this paper will demonstrate, Ford’s novel sequence dramatises the narrative instability brought about by the war in and through a narrative which itself undergoes a process of destabilisation. Beginning within a conventionally omniscient perspective, the text gradually turns towards radically restricted subjective points of view. Meanwhile, war changes the

protagonist Christopher Tietjens from an all-knowing Tory gentleman to an uncertain and shellshocked soldier who can no longer maintain his capacity to narrate.

For further information and directions of how to get there, go to the Society's website.

**'Ford Madox Ford, *Parade's End* and the War'**  
**A talk by Dr Sara Haslam**  
**Stony Stratford Library, Milton Keynes**  
**7.00 p.m. 19 March 2013**

Organised by the Friends of Stony Stratford Library. The talk will be followed by refreshments.

All welcome. Free entry is by ticket available from the library. Pop in, or ring: (01908) 562562.

For further information and directions of how to get there, go to the Society's website.

**'Reading Ford'**  
**King's College London**  
**2.30 p.m. 20 April 2013**

All are welcome at 'Reading Ford', an open event organised by the Society. With Ford currently attracting numerous new readers, it is an ideal time to explore the book-group approach to reading him as well as more individual experiences of his work.

Four speakers have been confirmed – honorary member Oliver Soskice, Hilary Green, Michael Goldman and Sally Kirkwood – and we hope there will be the opportunity to have a more general discussion among those present.

Confirmation of the venue will be emailed to Society members and posted on the website.

If you have any queries, please email me:

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

**'The Good Soldier Centenary Conference'**  
**Organised in Association with the Ford Madox Ford Society**  
**Swansea University**  
**12-14 September 2013**

**Call for Papers**

Proposals are invited for an international conference on *The Good Soldier*. Long regarded as Ford's greatest early achievement, *The Good Soldier* is one of the finest modernist novels in

English. This conference seeks to widen our comparative assessment of Ford's first masterpiece, whose centenary in 2015 will be marked by a special volume of essays in the annual series of International Ford Madox Ford Studies.

We are keen to receive proposals from graduate students as well as established scholars, and we especially welcome papers discussing *The Good Soldier* in relation to Ford's other writing: his essays, novels, short stories, poetry, and life-writing.

A paper would be welcome on the 1981 television adaptation directed by Kevin Billington and starring Jeremy Brett, Robin Ellis, Susan Fleetwood, and Vickery Turner.

Connections might be made with the work of other writers who were active in the years before the First World War or who later wrote about that time. The pre-war period might also be extended to include the early years of the war itself, a time, as David Jones suggested, when there was still 'a certain attractive amateurishness, and elbow-room for idiosyncrasy that connected one with a less exacting past'.

Other writers whose work might be considered alongside *The Good Soldier* include, for example, Richard Aldington, Vera Brittain, Elizabeth Bowen, Joseph Conrad, H.D., T. S. Eliot, E. M. Forster, Oliver Madox Hueffer, Violet Hunt, Henry James, David Jones, James Joyce, D. H. Lawrence, Wyndham Lewis, Rose Macaulay, Marcel Proust, Siegfried Sassoon, May Sinclair, Edward Thomas, Rebecca West, Edith Wharton, and Virginia Woolf.

Other papers might consider the novel's 'afterlife': its influence and echoes from 1915 to the present day.

Please send proposals of up to 300 words for 20-minute papers to the conference organiser, Geraint Evans, by **3 May 2013**:

[Geraint.Evans@swansea.ac.uk](mailto:Geraint.Evans@swansea.ac.uk)

Further information will be posted on the conference's website:

<http://goodsoldier2013.weebly.com/>

**'Alternative Modernisms: An International, Interdisciplinary Conference'**  
**Cardiff University**  
**16-18 May 2013**

In recent years an increasing number of attempts have been made to widen the traditional modernist canon beyond Wyndham Lewis's white, Anglo-American, 'Men of 1914'. Work on women, LGBT and black modernists, as well as marketplace, magazine and middlebrow studies, have expanded the canon, and yet such 'alternative' modernisms are often studied and discussed in isolation, leading to a splintering of the field. This fragmented approach to modernist studies is in danger of not reflecting – or taking into account – the wider cultural and public sphere which

modernisms existed in and engaged with. Furthermore, many modernisms, in particular national and regional forms and movements in Europe, still remain largely uncharted.

This conference attempts to provide a common forum for the exchange of ideas and examples across fields, disciplines and nationalities. It will give scholars an opportunity to explore both underexplored modern(ist) forms, mediums, texts, writers and artists, *and* the relationships between them, working towards a more holistic conception of how ‘alternative’ modernisms operated.

Indeed, the conference will consider the extent to which *all* modernisms can be viewed as part of a network of alternatives – to tradition, realism, representation, mass culture or even to each other. As such, the conference hopes to reassess – and problematize – modernism’s approaches to the past, to modernity (or ‘modernities’), to other modernisms, and their position within modern culture, exploring new theories and approaches for studying modernisms.

Considering that Welsh modernism in particular still resides on the margins of British modernism – geographically and intellectually – Cardiff is the perfect place for such a reassessment. The conference will also host the inaugural meeting of the Welsh Network of Modernist Studies, a new umbrella organisation which will organise and promote interdisciplinary events that foster links between modernist scholars in Wales.

For further information, go to:

<http://www.cardiff.ac.uk/encap/modernisms/>

**‘William Hale White (“Mark Rutherford”) 100 Years On: A Symposium’**  
**Dr Williams’s Library, London**  
**22 June 2013**

This symposium marking the 100<sup>th</sup> anniversary of the death of William Hale White (‘Mark Rutherford’) is organised by the Mark Rutherford Society in association with the Dr Williams’s Centre for Dissenting Studies, with support from the University of Bedfordshire.

10.00am – Registration and Coffee

10.30am – Welcome by John Hale-White, President of the Mark Rutherford Society

10.40am–12.10pm – Session 1, Politics, Religion, Art

Rosemary Ashton, ‘William Hale White, George Eliot and 142 Strand’

Roger Pooley, ‘Nonconformist Culture and Politics in *The Revolution in Tanner’s Lane*’

Valentine Cunningham, ‘Mark Rutherford and the Plight of the Dissenting Aesthete’

12.10–12.30pm – Questions and Discussion

12.30–1.30pm – Sandwich Lunch (provided)



1.30–2.30pm – Session 2, Pioneering Rutherford Researchers  
Nicholas Jacobs, ‘Two European Pioneers: Hans Klinke (1930) and Ursula Buchmann (1950)’  
Michael Brealey, ‘A British Pioneer: Henry Arthur Smith (1938)’

2.30–2.50pm – Questions and Discussion  
2.50–3.50pm – Session 3, ‘Mark Rutherford’ Today  
Max Saunders, ‘A Mysterious Self-Portrait’  
Mark Crees, ‘“A Moment More”: Beside Mark Rutherford’s Grave’

3.50–4.10pm – Questions and Discussion

4.10–4.20pm – Closing Remarks by Bob Owens

4.20–5.00pm – Tea

**Advance registration is essential as places are limited.** For a booking form and for further information, go to the Mark Rutherford Society website:

<http://www.concentric.net/~djfrench/>

**“We Speak a Different Tongue”: Maverick Voices and Modernity, 1890–1939’  
St John’s College, Durham University  
5-6 July 2013**

**Call for Papers**

‘Maverick Voices and Modernity’ is an international conference whose aim is to explore and reflect upon the wide range of writers that were caught up in the Modernist moment, but traditionally fall outside of what has been thought of as literary Modernism. Our event registers those individual voices that offer alternative visions and counter-responses to mainstream Modernism and often still remain in productive dialogue and tension with key aspects of established Modernism.

With a focus on the fiction, poetry, and drama of the period 1890–1939, ‘Maverick Voices’ registers the diversity of innovation beyond the traditionally defined boundaries of literary Modernism. Famously in ‘Mr. Bennett and Mrs. Brown’ (1924), Virginia Woolf distinguishes between two literary camps: the Edwardians and the Georgians. By praising the Georgians and vilifying the Edwardians, Woolf privileges an aesthetic of what later became identified as Modernism against a continuing tradition of realism. This is indicative of both continuities and discontinuities – between Modernism and, in Yeats’s phrase, those different tongues of nineteenth-century sensibilities – which have prevailed as a persistent presence in much recent literary criticism.

'Maverick Voices' contributes to current debates about where the boundaries of literary Modernism should be drawn. In so doing, our conference explores the alternative visions of those individuals who hover at the fringes of cosmopolitan artistic milieus. Relevant questions that could be explored in relation to these marginal voices are: Does a privileging of Modernism undervalue texts that are perceived to operate outside either the parameters of its understood aesthetic and/or periodization? Are there marginalised or obscure texts whose avant-garde experiments renew a sense of the plurality of types of modernisms? Can the ascription of a proto-Modernist tag expand understandings of how texts respond in distinct ways to the pressures of modernity? Indeed, do some literary texts in their own inventive ways produce an alternative poetics to the widely recognized canon of such authors as Woolf and Pound? To what extent do these texts disrupt or engage in dialogue with critical narratives of Modernism?

By addressing these questions in relation to those responses and counter-responses to literary Modernism our conference aims at highlighting those alternative visions of contemporaneous maverick individuals. It further hopes to challenge strict periodization and suggest new points of inception. Authors of relevance to these vital questions might include, but are not limited to: Ford Madox Ford, D. H. Lawrence, George Egerton, W. B. Yeats, Katharine Burdekin, Arthur Machen, Rebecca West, Evelyn Waugh, Noël Coward, Charlotte Mew, George Bernard Shaw, John Galsworthy, Ella Hepworth Dixon, George Moore, Aldous Huxley, Walter de la Mare, James Elroy Flecker, A. E. Housman, G. K. Chesterton, Oscar Wilde, Henry James, Thomas Hardy, H. G. Wells, and Arnold Bennett.

Topics may include but are not limited to:

- Responses to labels and manifestoes
- Counter-experiments
- Individual counter-subjectivities
- Canonicity and marginality
- Individuals, groups, and cosmopolitanism
- Late Victorianism and modernity
- Poetics of the *fin-de-siècle* and beyond
- Continental interludes in Anglo-American modernity
- Avant-garde and Decadence
- Science fiction
- Gothic revivals
- Innovations in popular fiction
- New Woman discourse
- Experimentalism in Fantasy/Romance
- Experimental Realisms
- Mysticism/esoteric forms of modernity
- Pornography/censorship
- Georgian poetry
- Writers on the periphery of Modernism
- Utopian/Dystopian narratives

Proposals for twenty-minute papers on any aspect of maverick voices and modernity should be submitted as email attachments by **1 March 2013** to:

[maverick.voices@durham.ac.uk](mailto:maverick.voices@durham.ac.uk)

Proposals should be 200-250 words. Please attach a one-page CV and state name, affiliation, and contact details in the body of the email.

For further information, go to:

<http://www.dur.ac.uk/maverick.voices/>

**The 39<sup>th</sup> Annual International Conference  
The Joseph Conrad Society (UK)  
Università di Roma Tre, Rome  
10-13 July 2013**

**Call for Papers**

The Joseph Conrad Society (UK) invites proposals for papers for its 39<sup>th</sup> Annual International Conference.

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 proposals (of about 300 words) is **1 March 2013**.

For further information, go to:

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

**The Alliance of Literary Societies**

For information about numerous literary societies and their activities, go to:

<http://www.allianceofliterarysocieties.org.uk/>

**PUBLICATIONS**

*Ford Madox Ford and America*, International Ford Madox Ford Studies 11, ed. Sara Haslam and Seamus O'Malley (Amsterdam and New York: Rodopi, 2012).

Ford's America, like the other places he wrote about extensively such as England or France, is a place of the imagination as much as the real place in which he lived and travelled. This volume is the first extended treatment of Ford's lifelong contacts with American literature and culture. It combines contributions from British and American experts on Ford and Modernism. It has five closely inter-connected sections which display, between them, the range of Ford's creative

relationships with American writers and American territory. The first explores the transatlantic dimension of Ford's modernism, from his involvement with Americans like James and Pound in Britain before the war, through the Paris days among the Americans in the *transatlantic review* circle such as Hemingway and Stein, to his time in America in the 20s and 30s, and the American care for his reputation after his death. The second section focuses on New York, and the publishing world portrayed in Ford's only novel set mainly in the US, *When the Wicked Man*. A third section, discussing culture, politics, and journalism in his writing of the 1930s, is followed by two examples of his commentary on contemporary American culture, both published here for the first time. The final section juxtaposes two examples of the many American writers who have paid tribute to Ford: an essay tracking Robert Lowell's regular recollections of his encounters with him; and Mary Gordon's celebration of his life with the Polish-American painter Janice Biala.

The volume also contains fourteen illustrations, including artwork by Biala and photographs of Ford.

Essays and authors:

- War and the Arts: James, Wells and Ford. JOSEPH WIESENFARTH
- *English Review*, American Specter: the Critical Attitude Crosses the Atlantic. MEGHAN MARIE HAMMOND
- 'Scattered but All Active': Ford Madox Ford and Transatlantic Modernism. PATRICK DEER
- Ford Madox Ford as Queen Victoria: The English Sovereignty of Impressionist Memory in Ford's Transatlantic Modernism. CHRISTOPHER GOGWILT
- America's Ford: Glenway Wescott, Katherine Anne Porter and Knopf's *Parade's End*. SEAMUS O'MALLEY
- Does the Wicked Man? ROBERT E. MCDONOUGH
- Beyond Vengeance: Ford's *When the Wicked Man* as a Writerly Response to Jean Rhys. ELIZABETH O'CONNOR
- 'More Undraped Females and Champagne Glasses': Ford Madox Ford's Ambivalent Affair with Mass Culture. CAREY SNYDER
- *Great Trade Route* and the Legacy of Slavery. GENE M. MOORE
- Technocracy and the Fordian Arts: America, the *American Mercury* and Music in the 1930s. NATHAN WADDELL
- North and South: Ford Madox Ford's American Journalism During the Great Depression. STEPHEN ROGERS
- 'This Extraordinary Riot of Obscenities': An Essay on Prudishness and Indecency. FORD MADOX FORD
- From Boston to Denver. FORD MADOX FORD
- Robert Lowell on Ford Madox Ford. Edited by ASHLEY CHANTLER
- Ford, Biala and New York: A Novelist's View. MARY GORDON

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

## BIBLIOGRAPHY: CRITICAL WRITING ON FORD, 2000 ONWARDS

The bibliography on the Society's website continues to expand.

Please do let the editor, Ashley Chantler, know of missing texts:

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

Thanks to the following for supplying entries: John Attridge, Laura Colombino, Michael Copp, Fabienne Couécou, 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

It has been an exciting year for Fordians. The broadcast of Tom Stoppard's adaptation of *Parade's End* in the UK in August–September 2012, along with Rupert Edwards's *Who On Earth Was Ford Madox Ford? A Culture Show Special*, led to a huge surge of interest in Ford in general and in *Parade's End* in particular. The imminent broadcast of the adaptation in the USA (on HBO on 26-28 February) is sure to provoke a similar increase of interest in the States. The renewal of interest in Ford has been especially evident in the world of social media, particularly on two specifically Fordian platforms: 'Ford Madox Fordies' on Facebook and the @FordMadoxFordie Twitter feed.

In last year's *Newsletter* I reported that the 'Ford Madox Fordies' Facebook group had grown to over 40 members and that it was proving to be an invaluable space for members to share news and links about Ford and related subjects. The group now has well over 100 members and so has more than doubled since this time last year. The group continues to provide a lively forum for discussion as well as for the sharing of news and links. Members have used the group to ask for help to solve Fordian puzzles or to pose questions (such as 'Which is Ford's best book after the big two?'). Brian Groth continues to provide us with beautiful images of his collection of first editions and Alexandra Becquet uploaded a fantastic set of photographs taken at the *Parade's End* conference. If you are not yet a member of the group, you can find it at: [www.facebook.com/groups/fordmadoxfordies](http://www.facebook.com/groups/fordmadoxfordies). If you are already a member, do not forget that you can add new members to the group at any time if you feel they would be interested in joining the conversation.

Last year I also reported that Ford had entered the world of Twitter and had already gathered over 200 followers. Since then, like the Facebook group, Ford's Twitter following has more than doubled and now stands at an ever-rising 428. The Twitter feed is proving to be another excellent means of extending the conversation about Ford and his writing, and about the Ford Society and related activities. It has also allowed new friendships to develop, such as those between Fordians and fans of the actor Benedict Cumberbatch (Tietjens in the adaptation). Conversations via Twitter with the 'Benedict Cumberbatch Fan Forum' (@cumberbatchfrm) led to the Forum's team joining us for the whole of the *Parade's End* conference. You can read the Cumberbatch

Forum's report on the conference, focusing particularly on the Q&A session with the director Susanna White, here:

<http://www.cumberbatchforum.co.uk/viewtopic.php?f=8&t=56#p886>.

To find Ford on Twitter, visit: [www.twitter.com/FordMadoxFordie](http://www.twitter.com/FordMadoxFordie).

If you are not a Facebook or Twitter user but have news you would like to share (such as articles, websites, or news of talks and other Ford-related events), you can email [formadoxfordies@groups.facebook.com](mailto:formadoxfordies@groups.facebook.com) (which will post your email directly onto the Facebook group's page) or [formadoxford@hotmail.co.uk](mailto:formadoxford@hotmail.co.uk).

Rob Hawkes

## **THE FORD MADOX FORD SOCIETY**

If you have changed your postal and/or email addresses since the last *Newsletter* (February 2012), please inform Paul Skinner:

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If you have not yet paid your subscription for 2013 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.

Since the last *Newsletter*, the following pages on the website have been updated:

- Honorary Members
- Executive Committee
- Why and How to Join the Society
- *International Ford Madox Ford Studies*
- *Parade's End*
- Recent Ford Society Activities
- Future Events and Calls for Papers
- Newsletter Archive
- Bibliography: Critical Writing on Ford, 2000 Onwards
- Other Links

## **FORD MADOX FORD SOCIETY NEWSLETTER**

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

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Books for possible review should be posted to:

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Many thanks to all who contributed to this issue.

## INTERNATIONAL FORD MADOX FORD STUDIES

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

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

Forthcoming:

- *The Edwardian Ford Madox Ford*, vol. 12, ed. John Coyle and Maria-Daniella Dick (2013)
- *Ford Madox Ford's Parade's End*, vol. 13, ed. Ashley Chantler and Rob Hawkes (2014)

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## NOTES, QUERIES, REVIEWS, TROUVAILLES

### Newly-Discovered Newspaper Contributions by Ford

Thanks to recent progress in the digitizing of newspapers, it has now been possible to trace several previously unidentified publications by Ford of biographical significance. These consist of publications from the beginning and end of his writing career: first, some book reviews from 1895, which predate his earliest previously known published review by several months; and the publication of a letter in the last month of his life speaking out against the British restrictions on allowing Jewish refugees from Nazi Germany into Palestine.

a) Reviews of *Death and the Woman* by Arnold Goldsworthy, *Pinks and Cherries* by C. M. Ross, and possibly also *The Dowager Lady Tremaine* by Mrs Alliott and *Toinette's Philip* by Mrs C. B. Jamison, *Manchester Courier* (13 November 1895), 7.

The reviews in this paper are all unattributed, but there are four reasons for attributing at least two of them to Ford. First, in 'A Jubilee' (a review of *Some Imagist Poets*), *Outlook*, 36 (10 July 1915), 46-48, he wrote:

It is as nearly as possible twenty-five years since I wrote my first review – in July 1890; and the review concerned itself with a little book called *Pinks and Cherries*. I think it was a translation from the Norwegian; at any rate it concerned itself with summer weather and childhood in one of the Scandinavian countries, and something of an atmosphere of charm comes back to me now that I think of it again [...]. My first review, I remember, contained some indiscretion of phrase or matter, and the kindly editor – Mr. Alexander Ireland, of the *Manchester Courier* – never asked me for further contributions.

*Pinks and Cherries*, by C. M. Ross, was published in October 1895 by the Glasgow publisher James MacLehose & Sons, and received little attention. The British Newspaper Archive currently only records three announcements and three reviews (the other reviews being in the *Glasgow Herald* and the *Pall Mall Gazette*). 'July 1890' appears to be Fordian impressionism. Not only was the book not out then, but Ireland had died in 1894. But Ford Madox Brown had been working in Manchester on the Town Hall frescoes until the end of his own life in 1893. If, as the



reminiscence suggests, Ford knew Ireland personally, he is most likely to have met him in Manchester before Brown's death, and to have tried to work out the date accordingly. In *Ford Madox Brown*, pp. 358-9, Ford quotes Brown calling Ireland 'an intimate friend of mine', and connecting him correctly with the *Manchester Examiner*, not the *Courier*, though the *Courier* is also mentioned in the same quotation, which may have contributed to the subsequent confusion. Perhaps Ireland did ask Ford to write for the *Examiner*, and earlier than 1895, but no such review has been traced. Ford is unlikely to have remembered the details of *Pinks and Cherries*, though, after a twenty year interval, unless he had read it, and perhaps read it closely enough to have written about it. This is the second reason for the attribution: his reminiscence corresponds closely to the review. Ford remembers correctly not only the titles of the book and newspaper, but how the title story starts with summer (in Rome) reminding the author of his Norwegian home; the childhood focus (the review notes that the stories 'are written from the point of view of a child'); and also the main effect of 'charm' noted in the review, which begins: 'This is a charming collection of stories'.

Third, Olive Garnett's diary for 22 November 1895 has Ford giving away review copies of books for the local parish library (*Olive & Stepniak: The Bloomsbury Diary of Olive Garnett: 1893-1895*, ed. Barry Johnson (Bartletts Press, 1993), p. 220): 'Then Ford's turn, would Miss Cameron like some books for the parish library. He had some sent for review, he would be glad to pass on. They were fetched, a drawerful, a pile was set aside for the library. Apropos of one of them the young lady enquired if Elsie was interested in spiritualism'. This perhaps refers to *The Dowager Lady Tremaine*, which the review calls 'very mystical', and in which 'several "astral bodies"' appear. Garnett continues: 'After supper I read a story in *Pinks & Cherries*', which, since she was staying with Ford and Elsie at Bonnington, suggests he had a copy of it, and that it was one of those sent for review. He had certainly read it, since she says the following day: 'I read *Pinks & Cherries* which he had recommended' (p. 221). David Dow Harvey's bibliography records no reviews before March 1896. In 'Ford Madox Ford: Further Bibliographies', *English Literature in Transition*, 43:2 (2000), 131-205, I found a letter published in 1892 and a ghostwritten news item from 1894; but the present items (if their attributions are correct) are now Ford's earliest known reviews; and their date of mid-November fits with Garnett's comment.

The very brief eight-line notice of *Toinette's Philip* which comes next in the review section has no obvious Fordian markings; but it appears to be by the same reviewer, since it begins 'Of the same kind', and calls the book 'sufficiently charming'. The review preceding that of *Pinks and Cherries*, of *The Dowager Lady Tremaine*, is again not strikingly Fordian, except perhaps in its facetious tone, contrasting with the manner of aloof condescension more prevalent in the other reviews in this section not discussed here (which seem to me unlikely to be by Ford). It starts by characterizing the novel as 'a quite impossible book – impossible to read, and nearly impossible to understand', and ends with a comment on its style, as 'that of a police report'. However – and this is the fourth, and perhaps most compelling reason for at least some of these attributions – the review before this, of *Death and the Woman*, contains two very marked Fordian echoes. It begins: 'Survivors of those strange folk of the old time before us [...]'. Ford's *The Cinque Ports*, p. 270, speaks of need to be 'able to mould the future with some eye to the institutions of the old times before us'. And by 1896 he had completed a manuscript entitled 'A Romance of the Times Before Us' (Carl A. Kroch Library, Cornell University). Finally, the review comments: 'It is, in

fact, like a “weird chameleon of the past world”, a “memento mori” at the banquet of “fin-de-siecle” [*sic*] fiction’. Ford uses exactly the same quotation about the chameleon in his early essay ‘Sir Edward Burne-Jones’, *Contemporary Review*, 74 (August 1898), 181-95 (pp. 189, 195); and he gives its source in *Ford Madox Brown*, p. 254: a poem by his uncle, Oliver Madox Brown. This relatively arcane family reference makes it highly likely Ford wrote this review, and also that of *Pinks and Cherries*; and fairly likely he also wrote the other two, given their sequence, and Garnett’s comment about there being ‘a drawerful’ of review copies.

b) ‘Illegal Refugees in Palestine: Shiploads of Starving Jews Forbidden to Land’, letter to the editor, incorporating a long letter said to be from a Jewish American woman working in an administrative role in Tel Aviv, *Manchester Guardian* (1 June 1939), 18.

In *Ford Madox Ford: A Dual Life* (Oxford University Press, 1996), vol. 2, pp. 371, 628 n.5, I discuss Ford’s letters to the press about the Nazi persecution of Jews, but none had then been discovered to have been published. I note there that Ford had written on 11 May 1939 to W. P. Crozier of the *Manchester Guardian*, who had solicited his views on Palestine. In fact the *Manchester Guardian* did publish most of Ford’s letter, with some changes, and post-dated by a week (probably so as to seem more topical). However, the paper omitted most of the introductory paragraph, in which Ford doubts the value of stating his opinion until the official Government position is published, except to reaffirm his chillingly prescient conviction (which I quote in the biography, vol. 2, p. 540) that: ‘if the Jews cannot be granted a real national home with – as was the intention of those of us who first advocated this project – a national flag with the power to make diplomatic representations to governments oppressing Jews, this race must end in being exterminated’. Perhaps even the *Manchester Guardian* thought that improbably pessimistic.

Harvey’s bibliography includes several items published later in June 1939, including the letter in the *Saturday Review of Literature* (3 June 1939) defending Joyce, which Joyce said was ‘possibly the last public act’ of Ford’s life (Saunders, *Ford Madox Ford*, vol. 2, p. 547). But this letter could be described as his last public *political* act. The published version is dated 18 May; Ford and Biala left New York on the 30<sup>th</sup> for France, and he fell fatally ill during the voyage. On 17 May the Colonial Secretary Malcolm Macdonald’s White Paper was published, proposing to limit Jewish immigration to Palestine to 75,000 over the following five years. The letter mentions Macdonald’s unsuccessful London Conference of February and March 1939, which resulted in the White Paper. The restriction, which was probably intended to secure Arab loyalty to the British Empire in the event of war, was voted into law on 23 May.

The published letter begins:

Sir, – Perhaps you will care to publish some passages from a letter that I have just received from an American Jewess occupying an administrative post in Tel-Aviv. I do not give the lady’s name for, in the phrase with which she ends her letter, ‘In this age of ours one never knows what censor will lift the flap of the envelope.’ She writes:

It ends:

It seems to me that if English men and women knew the acts to which their Government committed them – since ‘qui facit per alium facit per se’\* – they would, unless they have since my day very much changed, make short work of the present Government. And if by printing these extracts you could bring this aspect of the matter to the attention of our fellow-subjects you might to that extent do a little to lighten the hue of the dark stain that we are contributing to spread across Christendom. – Yours. &c.,

FORD MADDOX FORD

10, Fifth Avenue, New York, United States, May 18.

[\* Latin maxim expressing the common law of agency, translated as ‘He who acts through another performs the act himself’.]

The bulk of the letter consists of the text quoted in between. This may indeed be from a genuine letter Ford received; though if so, it reads as if intended to be relayed to the press, with Ford’s authority, rather than as a personal letter. It argues forcefully that the turning away from Palestine of ships carrying Jewish refugees is a ‘scandalous state of affairs’, and that even if the passengers cannot be allowed officially to immigrate it would be better to care for them there in ‘concentration camps where they would be fed and taken care of at the expense of the Jewish community . . . until some humane disposition could be made of them’.

However, there are moments which make one suspect Ford may have written it himself, imagining the account of an eye-witness – and one whose ‘administrative post’ may be invented to suggest practical involvement in colonial administration – to be more effective than a protest from New York from someone who had chosen to leave Britain. Some passages arguably sound more British than American: ‘the police have most efficiently managed to nab several shiploads of these starving, hopeless wretches and drive them out into the high seas’; the situation ‘evidently even touched the heart of the simplest British “Tommy”’. The use of a comparison with animals to heighten pathos is also characteristic: ‘If a shipload of undernourished cattle were driven out into the ocean a great howl would rise from humanity grown indignant over cruelty caused to poor animals’. As, perhaps, is the note of exaggeration: ‘Hundreds of legends are circulating about the country in connection with these and other refugees’.

It is the other most substantive variant between the carbon copy of Ford’s typed letter (Carl A. Kroch Library) and the published version which seems to point most compellingly to Ford’s authorship of the letter within the letter as well. The last sentence of it quoted in the *Manchester Guardian* follows a passage acknowledging the ‘kindness and consideration’ of the British police and military, and asks: ‘On the other hand, what kind of world are we living in when we must be grateful for a little show of humanity and kindness?’ This sentence doesn’t appear on Ford’s carbon. He often made autograph revisions to typed letters and manuscripts, and may in this case have revised the top copy but not the carbon. Or (less likely) perhaps he was correcting a proof, if the paper ever provided them. But in either case the addition suggests someone composing and revising rather than simply continuing to transcribe. Ending with appreciation of the humanity shown by the authorities may have appeared to express or invite acquiescence. The addition turns that recognition of humanity into a further ground for outrage. If that was the effect Ford sought,

he'd have been unlikely to stop transcribing where he originally did (in the carbon), with praise for the colonial forces.

Whether the quoted letter is fictional or not, the sincerity of Ford's stance against both the persecution of Jews, and the British Government's unwillingness to help them, is clear. Given his illness, and death at the end of June, he may not have seen the letter in print. Though written twelve days before the vote in the House of Commons, it was published too late to influence that debate. But the lack which it decries of humanitarian aid was even more pressing once the law was passed. The letter remains creditable as his possibly last published political statement.

Max Saunders

**Rob Hawkes, *Ford Madox Ford and the Misfit Moderns: Edwardian Fiction and the First World War* (Basingstoke: Palgrave Macmillan, 2012)**

Ford's works are notoriously resistant to conventional notions of genre, oblivious to the canonical distinctions between realism and modernism, or materialism and fantasy, or fiction and autobiography. In this wide-ranging survey of the many ways in which Ford fails to 'fit' into the conventional categories of literary analysis, Rob Hawkes shows that the problem of how to appreciate Ford extends far beyond notions of genre to include fundamental elements of narrative itself. What makes Ford's works so resistant to formal analysis in terms of concepts such as *fabula* and *sjuzet*, or *récit* and *histoire*? Hawkes argues that Ford is a 'misfit' modernist, occupying an 'in-between' position that 'destabilises' the expectations that readers bring to his narratives, and that this "in-betweenness" [...] constitutes an acute and exemplary responsiveness to the conditions of modernity' (p. 3).

Drawing on the work of critics like Peter Brooks, Samuel Hynes, Tzvetan Todorov, Alex Woloch, and the sociologist Anthony Giddens, the first half of this volume addresses Ford as a 'misfit' Edwardian as against both relatively 'stable' Edwardians like Bennett, Galsworthy, or Wells, and 'high' modernists like Woolf, Joyce, and Conrad. The first chapter closely examines the instability of 'character' in *A Call* and *The Good Soldier* in comparison with Bennett's *The Old Wives' Tale* and Wells's *Tono-Bungay*. The second chapter is devoted to the instability of 'plot' in *The Fifth Queen* trilogy, *Ladies Whose Bright Eyes*, and *The Good Soldier*, with reference to Conrad's *The Secret Agent* and to their collaboration on *The Inheritors*.

The second half examines Ford's instabilities as a response to the trauma of the First World War, first by examining the generic indeterminacies of *No Enemy* in the context of memoirs by Robert Graves and Siegfried Sassoon, and then by considering the *Parade's End* tetralogy together with Rebecca West's *The Return of the Soldier* and Aldington's *Death of a Hero*. How can Armageddon be expressed in words? Hawkes shows how the structure of the tetralogy (and the argument over the inclusion of *Last Post*) re-enacts a movement from Edwardian omniscience by way of amnesia and shell-shock to a recovery expressed largely as absence (the silent Mark is the primary narrator of the last volume, and Tietjens appears only in one scene). Hawkes shows how the stabilities of narrative were among the many casualties of the Great War, and traces the path

by which Ford found a way to keep writing, and to register the effects of the war on the minds of his time.

Hawkes masterfully surveys the history of critical attempts to place Ford within various generic or narrative traditions; but his reiteration of the ‘destabilising’ effects of Ford’s ‘in-betweenness’ tends to imply an ideal degree of stability in the works of Edwardians or ‘non-misfit’ modernists that (as Hawkes readily acknowledges with numerous examples) were themselves never entirely ‘stable’ if examined closely. Generic or narrative instability has doubtless hampered Ford’s access to the canon; but is this necessarily a problem, or only a pedagogical inconvenience? Ford believed that good writing should consist of a regular supply of tiny surprises, so it should come as no surprise that his works are unconventional in ways that often pass unnoticed. Victor Shklovsky argued that art develops precisely by ‘laying bare’ the conventions of previous artists; and Lionel Trilling and others have argued that it is the business of great art to make readers uneasy, not to satisfy their readerly expectations but to change their lives. Still, Hawkes amply catalogues the many complaints and frustrations of scholars who have been unable to explain the effects of Ford’s plots and voices with the conventional tools of the critic’s trade, and who tend to blame Ford for being ‘uneven’ or ‘unreliable’. No doubt Shakespeare also ‘destabilised’ the theatrical conventions of the Elizabethans, and the efforts of the many critics marshalled by Hawkes to stabilise Ford’s ‘in-betweenness’ bring to mind Polonius’s classification of plays as ‘tragical-historical, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral; scene indivisible, or poem unlimited’. Nevertheless, the gambit of attempting to understand precisely how Ford fails to ‘fit’ into the categories with which we usually address modernism reveals not only the frustrations of critics but the range and variety of Ford’s own remarkable freedom from constraint and openness to experimentation. This thought-provoking study suggests that Ford’s misfittingly modernist works might best be considered as scenes indivisible and poems unlimited.

Gene M. Moore

**Nathan Waddell, *Modernist Nowheres: Politics and Utopia in Early Modernist Writing, 1900–1920* (Basingstoke: Palgrave Macmillan, 2012)**

I’d like to start this piece with a joke.

Q: How many Fordies does it take to review a monograph?

A: Two.

Admittedly, it isn’t the best joke I’ve ever told. However, Nathan Waddell’s *Modernist Nowheres* was also recently reviewed in detail by fellow society member Christos Hadjiyannis in *Modernism/modernity* (November 2012). In this review, therefore, I do not focus on the whole monograph, but address those parts in which Ford is to the fore. Many of the authors Waddell discusses are connected by Ford and the *English Review*, and two chapters address Ford’s pre-war work in detail, looking outside oft-cited Fordian works to make new connections.

Waddell engages with the growing body of work on utopias and utopianism. Recent works on the subject include Matthew Beaumont's *The Spectre of Utopia* (Peter Lang, 2012), the *Cambridge Companion to Utopian Literature* (ed. Claeys, 2010), and a collection on *Utopian Spaces of Modernism* (ed. Gregory and Kohlmann, Palgrave Macmillan, 2012). Waddell himself has a further volume on the subject forthcoming: the co-edited *Utopianism, Modernism, and Literature in the Twentieth Century* (Palgrave Macmillan, 2013) features an impressive range of international contributors. In the persuasive introduction, 'Maps Worth Studying', Waddell gestures towards the tradition of writing about utopia, and asserts the need for the term to retain clear signification in the face of an ever-expanding definition – a problem which, indeed, is central to the New Modernist Studies itself. He makes his own position clear: 'Utopian desire, as I see it, is a desire that unites a search for a particular (and therefore subjective) view of social justice and happiness with a questioning or rejection of the present which is *so* passionate it leaves unclear the road to a better tomorrow or reclaimed past' (p. 13). This definition is tested in eight brisk chapters organized around key concepts such as meliorism and perfectibility, and individual authors, cultural manifestations and moments.

In chapter three, 'Forlorn Hopes and *The English Review*', Waddell analyses Ford's desire to understand 'the world as it really is so that its improvement might be appropriately calibrated to real, as opposed to wished-for, conditions' in the reviews he founded (p. 67). Ford's is a realistic idealism, but one which sees the possibility for literature and culture to improve material conditions. However, as in his wartime propaganda writings Ford refuses insistent didacticism, espousing instead a liberal plurality which asks the reader to choose wisely: 'the best kind of writing [...] does not prescribe particular forms of politics as "right", but this did not prevent him from viewing literature of this sort as having a political "grip" to the extent that it might help its readers come to a more nuanced understanding of the ideological contradictions of their moments in time' (p. 75). A space is necessary for contemplation in an Edwardian modernity which is characterized increasingly as febrile and unstable. The need for Ford to see a value in literary engagement must also be seen in the context of his need to make money from writing, and the desire for linguistic simplicity to which Waddell draws attention (p. 86) is a related issue. Ford sees educational culture, Waddell argues, as a form of meliorism, but is one which is inhibited by a distrust of the critic. The desire to continue to see the critic as amateur in the period, like sportsmen, makes implicitly the interesting point that professionalism and efficiency is desired only in work environments in the period, and literature remains a space where idealism is desirable.

In chapter four, 'Magnetic Cities and Simple Lives', Waddell reads *The Simple Life Limited* in terms of the Garden City movement and the idealism of the *English Review*, adding further context to the satire explained by Max Saunders (*Ford Madox Ford: A Dual Life* (Oxford University Press, 1996), vol. 1, pp. 320-4). The faultlines created by the development of the suburbs are also seen in *The Soul of London* (1905). Waddell points out astutely that the movement 'developed out of a complex amalgam of utopian communalism and commercial paternalism' (p. 93), which sought to provide a superficial alternative to city life without undermining the hegemony of labour. These newly-built dormitory towns offer the illusion of space to enjoy life, whilst simultaneously encroaching on the countryside, part of the nostalgic relationship with a past version of England which developed in the early twentieth-century. As

Waddell comments, Ford believed that such locations fostered provincialism (p. 96), but remain wedded to the life and rhythms of the city. *The Simple Life Limited* satirises ‘the absurdities of fashionable suburban dissidence’ (p. 100), and the difficulty of moving towards utopia is epitomized by the administrator, Gubb, who misappropriates the ideal of the garden city along with its money.

Waddell writes with a clear sense of purpose, giving appropriate definitions and restrictions; he has a crisp, readable prose style. His selection does make me wonder if there are equivalent women’s writings about utopia. In dealing with the socio-political context of the early twentieth-century, widely conceived (p. 19), a line on why this is not addressed would be useful. However, this is to carp. *Modernist Nowheres* addresses an enduring and wide-ranging set of canonical modernist writers in Conrad, Lewis, Lawrence, Wells and Ford, and delves into the archives to mobilize less well-known material to support the argument. It is an engaging and provocative contribution to this burgeoning branch of modernist studies.

Andrew Frayn

### **Ford Madox Ford and Edward Thomas**

Ford and Thomas were both born in the 1870s (Ford 1873 and Thomas 1878). They eked out livings as writers in the late Victorian and Edwardian periods and both in middle age voluntarily enlisted in the army in World War I. Both fought in France. Ford, in spite of near death in action, went on to write *Parade’s End* and many other works before his death in 1939. Thomas was killed in action in 1917, bequeathing to us his immortal poetry, nearly all written late in life while in khaki.

Their backgrounds, however, could not have been more different. Ford did not go to university, but he was compensated by his upbringing. Although his father, Dr Hueffer, the *Times* music critic, died young, in 1889, his grandfather, the artist Ford Madox Brown, brought up Ford and his younger brother, Oliver. Dante Gabriel Rossetti and Christina Rossetti were their uncle and aunt and the family moved in artistic and literary circles, which included Swinburne, Watts-Dunton and Holman Hunt. Thomas was born in the London suburb of Lambeth, south of the Thames, and later moved with his parents to Clapham. He went to local grammar schools and won a scholarship to Lincoln College, Oxford. His father was a minor civil servant who was anxious for his son to follow in his career, but even as a student Thomas had already embarked on a life based in literature.

Writers in the thirty or forty years before 1914 were busy. In that period, the market for printed material widened and deepened as population increased and literacy grew. It is claimed that there were up to some four hundred separate publishing houses at their peak in this period. The number of newspapers rose from about 1,600 in 1875 to about 2,500 in the early 1900s and the numbers of weekly, monthly and quarterly magazines rose from nearly 650 in 1875 to 2,500 in 1903. In response, the number of those describing themselves as ‘author, editor, writer, and journalist’ totalled 2,400 in the 1871 census, rising to nearly 13,800 in 1911. But as we know, the

amount written was not a guide to prosperity; like many others, Ford and Thomas had to struggle to earn a living. In a letter to his friend Ian MacAlister on 29 October 1901, for example, Thomas mentioned that ‘the “Globe” and “Pall Mall” between them have rejected 8 articles in a fortnight’ (*Selected Letters*, ed. R. George Thomas, Oxford University Press, 1995, p. 19).

In the same period, interest in the countryside and concern about its future grew. The growth of suburbia was there to be seen and as Max Saunders has commented: ‘There was an Edwardian preoccupation with a folk culture that was perceived to be rapidly disappearing’ (*Ford Madox Ford: A Dual Life* (Oxford University Press, 1996), vol. 1, p. 220). Ford’s *The Heart of the Country* and Thomas’s *The Heart of England*, for example, both came out in 1906. In practical terms, too, we see the founding of the Society for the Protection of Ancient Buildings (1877), the National Footpaths Preservation Society (1884), the Royal Society for the Protection of Birds (1889), the National Trust (1895), *Country Life* (1897), the *Survey of London* and the *Victoria History of the Counties of England* (both 1900). In music, Cecil Sharp, Ralph Vaughan Williams and many other followers collected folk songs and Alice Bertha Gomme collected eight hundred children’s and folk games, published in two volumes as *The Traditional Games of England Scotland and Ireland* (1894, 1898).

Ford and Thomas probably came to know one another in 1905 or 1906, perhaps earlier. Writers generally met and gossiped. It would be strange if they did not. Clubs of varying sorts flourished, including a number of literary ones such as the Whitefriars Chronicle. There were lunch parties too. A group of writers, for example, met at weekly lunch gatherings at a Soho restaurant where Ford and Thomas met others such as Belloc, Chesterton, W. H. Davies and Scott-James, and less frequently, perhaps, Galsworthy and W. H. Hudson.

Thomas was a skilful and prolific reviewer and an appropriate commentator on Ford’s publications. There are six reviews mentioned in Thomas’s checklist, but two cannot be located at present. This leaves us with one review in the *Speaker* (1905), two in the *Bookman* (1906, 1914) and one in the *Morning Post* (1910). Only the 1906 and 1914 reviews are listed in David Dow Harvey’s *Ford Madox Ford: 1873–1939: A Bibliography of Works and Criticism* (Princeton University Press, 1962).

In the *Speaker* (3 June 1905), Thomas reviewed *The Soul of London: A Survey of a Modern City* (Alston Rivers, 1905) and quotes Ford: ‘We are all of us who are Londoners, paying visits to a personality that, whether we love it or very cordially hate it, fascinates us all’. ‘His method is’, Thomas writes, ‘roughly to record a score, perhaps a hundred, of the impressions, which make on different people [and] in two hundred small pages he suggests [...] history, pictures, episodes, emotions [...] many will find [...] things that are remembered [...] but also providing the sense of a horizon, of something beyond’. Ford writes with a ‘high level of precision and effectiveness, and its brief phrases leave [...] echoes in the mind’. Nevertheless, Thomas felt that the book tries to include too much, even if ‘Mr. Hueffer’s myriad minded method and achievement compel us with gratitude and with little regret to admit their superiority [...] the little book is almost as complex as London itself’.



Thomas reviewed *The Heart of the Country* (Alston Rivers, 1906) in the June 1906 issue of the *Bookman*. The book was popular and widely reviewed, including in addition to Thomas, Robert Lynd, Edward Garnett, and C. F. G. Masterman. Thomas notes that Ford's first chapter, titled 'The Country of the Townsman', is 'a very acute and spiritual expression of what the country means to those who [...] seek or desire in the country'. He has read 'many works dealing with rural questions'. He produces:

highly charged and concentrated chapters [...] and he has, we suppose, hunted and farmed and fished and driven and sauntered and toured: he has owned land and employed labourers; he has talked with landowners, farmers, parsons, shepherds, carriers, hop pickers, ploughmen, tramps and their wives; and he has haunted inns and fairs and sales. He has travelled over large tracts of the south and middle of England, northward to Carlisle, but excluded most of Yorkshire. And his experience has left in his mind the most strangely different thoughts and pictures and dreams. The result is a book in the same class and scope as *The Soul of London*, that delicate epitome of emotion and fact.

Thomas concludes with two points. Firstly:

a great deal of the country, fields and roads and houses and men and women, have got onto paper in a pleasant and arresting manner by means of much precise detail and ample atmosphere and reflection. In the second place, and almost invariably interwoven in a pleasant way [...] is the mind of an interesting contemporary, selecting, combining, saturating them and, of course, explaining the omissions which might be expected in a book of only two hundred pages. And since this contemporary frankly touches, with a style which is full of experience and sympathy, upon the agricultural, social and psychological questions which naturally arise out of his subject, and since he is always fresh and sincere, and often surprising, his book makes a fine and wide appeal, which only his indifference to conventional estimates of the country and country things can frustrate.

In 1910, Ford's *Songs from London* was published by Elkin Mathews. Thomas's review appeared in the *Morning Post* of 12 May 1910, which coincided with the news of the death of King Edward VII. Many pages were occupied with the death, but there seems to have been no disturbance in Thomas's piece. Ford's volume contains fourteen poems in twenty-seven pages and Thomas commented 'that even so the poems were so different as to be unrecognised by the same author'. Ford's 'versatility' was 'brilliant and as surprising in verse as in prose [and] his dramatic lyrics'. 'A score of poems in as many sorts by a very brilliant and ingenious mind', wrote Thomas. 'The poems have in common a movement such as befits a song meant to be sung and a powerful effort showing freedom and directness.' 'Of poetic clothing', Thomas asserts, 'there is nothing and at least half of the poems are not of the substance which is superficially poetic.' As an example, Thomas quotes 'The Dream Hunt':

My lady rides a-hunting  
Upon a dapple grey:  
Six trumpeters they ride behind

Six pricklers clear the way.

And when she climbs the hill sides  
The Hunt cries: 'Ho! La! Lo!'  
And when she trails along the dales  
The merry horns do blow.

And so in summer weather,  
Before the heat of day,  
My darling takes all eyes and breaks  
My heart and makes away.

As contrast, Thomas offers the opening of 'Club Night':

There was an old man had a broken hat,  
He had a crooked leg, an old tame cat,  
An old lame horse that cropped along the hedge,  
And an old song that set your teeth on edge,  
With words like:

'Club night's come; it's time the dance begins.  
Up go the lamps, we've all got nimble shins.

Thomas was also taken by 'Finchley Road' (later titled 'Castles in the Fog'):

As we come up at Baker Street  
Where tubes and trains and 'buses meet  
There's a touch of fog and a touch of sleet;  
And we go on up Hampstead way  
Towards the closing in of day . . .

You should be a queen or a duchess rather,  
Reigning in place of a warlike father  
In peaceful times o'er a tiny town  
Where all the roads wind up and down  
From your little palace – a small, old place  
Where every soul should know your face  
And bless your coming. That's what I mean,  
A small grand-duchess, no distant queen,  
Lost in a great land, sitting alone  
In a marble palace upon a throne.

[...]

But here we are in the Finchley Road

With a drizzling rain and a skidding 'bus  
And the twilight settling down on us.

Thomas's brief review of Ford's *Collected Poems* (Max Goschen, [1913]) appeared in the *Bookman* in January 1914. Thomas praises the collection's 'infinite variety' and notes that Ford 'has evidently only used verse when he was very sure that it was the right thing to do, and has not merely versified the prettiest things left over from essays and romances'.

Thomas also reviewed *In Arcady and Out* (R. Brimley Johnson, 1901), a collection of short stories by Ford's brother. While Thomas admired Ford's work, his reaction to Oliver's is the opposite. Thomas begins ironically:

Mr. Hueffer has undoubtedly been in Arcady. So have very many of us. Along with a million others he wishes to be back in Arcady, and in a shrill voice he cries for it. We think however that the manners of that blissful place are still largely unknown to him or they would have somewhat softened his speech [...] one of the society for organising a return to nature [but] such societies are not infallible [...] the voice too often like a reed bending in the wind. He meets few people [but] the nymphs are exploring the deserted factory and Mr. Hueffer describes them 'measuring their tiny feet against the huge imprints that hobnailed boots and wooden clogs had left behind them'. It is not, however, very often that Mr. Hueffer has the patience to produce such effects. He wastes language, and we venture to suggest that if Mr. Hueffer followed a nearly moral maxim, counting ten before he put each sentence on paper, he might be more successful. (*Daily Chronicle*, 21 May 1901)

Robert Gomme

### ***The Good Soldier 2012***

2012 was a good year for *The Good Soldier*, with two new editions hitting the shelves: a revised version of Martin Stannard's Norton Critical Edition and Max Saunders's new edition for Oxford University Press.

There is of course a good deal of overlap between the two: both preface the text with the 1927 dedicatory letter to Stella Ford; both use the first UK edition as copy-text, although Stannard incorporates the TS punctuation while Saunders opts to discuss inconsistencies in notes; both reprint Ford's 'On Impressionism' (in the Norton, this forms part of a critical section on impressionism, including writing by Conrad, Henry James, Ian Watt and John A. Meixner, and a new essay by John Peters on realism and impressionism); and both provide useful bibliographies.

While the contemporary reviews reprinted in Stannard's second edition remain the same, significant changes have been made to the selection of later criticism. David Eggenschwiler, Robert Green and David Lynn all lose out, replaced by: Max Saunders on 'Desiring, Designing, Describing' (excerpts from volume 1 of his biography); Karen A. Hoffman on 'Masculinity and

Empire'; Colm Tóibín on 'The Shadow of Ireland: Doubleness, Duplicity and the Character of Leonora'; and Julian Barnes 'On Lostness'.

In place of Stannard's critical survey, Saunders's Introduction offers a comprehensive yet eminently readable appraisal of the main themes of the novel. Focusing on Impressionist instability as the 'leitmotiv' of the novel, Saunders also notes the novel's preoccupation with passion – desire, polygamy, incest – and its repression, intriguingly aligning passion, impressionism and writing as a loss of self. Saunders also provides a new, minutely detailed ten-page chronology of the events of the novel, evidenced by page references throughout, which will prove invaluable to readers and scholars.

Charlotte Jones

### **Oliver Madox Hueffer**

I have begun a bibliography of the writing of Ford's brother, which can be found at:  
<http://olivermadoxhueffer.weebly.com/>

Ashley Chantler

### **'The Loneliness of the Oxbridge Protagonist'**

Here's a question worth a chapter in somebody's doctoral thesis: when did the British campus novel lose so much ground to novels about Oxford and Cambridge? For a time, more or less between *Brideshead* and *Blair*, academia in fiction was reliably redbrick. These were the years of *Lucky Jim* and *The History Man*, of *Changing Places* and *Nice Work*. The campus novel was the refuge of satirical fiction. Indeed, it was the best popular genre by far for skewering class prejudice, institutional time-serving and intellectual hypocrisy. In comparison, Tom Sharpe's flat Oxbridge farce *Porterhouse Blue* seemed too easy, like shooting dons in a barrel.

But recently Oxbridge has started to crop up in publishers' lists with surprising frequency. A cursory look at the past few years yields Sebastian Faulks's *Engleby*, Ivo Stourton's *The Night Climbers*, Naomi Alderman's *The Lessons*, Val McDermid's *Trick of the Dark* and Linda Grant's *We Had It So Good*. This year alone brings three debuts: first Ben Masters's disappointing Martin-Amis-on-Cherwell escapade *Noughties*, and now *The Bellwether Revivals* (Cambridge) and *Every Contact Leaves a Trace* (Oxford).

Taking this shelf of books as a sample, you can build a solid template for an Oxbridge novel. A lonely young man or woman becomes attached to the charismatic ringleader of a posh clique, with awful consequences. The clique dissolves, and the protagonist has to face up both to his or her role in its misdemeanours, and to a new life without the group. The exceptions are the Faulks (no clique), the Masters (no charisma) and the McDermid (a straightforward detective story).

It's not hard to unearth the ur-text for the college-coterie-mystery subgenre: Donna Tartt's *The Secret History* was a New England version of precisely this scenario, and its structure has quickly become default. But many of these recent books – especially those by younger first-time novelists – wear Tartt's influence far too plainly on the sleeves of their secondhand subfusc. So, for instance, Benjamin Wood's *The Bellwether Revivals* involves Oscar, a lonely young man in Cambridge, falling in with Iris Bellwether and her wealthy undergraduate friends. Iris's brother Eden is a mysterious and eccentric organ scholar who may or may not have discovered how to heal the sick with a combination of occult chamber music and the laying-on of hands, and who has gathered around him a group of admiring disciples who jokingly refer to themselves as the 'flock'. The Bellwethers and the flock. That's Cantab humour for you.

Wood has a crisp way with a set piece, a good ear for dialogue, and the pacing is nicely handled. He also has an infuriating cartographical bent and can't resist tour-guiding his characters' routes through town. Saving that unnecessary precision, Wood's Cambridge is surprisingly soft-focus. In essence, it's the unpeopled town of haloed lamplight and fogged cobbles familiar from Clive James ('the white opacity came all the way to my eyeballs') and, further back, Christopher Isherwood ('the icy fog which stole out of the marshes into the town'). Wood takes advantage of a predictable fenland mist to move things along, but there's a haziness about the rest of the novel as well that leaves it feeling not quite finished.

Oscar is supposed to be a different sort of protagonist, not a starry-eyed undergraduate but an assistant in a care home. Even he, though, has managed to absorb some genre-specific snobbery, as we learn when he first sets eyes on Iris: 'She was not the sort of girl Oscar had grown up around... She had pedigree – that much was clear from her voice.' The story demands that Wood's wealthy Cantabrigians should have a certain allure, but his characters never really outgrow this level of caricature.

In the middle of all these close-knit groups, it's easy to forget that universities are places where people spend a great deal of time alone. That experience of isolation doesn't often make it into the popular narrative of student life, but we shouldn't be surprised to find it working itself out in fiction. One thing these recent novels tend to share is an interest in loneliness, in what remains when the wider world begins to strain at the precarious loyalties forged or forced by undergraduate life.

Elanor Dymott's superb *Every Contact Leaves a Trace* takes that sense of loneliness head-on. Outwardly, her novel bears all the hallmarks of the Tartt school of academic intrigue. Yet past the atmospheric cover and the cordon of epigraphs lies a quite exceptional novel.

What is it that raises Dymott's book so far above the others? It has its secret clique, after all, and its misfit outsider. But it also has a thoroughgoing confidence and ease with the rules of its genre, an appealing way of wearing its learning lightly, and a melancholy perceptiveness that is, to my mind, less reminiscent of *The Secret History* and its imitators than of Ford Madox Ford's 1915 masterpiece *The Good Soldier*.

Like the narrator of Ford's novel, Alex Petersen is a recent widower and an unreliable witness, at once profoundly conscious of and troubled by his own unreliability. Some years after graduating, Alex returns with his wife, Rachel, to their old Oxford college for a dinner. At the end of the evening, while they are briefly separated in the college grounds, Rachel is brutally murdered. Alex's narrative, as he knows, is a story, 'a version of events... traces and imaginings'.

Beginning as a straightforward locked-room mystery, it develops into a delicate meditation on grief and revenge. A few textual traces suggest a conscious debt to Ford; conscious or not, Dymott has contrived a plot that is deeply satisfying without being trite. It's an impressive revision of an old story and perfectly suited to its academic setting. For a university isn't just a place we go to assimilate new knowledge. As Dymott reminds us, it can also be where we go to test the limits of positive knowledge, to learn how to live with the certainty of uncertainty itself.

James Purdon

'The Loneliness of the Oxbridge Protagonist', *Observer*, 25 March 2012; reprinted by permission of the author and publisher.