

Honorary Members: Julian Barnes, Bernard Bergonzi, A. S. Byatt, Samuel Hynes, Alan Judd, Sir Frank Kermode, John Lamb, Sergio Perosa, Ruth Rendell, Michael Schmidt, The Hon. Oliver Soskice, John Sutherland, Gore Vidal.

Executive Committee: *Chair:* Max Saunders *Treasurer:* Sara Haslam *Secretary:* Heather Watson

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INTERNATIONAL FORD MADOX FORD STUDIES

International Ford Madox Ford Studies

The first of these annual volumes is on schedule for publication this autumn. *Ford Madox Ford: A Reappraisal* is edited by Tony Davenport and Robert Hampson, and includes seven essays concentrating on the best of Ford's less familiar, less researched works. There are pieces by Vincent J. Cheng on *A Call*; Robert Hampson on Edwardian Fantasy literature; Pamela Bickley on Ford's changing attitude to the Pre-Raphaelites; Paul Skinner on Ford's poetry; Tony Davenport on social comedy; Max Saunders on *The Marsden Case*; and David Ayers on *The Rash Act* and *Henry for Hugh*. It will make a substantial volume of about 190 pages.

Don't forget: the annual volumes will only be sent out to subscribers at no extra charge once the subscription for the current year has been paid. They are a bargain at the current subscription rates. The publishers, Rodopi, have given us favourable terms for the first issues to be able to launch the series. Its continuation will depend on our being able to increase our subscription base considerably over the next few years. We would therefore urge you not to let your subscription lapse now. And also to help us attract new members by informing people you think might be interested, and encouraging them to join us. It is hoped that the series will combine the highest-quality criticism of Ford with publication or republication of some of his writings, and that it will thus be indispensable to anyone interested in his life and work.

Max Saunders
max.saunders@kcl.ac.uk

CHARLES FENN'S TRIBUTE TO FORD

Charles Fenn, a member of the Ford Society, who knew Ford in the last year of Ford's life, has kindly offered a copy of his unpublished obituary tribute. Noting that Max Saunders had quoted from it in his biography (Vol. II, 542-3), Mr Fenn comments of the whole account: 'I think the Society would agree it gives a vivid picture of Ford in that last year of his life. You are welcome to use it in any way you like.'

Paul Skinner

Ford Madox Ford

December 1939

I can give him no finer tribute than to say that amongst modern writers he was on of the handful who resisted pressure to sell out. Money could not tempt him to write sentimental spoof. He wrote about life as he saw it. He tried to teach people not only about art for art's sake but about the art of life; for instance that man cannot live by bread alone, either figuratively or in fact. Man should have dishes and similar implements that are themselves works of art, as well as paintings, books, and music, to say nothing of good wine. Ford had some of these things some of the time, but he wouldn't sell himself for them. At 10 Fifth Avenue in the two box-rooms where he lived and worked I often used to share with him a potato salad, some cheese, and a bottle of Californian claret. Yes, Ford kept his hands clean and wouldn't compromise in order to live-it-up. He never lamented living in what most New Yorkers would have called near-poverty, but cheerfully gathered around him young people who wanted to write. He would always enjoy giving a hand to those who sincerely tried to say something (preferably with a slant, no more, towards the left). This same man, as a child, offered a chair to Turgenev, who in turn sat Ford on his knee. He considered Turgenev the giant of the literary world, so that memory was an abiding joy.

To the very end he was trying to get young writers started, as he had at the beginning started Lawrence and Hemingway. His most recent ambition was to re-publish *The Transatlantic Review*, which back in 1926 had been a shining star for young creative writers; but after a twelvemonth the clouds of philistine apathy blotted it out.

To help get it launched he phoned me one morning to call in. I found him coatless, pacing the floor, gasping because of the damp weather (in the war his lungs had been ravished by gas). He came straight to the point. 'I'm going to start up the *Transatlantic*.' The top button of his trousers gaped, and the garment would have fallen to the ground if he had not sat down just in time. 'What I propose,' he went on between gasps, 'is to do the whole thing in Paris, it's cheaper there; besides, I want to live in France, still the most civilised country - against all the odds. And I'd like you to handle things here in New York where most of the copies will be sold. Would you do it?' His musical voice was broken by the gasps, so that it wasn't easy to understand him. We talked for an hour and he explained his plan in detail before falling back exhausted.

A week later he showed me a letter he was sending to his publishers setting forth his plans and asking their help in distribution: a beautiful exposition put together with both clarity and brevity. But when we went to discuss the matter they were obviously doubtful about a magazine whose staff would consist of this 'old man mad about writing' and this young man who seemed to have no qualifications at all. Evasively, politely, they asked Ford if he really felt up to taking on such a task. Ford shamed them with his eager talk and confidence. So they promised their help, and notes were recorded for our joint co-operation. But the interview left Ford exhausted. Then he became dispirited about the war threat. Previously he'd felt sure there would be no war - nobody wanted it. But now it looked all too likely. So he finally decided to go no further than Havre and only proceed to Paris if things quietened down. 'When I get there I'll cable you how things look.' But no cable came. His heart gave out before he had a chance to send it.

Charles Fenn

FORTHCOMING EVENTS

History and Representation in Ford Madox Ford's Writings

The International Meeting of the Ford Madox Ford Society will take place at
The Pyle Center,
702 Langdon St.,
Madison, WI 53706

on the campus of the University of Wisconsin-Madison, 20-22 September 2002.

Plenary papers

1. Nicholas Delbanco (Ann Arbor, Michigan). *An Old Man Mad about Writing*.
2. Mary Gordon (New York City). *Ford's Legacy in the Writings of Katherine Anne Porter, Eudora Welty, Jean Stafford, and Louise Bogan*.
3. Alan Judd (London). *Using Ford in Fiction: The Good Soldier and The Devil's Own Work*.
4. Patrick Parrinder (Reading, England). *'All that is solid melts into the air': Ford and the Spirit of Edwardian England*.

Papers for panels

1. Jonathan Boulter (Nova Scotia, Canada). *Trauma and History in Ford's No Enemy*.
2. Peter Christensen. (Milwaukee, Wisconsin). *Ford's Parade's End, Broch's Sleepwalkers, and Fedin's Cities and Years*.
3. Harriet Cooper (New York City). *Ford's Historical Imagination*.
4. Anne Marie Flanagan (Philadelphia, Pennsylvania). *Poised 'between anger and irony': Ford's Representation of Lady Mary [a paper on The Fifth Queen]*.
5. Vita Fortunati (Bologna, Italy). *The Impact of the First World War on Private Lives: A Comparison of European and American Writers: Ford, Hemingway, and Remarque*.
6. Andrzej Gasiorek (Birmingham, England). *In the Mirror of the Arts: Ford's Modernism and the Reconstruction of Post-War Culture*.
7. Jason Harding (Taichung, Taiwan). *The Swan Song of Historical Romance: Ford, Conrad, and George Moore*.
8. Sara Haslam (London, England). *The Rash Act and Henry for Hugh: A Fordian History of Self-Construction (Or: Where is [M]other?)*.
9. Elena Lamberti (Bologna, Italy). *Writing History: Ford and the Debate on 'Objective Truth' in Late 20th Century Historiography*.
10. Dominique Lemarchal (Angers, France). *The Paradox of the Personal Tone in Ford's Historical Writing: The Cinque Ports, England and the English, and Ancient Lights*.
11. Robert McDonough (Cleveland, Ohio). *Mister Bosphorus and the Muses: History and Representation in Ford's Modern Poem*.
12. Anthony Monta (Baton Rouge, Louisiana). *Parade's End in the Context of National Efficiency*.
13. Davida Pines (Boston, Massachusetts). *Tietjens and Ford: Marriage, Divorce, and the Social Debate on Both in Some Do Not*.
14. Max Saunders (London, England). *Critical Biography: Rhetoric, Tone, and Autobiography in Ford's Critical Essays*.
15. James Scannell (Syracuse, New York). *History or Quickie History: Elections in Trollope and Ford*.

16. Sita Schutt (Ankara, Turkey). *'Close up from a distance': London and Englishness in Ford, Bram Stoker, and Conan Doyle.*
17. Paul Skinner (London, England). *The Painful Process of Reconstruction: History in No Enemy and The Last Post.*
18. Mark Spencer (Durant, Oklahoma). *In Our Image? Historical Representation in Ford's Ladies Whose Bright Eyes.*
19. Martha Vogeler (Fullerton, California). *Witches and Dolls: Oliver Hueffer, Muriel Harris, and (parenthetically) Ford Madox Ford.*
20. Angus Wrenn (London, England). *Holbein, History, and Henry James.*
21. Kenneth Loosli (Salt Lake City, Utah). *Parade's End and the Poetic Tradition.*

Housing

Anyone attending the conference must book his or her own room by contacting the appropriate location by email, telephone, or fax.

Because the time of the conference is a particularly busy one in Madison, all are urged to book rooms some three months in advance to get either a room with two double beds or a room with a queen-size bed and a recliner, as desired.

The two locations for housing on campus are The Frederick Center and the Lowell Center. See the map below to locate them.

A block of rooms will be available on campus until 30 days before the conference for the night of 19 September 2002 at

The Frederick Center,
1950 Willow Drive,
Madison, WI 53706
tel: 608 231 1341,
fax: 608 263 9183
email: jffred@ecc.uwex.edu

And a block of rooms will be available on campus until 30 days before the conference for the nights of 20, 21, 22 September 2002 at

The Lowell Center,
610 Langdon St.,
Madison, WI 53703
tel: 608 256 2621
fax: 608 262 5445
email: lowell@ecc.uwex.edu

It is possible that as the time of the meeting draws nearer, rooms for 19 September will also become available at Lowell Hall, which is adjacent to the Pyle Center. At present, however, no rooms are available for the 19th at Lowell Hall.

Registration

Go to

http://www.rialto.com/fordmadoxford_society/madison_registration.html

for registration information and registration form.

Travel

The principal international airports in the Middle West are Chicago O'Hare in Illinois, Minneapolis-St. Paul in Minnesota, and Detroit in Michigan.

All have regularly scheduled connections to Dane County Regional Airport in Madison.
The Chicago airport also has frequent bus service between O'Hare and Madison by Van Galder buses (for schedules see <http://www.vangalderbus.com>).

Map of Madison:

http://www.rialto.com/fordmadoxford_society/images/map3.jpg

Map of the downtown area with the two residences.

http://www.rialto.com/fordmadoxford_society/images/map2.jpg

Inquiries about the conference may be made to:

Joseph Wiesenfarth
Department of English
University of Wisconsin-Madison
Helen C. White Hall
600 North Park Street
Madison, WI 53706-1475
Email: jjwiesen@wisc.edu
Fax 608 233 2295

For additional information about the conference please go to http://www.rialto.com/fordmadoxford_society .

PUBLICATIONS AND NEWS

Suggested Summer Reading

[Price in Euros, very approximately, in brackets after sterling price]

Critical Essays, edited by Max Saunders and Richard Stang. Carcanet Press, £14.95 (23.47 euros), 329pp. + introduction (ix-xiii) with index. This project was started by Sondra Stang. Includes uncollected articles from 1899-1937; some seminal stuff here, such as 'The Work of W.H. Hudson' (1909), the 1911 essay on Conrad, the two articles on 'Les Jeunes and Des Imagistes', Ford on 'Ulysses' and some other pieces that are very hard to find. Reviewed by P.N. Furbank in the 'Times Literary Supplement' 10 May 2002 (see review below).

No Enemy, edited with an introduction by Paul Skinner. Carcanet Press, £9.95 (15.62 euros), 154pp + introduction (vii-xxiii). First British edition. Published officially 28th June but copies already available (see review below).

New editions from Penguin of *The Good Soldier*, £7.99 (12.54 euros), edited with an introduction by David Bradshaw; and 'Parade's End', £15.99 (25.10 euros), with an introduction by Max Saunders.

Critical books:

Louise Blakeney Williams, *Modernism and the Ideology of History*, Cambridge University Press, July 2002. 276pp. £40 (62.8 euros). Explores the changing nature of historical memory in Yeats, Pound, Hulme, Ford and Lawrence, concentrating on period just before the First World War.

Elena Lamberti, ed., *Interpreting/Translating Modernism: A Comparative Approach* (University of Bologna: COTEPR, 2001), essays on Ford and Conrad, with 50 pages devoted to the first fruits of the international project to translate *Parade's End*.

The ultimate reading list

So many books, so little time.

Ian Sansom on the quest for the indispensable capsule library.

Which of us these days has our own private library? A place apart, an expression not merely of our intelligence but also of our good taste, a cross between a gentleman's club and the senior common room in an Oxford or Cambridge college, all mouldings and mahogany, stuffed with leather-bound books, and with decanters at hand? Most of us have to make do with a few planks of timber and some bricks, or a space on the bedside table. At best we might manage something cheap from Ikea either side of the chimney, bracketed to crumbling walls. But let's call this our library. What should go on these shelves, given our limited time and resources? What books deserve a place in the home rather than the vast spaces of a bookshop? In a life of finite duration, what books should we cherish? What is essential?

Ian Sansom, *Guardian*, Saturday June 1, 2002

Following Ian Sansom's article, there's a feature about 'an essential library': fifty books, ten each of Fiction, History, Memoir, Biography and Science. The fiction was chosen by Julian Barnes, and the ten titles include *The Good Soldier* (unfortunately the author is spelt 'Ford Maddox Ford', as happens so often). The others, for your interest, are: *Persuasion*, *Our Mutual Friend*, *Middlemarch*, *The Great Gatsby*, *The Scarlet Letter*, *Portrait of a Lady*, *Ulysses*, *The Rabbit Angstrom Quartet* and *The Custom of the Country*.

REVIEWS

Portraits in Fiction

A S Byatt

London: Chatto and Windus, 2001

[Excerpted from a Synopsis on Amazon.co.uk]

In this intriguing, provocative little book, A.S. Byatt delves into the complex relations between portraits and characters, and between portraits and novels as whole works of art. Her authors range from Henry James to Iris Murdoch, her artists from Holbein to Botticelli, Manet to the present day. She looks at the way writers use portraits to conjuring up the past, as in Ford Maddox Ford's *The Fifth Queen* and Virginia Woolf's *Orlando*.

[...]

In her own novels, A.S. Byatt has often evoked the power of portraits. Calling on a host of illustrations, she invites us to share, and enjoy, the writer's preoccupation with the painted image. A feast for the eye and for the imagination, *Portraits in Fiction* is a remarkable and immensely enjoyable exploration of the marriage of two great genres.

Critical Essays

Edited by Max Saunders and Richard Stang

Carcenet Press

Carcenet's reissuing of Ford Maddox Ford is one of the most admirable projects in current British publishing. His *Critical Essays*, edited by Max Saunders and Richard Stang, show the mind of a passionate and independent omnivore: worth the cover price alone for his demolition of Forster's insipid *Aspects of the Novel*.

Julian Barnes, *Guardian*, 29 June 2002

"Literature," he said, "exists for the Reader and by the Reader." Above all, he was the Reader's friend: he is on your side, and you notice this immediately you open this book, for just about any single sentence, picked at random is going to make you want to read the next. (He was a great believer in picking passages at random to make a point - "if you are a decently civilized man you can tell a whole book from the turn of one phrase as often as not".) He might not have said so out loud, but he must also have believed that the first duty of the critic is not to be boring. And this collection contains more unexpected fun, more delighted, chatty wisdom, than any other book of criticism you could think of.

[...]

He was more than a critic, too: he put his money where his mouth was. When he was an editor, he was either the first, or among the first, to publish Joyce, Lawrence, Gertrude Stein, e e cummings, Wyndham Lewis, Hemingway; before that, he had collaborated with Conrad for almost a decade, befriended Henry James, HG Wells and Hardy...remove Ford from the picture and a huge chunk of literature goes out of the window, or looks very different indeed. And miraculously, as this excellent selection of his work shows, someone so crucial to the history of literature is not a chore to read.

Nicholas Lezard, *Guardian*, 23 March 2002

There is a simple point to be made about literary criticism. It is that literary theory is not, and does not aim to be, "criticism" [...] What Ford Madox Ford wrote was, indisputably, criticism, and it brings home to one what an assortment of things the term can include. Ezra Pound, in 1914, called Ford "the best critic in England". He was hardly that; but to read Carcanet's new selection from his critical essays is to warm to him.

I think I see where his strength really lies: it is in his human relationship with writers - with living ones, that is to say. It was a principle absolutely basic with him that the work, and the work alone, mattered. The writer's life, the writer's personality, were a nuisance and a distraction to the-critic; and no one has vilified the literary biographer with more ferocity. "The gentleman who invented the Biography as applied to the artist or the thinker", he wrote, "cursed humanity more than any soul before or since his hateful day." The ferocity is thoroughly Fordian. He loved to be fireworky as a critic; to thunder and give a comic impersonation of the Great Cham. But when his instinct told him he had discovered greatness, then, on the contrary, he displayed a most beautiful self-effacement.

[...]

The editors explain that the present volume brings together essays which, for the most part, have never been republished in book form. Since Ford made a practice of republishing his longer pieces, it means that it is something of a ragbag, but for a reader coming fresh to Ford it might be just the right introduction.

P. N. Furbank, *TLS*, 10 May 2002

No Enemy

Edited with an introduction by Paul Skinner
Carcanet Press

[In the 'Summer Reading' feature, 'Sunday Telegraph', 30 June. **Alan Judd** chose two books: Richard Fletcher's 'Bloodfeud', and Ford's *No Enemy*].

No Enemy is Ford Madox Ford's little-known First World War novel, musing and reflective, published for the first time in Britain by Carcanet (£9.95) and ably edited by Paul Skinner. Congratulations to both.

LETTER FROM JULIAN BARNES

17th June 2002

Dear Max Saunders:

I finally got to FMF's grave last weekend, though it took some locating. My wife & I ended up searching for a good hour, and were about to give up when finally we struck lucky. I'm enclosing directions in case you or any other member of the Society wants to visit him. I scraped out his name and dates with my car keys – you could just about make out the second FORD. Oh, and trees have grown (or been grown) so that you can no longer see the sea from the cemetery. A pity.

I had two thoughts. The grave, very simple, is overgrown with lichen. I don't know if there's an alternative to occasional scrapings by Fordites. Might the Society organise a scrub? (I don't know what sort of scrubbing works, or for how long...)

The other, possibly slightly alarmist thought is this. Quite a number of graves – many more recent than FMF's – had little municipal notices attached to them saying that their leases had run out and the owners (or rather descendants) should either pay up or lose the site. One area – where I searched for some time, there being a number of 1940s graves there – had been substantially dug up. In fact, I began seriously to wonder whether Ford himself had been disinterred. This concern was magnified by a list on the *gardien's* hut of those buried in the cemetery for perpetuity. Ford's name was not amongst them. I don't know if you know the terms under which he was buried; if not, perhaps it would be advisable to check. Those seeking to prolong their tenancies were told to contact the Mairie of Deauville. It would be a pity to lose him after all this time.

Best wishes,
Julian Barnes

Finding FMF's Grave in Deauville

Orient yourself from the La Touques racecourse, just south of the Avenue de la Republique. West of the racecourse is the tall church of St Augustin. Take the road towards the hills, leaving St Augustin on your LEFT. There are occasional dark-green signs to the Military Cemetery. (This forms part of the Deauville Municipal Cemetery.) The cemetery is at the top of the hill on the right, opposite some blocks of flats.

From the main entrance: over to your right you will see the cemetery *gardien's* office. The nearest part of the cemetery to this is Section D. From the office go approximately 5 graves in from the corner of Section D (i.e. 5 horizontally and five vertically). FMF's grave is a plain horizontal slab with no headstone.

June 2002

Jeff McCarthy's Ford Web Page: http://www.wcslc.edu/pers_pages/j-mccart/ford_page
Ford Madox Ford Society Web Site: http://www.rialto.com/fordmadoxford_society
Information regarding collaboration: http://www.feedmag.com/deepread/dr309_master.html
The collaborative texts of Joseph Conrad and Ford Madox Ford:
<http://mindit.netmind.com/go/1/13861885/2736376>
Text of *The Good Soldier*: <http://eldred.ne.mediaone.net/fmf/gs.htm>

RENEWALS OF SUBSCRIPTIONS

Urgent subscription news

As of June 2002, despite several reminders, a number of members have not renewed their subscriptions. This is a final request for those of you who intend to rejoin the Society – and we hope you all will! – not to delay any further. During its first four years the Society has grown healthily, to the point where it has been feasible to participate in major conferences and launch an ambitious publishing project. It's not the time to start losing members. As explained in the last newsletter, we urge you to pay by direct debit. This lessens the administrative burden on the Society's officers, and is very easy to set up; all you have to do in the UK is contact your bank and ask that the appropriate amount is paid annually in January to the following account, until further notice:

The Ford Madox Ford Society
HSBC
St. Clement Danes
194 Strand
London WC2R 1DX
Sort Code: 40-06-29
Account no. 21391100

If you do not wish to pay by direct debit, please send a cheque to:

Dr Sara Haslam,
Department of Literature,
The Open University,
Walton Hall,
Milton Keynes, MK7 6AA.
Email: S.J.Haslam@open.ac.uk
Tel. 01 908 652 472
Fax 01 908 653 750

Sara

Rates:

Pounds sterling:

Individuals: £12; Concessions £6; Member Organisations £25

Please send Sterling cheques to:

Dr Sara Haslam, Department of Literature, The Open University, Walton Hall, Milton Keynes, MK7 6AA.

Email: S.J.Haslam@open.ac.uk

Tel. 01 908 652 472

Fax 01 908 653 750

US Dollars:

Any category: \$25

Please send US dollar checks to:

Prof. Joseph Wiesenfarth, Department of English, University of Wisconsin-Madison, Helen C. White Hall,
600 North Park Street, Madison, WI 53706-1475, USA

You may print and send the form below to the above addresses:

**Ford Madox Ford Society
Membership Form**

First Name _____ Last Name _____

Category: Individual Concessions
 Member Organisations Others

Academic institution _____

Address _____

Telephone _____ Fax _____

E-Mail _____

Total Membership Fee Enclosed _____

Date _____ Signature _____

If you received this newsletter by mail, but have an e-mail address, could you please send a message to that effect to: max.saunders@kcl.ac.uk

Any material or ideas for the Ford Madox Ford Society web page or this newsletter would certainly be appreciated. Please note that our intention is to include a list of publications on Ford by Society members. Any information you can provide would be most welcome.

Michela A. Calderaro, Via Amba Aradam, 12, 30173 Mestre-Venice, Italy
Tel: 39-041-534-7801, Fax: 39-041-534-7807, Email: calder@unive.it

OTHER LITERARY SOCIETIES

H. G. WELLS SOCIETY

AIMS AND FUNCTIONS OF THE SOCIETY

The H. G. Wells Society was founded in 1960. It has an international membership, and aims to promote a widespread interest in the life, work and thought of Herbert George Wells. It publishes an annual journal and issues a biannual newsletter.

BIBLIOGRAPHY AND REPRINTS

The Society has published a comprehensive bibliography of Wells's published works including fiction, non-fiction, pamphlets and short stories. This is a most useful reference work for scholars, collectors and enthusiasts.

The Society has also reissued a number of Wells's works which have been out of print for many years. These include:

- * The Last Books of H. G. Wells (comprising *The Happy Taming* and *Mind at the End of its Tether*)
- * *Select Conversations with an Uncle*
- * *The Discovery of the Future*

CONFERENCES

The Society organises a weekend conference each year when aspects of Wells's life and work are discussed in a congenial atmosphere. Topics discussed in recent years have included:

- * The Short Stories of H. G. Wells
- * Publishing and Publicising Wells
- * Wells's Literary Friendships

We have also arranged two major international conferences. The first, under the title "H. G. Wells Under Revision," was held in 1986 to mark the 40th anniversary of Wells's death.

In 1995 the Society took the initiative in arranging an international symposium, "The Time Machine: Past, Present and Future" to mark the centenary of the publication of Wells's scientific romance.

MEMBERSHIP

More detailed information on any of the Society's activities will gladly be given on request, and enquiries should be addressed to:

Hon. General Secretary
H. G. Wells Society
49 Beckingthorpe Drive
Bottesford, Nottingham,
NG13 0DN United Kingdom