

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

**Newsletter 13**

14 February 2007

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

**Executive Committee:** *Chair:* Max Saunders *Treasurer:* Sara Haslam *Secretary:* Ashley Chantler

• New of Recent Activities	1
• Publications	2
• Ford in the Media	2
• Conference Announcements and Calls for Papers and Essays	3
• Other Conference Announcements and Calls for Papers	4
• The Ford Madox Ford Society	6
• Renewals of Subscriptions	7
• International Ford Madox Ford Studies	9
• The Millennium Ford	10
• <i>Ford Madox Ford Society Newsletter</i>	11
• Notes, Queries, Reviews, Trouvailles, etc.	12
• <i>In Memoriam</i>	18

**NEWS OF RECENT ACTIVITIES**

The Ford Madox Ford Society held its 2006 conference at the Birmingham and Midland Institute on 14-15 September, in conjunction with the University of Birmingham. The conference topic was 'Ford Madox Ford: Literary Networks and Cultural Transitions', and a variety of papers were presented on Ford's connections with a number of his contemporaries (including Wyndham Lewis, Dorothy Richardson, William Carlos Williams and James Joyce) and on some key concepts concerning the rise of modernist literature. The Annual Ford Madox Ford Lecture was given by Zinovy Zinik, who recollected brilliantly his first encounter with Ford's work in Soviet Moscow during the 1960s; and a fascinating Keynote Address, delivered by Professor David

Trotter, discussed some of Ford's pre-First World War connections, particularly with Lewis and Joyce. The conference participants had a rather brief opportunity to visit some of the city's art collections, which include works by Ford Madox Brown, and enjoyed a wonderful conference meal at Café Ikon in the heart of Birmingham's city centre.

The proceedings of the conference will be edited by Andrzej Gasiorek and Daniel Moore and published in *Ford Madox Ford: Literary Networks and Cultural Transitions* (2008), volume 7 of International Ford Madox Ford Studies.

Daniel Moore  
University of Birmingham

## PUBLICATIONS

Dennis Brown and Jenny Plastow (eds), *Ford Madox Ford and Englishness*, International Ford Madox Ford Studies vol. 5 (Amsterdam and New York: Rodopi, 2006).

This excellent collection includes papers from the 2004 Manchester conference, as well as a new poem on Ford by John Mole. See 'International Ford Madox Ford Studies', below, for details of other volumes in the series.

## FORD IN THE MEDIA

The editor is grateful to Max Saunders for noticing the following references to Ford.

### **From *Easy Living Magazine***

<http://www.easylivingmagazine.com/RealLife/MyLifeInBooks/BillNighy/default.aspx>

The actor Bill Nighy, when asked by the interviewer to name his favourite novel, said: '*Parade's End* is probably my favourite book of all time. I discovered it about ten years ago and I'm with W. H. Auden who said, "There are not many English novels which deserve to be called great: *Parade's End* is one of them." It contains one of the great love stories of all time, between Christopher Tietjens and Valentine Wannop, and one of the sweetest of what Billy Wilder called "the meet-cute", how you get the hero and heroine together. She's a suffragette trying to dig up a golf course and he's one of the players. Tietjens is a marvellous creation because he's a man who is too honourable to be believed: he's a gentleman and he behaves as one, and it creates turbulence in a world where no one else does.'

### **From *The Guardian***

<http://books.guardian.co.uk/top10s/top10/0,6109,144195,00.html>

Kate Atkinson, winner of the 1995 Whitbread Book of the Year award with *Behind the Scenes at the Museum*, listed of her Top 10 novels. No. 1 was *The Great Gatsby*, no. 5 was *What Maisie Knew*, no. 10 was *Huckleberry Finn*. At the end, Atkinson wrote: 'I can't believe there wasn't

room for 11. *The Good Soldier* by Ford Madox Ford, a novel about the wanton destruction caused by passion and bad behaviour.’

## CONFERENCE ANNOUNCEMENTS AND CALLS FOR PAPERS AND ESSAYS

### ‘Ford Madox Ford: Visual Arts and Media’

Genova, 17-19 September 2007

#### Call for Papers

Guest speakers: A. S. Byatt and Colm Toibin.

A symposium planned by the Università degli Studi di Genova (Dipartimento di Lingue e Letterature Straniere Moderne), Università degli Studi di Bologna (Dipartimento di Lingue e Letterature Straniere Moderne) and the Ford Madox Ford Society. This conference will be concerned with Ford’s lifelong association with painting, along with his interest in a wide range of other media: sculpture, urban architecture, craftwork, furniture, photography, and early cinema. But also forms of popular entertainment and technologies of all kinds, provided they are used to illuminate strictly visual issues. The aim is to provide a cultural approach to Ford’s concern with the image.

Offers of 20-minute papers on these topics are invited. The conference is being organised by Laura Colombino, who will edit a collection of essays for volume 8 of IFMFS to appear in 2009. Speakers are not required to focus on Ford alone but are encouraged to broaden their analysis to include other authors in a comparative approach. Since the relationship between painting and *The Good Soldier* has already been widely investigated, contributors are encouraged to focus as much as possible on other fictional and non-fictional works.

Please send the title and a 300-word abstract either by email or mail (email preferred) by 10 March 2007 to:

Dr Laura Colombino, Università degli Studi di Genova, Facoltà di Lingue e Letterature Straniere,  
Piazza S. Sabina, 2, 16124 Genova, ITALY  
[laura.colombino@lingue.unige.it](mailto:laura.colombino@lingue.unige.it)

or:

Professor Max Saunders, Department of English, King’s College London, The Strand, London,  
WC2R 2LS  
[max.saunders@kcl.ac.uk](mailto:max.saunders@kcl.ac.uk)

## **‘Ford Madox Ford as Editor’**

**Durham, 2008**

### **Call for Papers**

In order to celebrate the centenary of the founding of the *English Review* this conference will seek to re-examine Ford’s impact as editor. The conference will focus specifically on contextualizing Ford’s role on the *English Review* and the *transatlantic review* in the light of his editorial principles and his collaboration with many important writers of the age. The conference will explore Ford’s associations with cosmopolitan and expatriate coteries in the service of building avant-garde networks. The conference particularly encourages re-assessments of Ford’s editorial influence on his collaborators: Conrad, Wells, Henry James, Hardy, Bennett, Galsworthy, Pound, Lewis and Lawrence in the *English Review* and Joyce, Hemingway, Stein, Rhys, Williams and E. E. Cummings in the *transatlantic review*. The conference also encourages papers examining the cross-cultural dimensions of Ford’s editorship, in terms of literary translation (for example, Constance Garnett’s Russian translations), modernist internationalism and expatriate communities.

A volume of IFMFS is planned for 2010 on the theme of ‘Ford as Editor’, or ‘Ford and Literary Magazines’, to be edited by Jason Harding. For further information or to offer a paper or essay please contact Jason: [jasondh90@hotmail.com](mailto:jasondh90@hotmail.com)

Given that Ford was involved with the visual arts throughout his life, discussions of visual culture may be included in the Durham conference, especially where the literary and visual intersect (as in the case, for example, of the coverage of visual arts in the *transatlantic*). However, scholars wishing to write exclusively on Ford and the visual are advised to contribute to the Genova conference.

### **Other Ford Conferences**

The Society is planning conferences in France (2009) and Germany (2010). Information about these will be given in the next *Newsletter* and posted on the Ford Madox Ford Society website, at: [http://www.rialto.com/fordmadoxford\\_society/](http://www.rialto.com/fordmadoxford_society/)

In Genova (17-19 Sep. 2007), there will be a discussion about Ford Society conferences to be held after 2010. If you have an idea for a conference, please submit it by 1 September 2007 to Max Saunders: [max.saunders@kcl.ac.uk](mailto:max.saunders@kcl.ac.uk)

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

### **‘The Great War 1914-18 and After: Bennett and His Contemporaries’**

## **The Fourth Annual Arnold Bennett Conference**

**Staffordshire University, 9 June 2007**

### **Call for Papers**

Conference organised with the Arnold Bennett Society.

Proposals for papers on Arnold Bennett, D. H. Lawrence, Vera Brittain, H. G. Wells, Virginia Woolf, Rudyard Kipling, Rebecca West, John Galsworthy, Arthur Conan Doyle, Wyndham Lewis, Ford Madox Ford *et al* in the context of: fictional representations, propaganda writing, war reporting, war journals, war trauma, W. H. R. Rivers's fictional and poetic influence, satire and irony, the 'Tommy' and the officer in fiction, the homefront, gender and warfare, writers in Government, conscientious literary objectors, war as the crisis of modernity, the shaping of popular culture, war on stage and screen, the literary legacy. Interdisciplinary papers welcome. Bennett scholars are encouraged to consider his war novels: *The Pretty Lady*; *The Roll Call*; *Riceyman Steps*; and *Lord Raingo*.

As with previous conferences, we anticipate publishing the papers.

Send 200-word abstracts for 20-minute papers to John Shapcott: [ab.conference@btinternet.com](mailto:ab.conference@btinternet.com)

Other enquiries to Professor Ray Johnson: [erj1@staffs.ac.uk](mailto:erj1@staffs.ac.uk)

## **'The Joseph Conrad Society Annual International Conference'**

**London, 5-7 July 2007**

### **Call for Papers**

The sessions of 5 and 7 July will be held at The Polish Social and Cultural Association (POSK) at 238-246 King Street in Hammersmith, London. The sessions of 6 July will be held at the National Maritime Museum, Greenwich, and be followed by the gala dinner in the vicinity.

Abstracts (100-150 words) for papers or proposals for panels must arrive no later than 31 March 2007 and should be sent to Dr Keith Carabine: [kc4@kent.ac.uk](mailto:kc4@kent.ac.uk)

As usual, topics of all kinds are welcome. Potential participants are, however, reminded that the 150<sup>th</sup> anniversary of Conrad's birth in 1857 will be marked at the conference and that papers reflecting on his achievement and life will be especially welcome. The Philip J. Conrad Memorial Lecture will be delivered by J. H. Stape, who will speak on the challenges of Conradian biography.

The conference programme and registration information will be posted on the Society's website, at: [www.josephconradsociety.org](http://www.josephconradsociety.org)

### **'Modernist Magazines Conference'**

#### **'The Modernist Atlantic'**

**De Montfort University, Leicester, 12-14 July 2007**

Keynote Speaker: Michael North (UCLA)

'The Modernist Atlantic' is the first of two international conferences organised by the Modernist Magazines Project ([www.cts.dmu.ac.uk/modmags/index.htm](http://www.cts.dmu.ac.uk/modmags/index.htm)), directed by Peter Brooker (University of Nottingham) and Andrew Thacker (De Montfort University), and funded by the AHRC. Although the study of modernism has been revolutionised over the last decade it is only recently been recognised that periodical publications made a distinctive contribution to the modernist movement. This conference aims to address the role of magazines in the construction of modernism, focussing upon magazines in Britain, Ireland and North America. Papers have been invited on the following themes: studies of individual magazines; studies of individual writers and artists in magazines; archives; serialisation; the short story in magazines; metropolitan and regional cultures; coteries and salons; advertising; visual culture; gender and publishing; race/nationalism/identities; technologies, typists, typefaces; circulation, censorship and readership; patronage; editors; manifestoes and movements; the avant-garde; tradition and the new; 'little' and 'large' magazines; popular and mainstream; transnationalism and geomodernisms; small presses and printers.

For further details, please email Peter Brooker ([peter.brooker@nottingham.ac.uk](mailto:peter.brooker@nottingham.ac.uk)) or Andrew Thacker ([athacker@dmu.ac.uk](mailto:athacker@dmu.ac.uk)).

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

The Ford Madox Ford Society is pleased to announce that Christian Steinhagen has joined its list of illustrious honorary members.

At the Ford Society AGM in Birmingham (14 Sep. 2006), Max Saunders announced that in 2007 he would stand down as Chairman of the Society, but would continue as General Editor of International Ford Madox Ford Studies and as an active member of the Society.

The new Chairman will be agreed at the AGM in Genova (17-19 Sep. 2007).

Members of the Ford Madox Ford Society are invited to submit their nominations for Chairman by 1 September 2007 to the Secretary:

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

Information about the Society can be found at:  
[http://www.rialto.com/fordmadoxford\\_society/](http://www.rialto.com/fordmadoxford_society/)

## RENEWALS OF SUBSCRIPTIONS

If you have not yet paid your subscription for 2007, 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, and send a cheque for the appropriate rate (details below) to:

### **In the UK (£)**

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

Email: S.J.Haslam@open.ac.uk  
Tel: 01 908 652 472  
Fax: 01 908 653 750

### **In the US (\$)**

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

Please complete the form overleaf and post it to the appropriate address above.

**Ford Madox Ford Society  
Membership Form**

First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Category: Individual  Concessions   
Member Organisations  Others

Academic Institution \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Telephone \_\_\_\_\_

Fax \_\_\_\_\_

Email \_\_\_\_\_

Total Membership Fee Enclosed \_\_\_\_\_

Date \_\_\_\_\_

Signature \_\_\_\_\_

We urge members based in the UK to pay by standing order. This lessens the administrative burden on the Society's officers, and is very easy to set up: all you have to do is to 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

**Annual Rates**

Pounds sterling: Individuals (standing order): £12.00  
Individuals (non-standing order): £15.00  
Concessions (OAPs; students): £8.00



Organisations: £23.00

US dollars: Any category: \$25.00

Euros: Individuals (standing order): €17.00  
Individuals (non-standing order): €21.00  
Concessions (OAPs; students): €8.50  
Organisations: €25.00

### Payments in Europe

Please send subscriptions in Euros (€) to:

Dr Jörg W. Rademacher wegen Ford Madox Ford Society  
Account no. 83144500 at Volksbank Münster, Germany  
IBAN DE61 4016 0050 0083 1445 00  
BIC GENODEM1MSC

For details of how to set up a standing order in Europe, please email Jörg:  
[jwrade@web.de](mailto:jwrade@web.de)

## INTERNATIONAL FORD MADOX FORD STUDIES

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

- *Ford Madox Ford: A Reappraisal*, vol. 1, ed. Robert Hampson and Tony Davenport (2002)
- *Ford Madox Ford's Modernity*, vol. 2, ed. Robert Hampson and Max Saunders (2003)
- *History and Representation in Ford Madox Ford's Writings*, vol. 3, ed. Joseph Wiesenfarth (2004)
- *Ford Madox Ford and the City*, vol. 4, ed. Sara Haslam (2005)
- *Ford Madox Ford and Englishness*, vol. 5, ed. Dennis Brown and Jenny Plastow (2006)
- *Ford Madox Ford's Literary Contacts*, vol. 6, ed. Paul Skinner (forthcoming in 2007)

The following volumes are planned (titles and dates are provisional):

- *Ford Madox Ford: Literary Networks and Cultural Transitions*, vol. 7, ed. Andrzej Gasiorek and Daniel Moore (2008)

- *Ford Madox Ford: Visual Arts and Media*, vol. 8, ed. Laura Colombino (2009)
- *Ford Madox Ford as Editor*, vol. 9, ed. Jason Harding (2010)
- *Ford and France*, vol. 10, ed. Dominique Lemarchal (2011)

Back numbers are available for £15.00 or \$30.00. Please note that Ford Society members receive a *free* copy of every IFMFS volume published during the period of their membership.

Further information about IFMFS can be found at:

<http://www.kcl.ac.uk/ip/maxsaunders/Ford/IFMFS.htm>

or:

<http://www.rodopi.nl/senj.asp?SerieId=IFMFS>

### **News from Norway**

The Norwegian Research Council has recently adopted a more rigorous quality assurance procedure for research publications. From now on, any researcher based in Norway who wishes to have something he or she has published deemed ‘worthy of merit’ must ensure that it appears in a publication that has been evaluated and approved by the Council. In this context, several months ago I submitted *International Ford Madox Ford Studies* for approval. This involved filling out a lengthy form on the Council’s special web page, citing the academic prestige of the editors, the editorial board and the contributors. For further quality control, the fact that five volumes of *Studies* have already been published was also indicated along with suitable references as to how to find such volumes.

After months of reading that IFMFS was ‘under consideration’, the decision appeared on the web in January 2007 that our beloved *Studies* has gained the status of a ‘scientific publication’. This means that from now on anything published in IFMFS gains the writer prestige and, more importantly, points if he or she works for an academic institution in Norway. Getting points is now a virtual must for anyone with a research-based position in Norway. Would Ford have been chuffed? One hopes so, though given his disparagement of Norwegian cooking in one of the last letters he ever wrote, you never know!

Brian Groth

### **THE MILLENNIUM FORD**

Editions in The Millennium Ford series, published by Carcanet, include:

*Critical Essays*, ed. Max Saunders and Richard Stang

*England and the English*, ed. Sara Haslam

*The English Novel*, with an afterword by C. H. Sisson

*The Good Soldier*, ed. Bill Hutchings

*No Enemy: A Tale of Reconstruction*, ed. Paul Skinner

*Parade's End*, with an afterword by Gerald Hammond

*The Rash Act*, with an introduction by C. H. Sisson

*Return to Yesterday*, ed. Bill Hutchings

*Selected Poems*, ed. Max Saunders

*War Prose*, ed. Max Saunders

The following edition will be available in late 2007:

*It Was the Nightingale*, ed. John Coyle

Further information can be found at:

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

#### **FORD MADOX FORD SOCIETY NEWSLETTER**

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

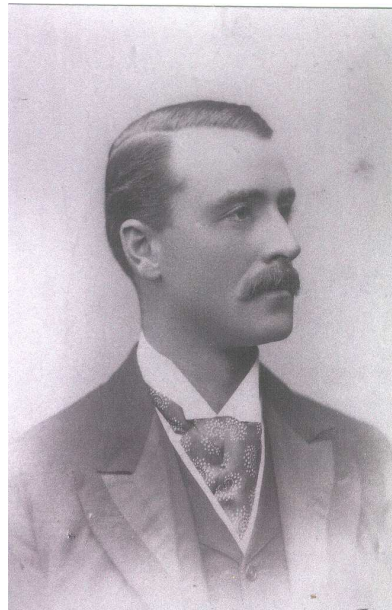
[a.chantler@chester.ac.uk](mailto:a.chantler@chester.ac.uk)

Department of English  
University of Chester  
Parkgate Road  
Chester  
CH1 4BJ  
ENGLAND

If you receive the *Newsletter* by post but now have an email address, please send a message to that effect. Electronic versions help save the Society time and money, and are probably more 'green'.

## NOTES, QUERIES, REVIEWS, TROUVAILLES, ETC.

### *The Good Soldier* and James Prinsep



*Photo of James Prinsep courtesy of Ivan Prinsep (grandson)*

Towards the end of the first section of Part II of *The Good Soldier*, Dowell introduces us to Nancy Rufford, and describes Nancy "chant[ing] Edward's praises" (p.68, Norton edition). These include the lines:

It appeared that he had the D.S.O. and that his troop loved him beyond the love of men. You never saw such a troop as his. And he had the Royal Humane Society's Medal with a clasp. That meant, apparently, that he had twice jumped off the deck of a troopship to rescue what the girl called 'Tommys' who had fallen overboard in the Red Sea and such places.

At the back of his mind, Ford must have had James Frederick Macleod Prinsep (1861-95), or 'Joch' Prinsep, as he was known. Joch Prinsep was the grandson of the painter William Prinsep, and the son of James Hunter Prinsep. The latter was a civil servant in India (where the majority of the large Prinsep family made their reputations as administrators, lawyers and soldiers; they descend from John Prinsep, a merchant who established the indigo trade in India in the eighteenth century, and who had seven sons and three daughters). The most obvious Prinsep

connection to Ford is through Prinsep's father's first cousin, the painter Val (entire Cameron) Prinsep: Val Prinsep was, for instance, one of the members of the "Hogarth Society" founded by Ford Madox Brown in 1858, and whose members included those who would become the leading Pre-Raphaelites. (Hogarth was a London gallery-owner, not the satirical painter.)

Joch Prinsep has a claim to fame in a surprisingly different sphere, but, as far as *The Good Soldier* is concerned, it is his military career which matters. After receiving his lieutenant's commission at Sandhurst in 1883, Joch Prinsep was posted to Egypt. His battalion was one of those sent to rescue Gordon from Khartoum, in the force led by Sir Garnet Wolseley. It was on the way up the Nile, and two days before Christmas, 1884, when Joch Prinsep performed the first of two rescues which earned him – like Edward Ashburnham – two Royal Humane Society medals. It was at the Shaban Rapid. Prinsep was commanding (rather incongruously) a whale-boat, when it struck an unseen rock, and nearly overturned. Private George Wheeler, a non-swimmer, was thrown from the bow into the turbulent waters. Prinsep did not pause to strip off any clothes. He dived in, and swam with instinctive prescience to a point thirty yards further downstream, where he was able to grab hold of Wheeler. He held on to the half-drowned private, notwithstanding the force of the water and the risk of the rocks, until both were picked up.

Almost exactly a year later, having remained in Egypt after the débâcle at Khartoum, and having been seconded to the Egyptian Army as a brigade-major, Prinsep earned his Royal Humane Society clasp. He was on a steamer travelling upstream on the Nile near El Sabon. A Sudanese sailor, Embalia Adasiah, fell overboard, and passed under a barge that the steamer was towing. Prinsep swam over a hundred yards to the sailor, and kept him afloat until assistance arrived, and both men were helped to the bank.

As it happens, Joch Prinsep was a decent water-colourist and piano-player, but it is as a sportsman that his name is mainly remembered. In 1879, at the age of 17, Prinsep became the youngest player ever to play football for England, a record that stood until 2003, broken by Wayne Rooney. He also held the record as the youngest player to appear in a Cup Final, when, a week earlier in 1879, he played for Clapham Rovers, who lost to the Old Etonians. This record was notionally broken in 2004, when a Milwall youngster, Curtis Weston, came on for less than five minutes at the end of that year's Final, a fact which brought Prinsep's name to the lips of football guru, John Motson. (In the freezing spring of 1881, incidentally, Prinsep turned out for the Old Carthusians in another FA Cup Final, at the Kennington Oval, and was on this occasion on the winning side.)

Bill Greenwell

[billgreenwellewr@aol.com](mailto:billgreenwellewr@aol.com)

### **Ford and Ondaatje**

There is a poem by Michael Ondaatje called 'Elimination Dance' where he mentions Ford. An elimination dance is a kind of square dance gone wild; the caller asks for people to leave the dance if they have done x, y, and z:

“Those who have used the following techniques of seduction:

- small talk at a falconry convention
- entering a spa town disguised as Ford Madox Ford
- making erotic rotations of the pelvis, backstage, during the storm scene of *King Lear*
- underlining suggestive phrases in the prefaces of Joseph Conrad”

Ondaatje also, as you can see, loves Conrad. His novel *In the Skin of a Lion* makes reference to Conrad’s letters and its plot is indebted to *The Secret Agent*.

Anurag Jain  
Queen Mary, University of London

### Review

Norah Hoult, *There Were No Windows* (London: Persephone Books, 2005)

Joseph Wiesenfarth, *Ford Madox Ford and the Regiment of Women: Violet Hunt, Jean Rhys, Stella Bowen and Janice Biala* (Madison, Wisconsin: University of Wisconsin Press, 2005)

Norah Hoult wrote *There Were No Windows* in 1944, and after having been out of print for many years, it was republished by Persephone Books in 2005. The book is a compassionate, amused and engrossing study of the onset of dementia – one of the very few in English literature – and its interest, for Fordians, is that Hoult was a friend of Violet Hunt and used her observations of Violet in her last years as her basis of her fictional heroine, Claire Temple.

The temptation, as a Fordian, is to try to read through the text for evidence of Sylvia Tietjens, but to do so is to court disappointment. What is present instead is a detailed and compelling portrait of Violet as she appeared in the mid-1940s; confused at times, but at others disconcertingly clear-sighted about the little plots laid for her by those who have – ostensibly – her well-being in mind. Claire is a left-over from Victorian times, completely out of place in the effort for the second War, and charmingly indifferent to it. She retains the manners and the sharp tongue of a celebrated literary hostess, despite the fact that there are few visitors, now, to be charmed by the one or pierced by the other. Hoult’s representation of the verbal poniards is elegant: we see a wide-eyed and ingenuous Claire, having apparently forgotten to whom she is talking, making statements of devastating honesty – ‘I sometimes think that...’ – about the person she is addressing, and cannot, as readers, help suspecting that this was a ploy used throughout life by the society hostess, not simply a manifestation of dementia. We do see, clearly, the writer of *The White Rose of Weary Leaf* still living in her past; she is not nostalgic about it because she does not perceive that it *has* passed. She defines herself still in the terms of her youth, as the sharply intelligent woman who managed to continue to fascinate much younger men until late in her life. And from there, it is a small step to imagine the difficulties of being one of those men, trying to disentangle himself from the determined twining of a fading, thorny rose whose leaves had become very wearisome indeed.

There are breathtakingly anxious moments in the book, as when an ex-secretary of Violet’s, whom she treats with a mixture of warm condescension and essential, anti-Semitic, contempt, bethinks herself of the vast collection of newspapers and files which Violet has

retained; should she write another autobiography, she says, she will need to check her dates and times. As readers we know that Claire's files are filled with valuable writerly ephemera and perceive the danger to them, and to history, of Mrs Berkeley's determination to get them for salvage. Having discovered a new community in her Jewishness, Mrs Berkeley is driven by commitment to the war effort. Claire's unwillingness to contribute her papers to it seems to her nothing but foolish stubbornness. This tension between the viewpoints of Claire, her servants and visitors has a poignancy which makes this book an exceptional read.

It is organised in three sections, which illustrate the progressive effects of dementia. In the first, Claire lives much of the time in her early life, partly in daughterly relation to a father she keeps forgetting is dead, replicating the daily routines of her life at that time. She is also unable to remember that her husband – Ford Madox Ford, here Mr Temple, Wallace, as she calls him – has recently died. (Ford died in 1939.) Her mind at this stage is always that of a writer, seeking to define, making comparisons, noting quotations, with a tendency to the romantic, always; it is 'Oliver Manning', Wallace's predecessor, and not Wallace himself, whom she describes as the love of her life. The second section details the perils to which her mental vulnerability exposes her, through the rendering of three visits, culminating in an outing with an old acquaintance, Francis Maitland (possibly Norman Douglas), who is horrified when she screams aloud in a taxi. Maitland's young companion, however, with no previous knowledge of Claire, is able to respect her flirtatious vivacity and determined resistance to her condition, recognising that to be overwhelmed with terror, of an asylum or some such indignity, might indeed inspire one to scream aloud. The final section of the book, as Claire is consumed by rage and despair and eventually sinks towards death, is as distressing a culmination of the book as it must have been of a life.

I read Hoult's book shortly before Joseph Wiesenfarth's new publication, *Ford Madox Ford and the Regiment of Women*. Wiesenfarth has taken as his central concern the question of Ford's vexed relationships with women, and in so doing has made an important contribution to Ford scholarship. It is timely, in that research interest in Ford has now long worked through the early phase of response-based, somewhat reactive, criticism. Following Max Saunders's *A Dual Life*, Ford study is well into the second phase of serious consideration of Ford as a major writer, and the flourishing series of IFMFS volumes focuses on different facets of Ford's writerly career. Consideration of Ford's interactions with women in the first phase tended towards the judgemental, but Wiesenfarth gives Ford's women their rightful due as fellow creative artists, inspiration of and companion to Ford's own literary work. Wiesenfarth recognises that Ford did not write well without women, and that his relationships were therefore an essential part of his creativity. This is perhaps most marked in the bleak period between Bowen and Biala, when Ford was unable to establish (if that is quite the term) any relationship with a woman sufficiently significant to facilitate his creative work. The relationship with Bowen had been compromised by the difficult liaison with Jean Rhys in 1924 and ended by his attempted affair, as Wiesenfarth calls it, with Rene Wright in 1927; until he met Biala and re-invented himself in this new relationship, it looked rather like the end of Ford's own writer's life. Where Dennis Brown has looked at intertextuality in modernist writing focusing mainly on the relationships and interactions between writing men (see, for example, Brown's *Intertextual Dynamics: Joyce, Lewis, Pound and Eliot* (1990), and his 'Remains of the Day: Tietjens the Englishman', published in volume 2 of the IFMFS series), Wiesenfarth moves into closer focus, considering the intimacy between creative men and women as part of their process of production.

(Interestingly, a version of Wiesenfarth's chapter on Ford and Hunt also appears in IFMFS volume 2.) In this he is closer to the critical understanding of Whitney Chadwick and Isabelle de Courtivron's *Significant Others: Creativity and Intimate Partnership* (1993), and appeals to me because of my own work on the intertextuality of H.D. and Richard Aldington.

The process of reinvention is one which Wiesenfarth, unlike many earlier critics, takes seriously and to which he gives due weight as part of the creative process. Although he acknowledges the extent to which Ford's changes of persona aroused criticism and irritation, mentioning, for example, how these moved Osbert Sitwell rather insightfully to nickname him 'Freud Madox Fraud', he has identified these changes of persona as part of the structure of the book, giving his chapters headings which reflect who Ford was being at the time. Although Wiesenfarth does not identify a persona of the early years linked with Elsie Martindale, who receives rather little attention in the book, Ford appears in his text consecutively as Joseph Leopold (with Violet Hunt) and H. J. Heidler (with Jean Rhys). The chapter relating to the period with Biala is called 'Coda: Biala and H. M. A. Smith'. However, 'Drawn from Life', which reviews Ford's years with Bowen, is tellingly subtitled, 'Stella Bowen and Ford Madox Ford', suggesting that Wiesenfarth does believe in a 'real' Ford, or at the least thinks that this period of Ford and his writing comes the closest to authenticity, or is perhaps most congruent with most of Ford's being.

*Ford Madox Ford and the Regiment of Women* is fully and meticulously researched, allowing the reader to form insights into the development of these varying personae. I found his account of the highly conflicted encounter with Jean Rhys especially enthralling, though Wiesenfarth makes little of Rhys's Dominican origins. It has been noted elsewhere that both Stella Bowen, in her account of the period, and Carol Angier and Drusilla Modjeska, in biographies of Bowen, collude in what Sue Thomas (2001) calls 'an erasure of Rhys's West Indian identity'. Given the fashionable fascination with 'blackness' in literary and artistic circles in the 1930s (*vide* Nancy Cunard, and the Paul Robeson associations with communism) and the associations of depravity and sexual excess attributed to it, which Rhys herself explores in *Wide Sargasso Sea*, it would have been interesting to hear more on this topic. Ford himself did not 'erase' it: as Wiesenfarth comments, 'he made Jean Rhys markedly visible as a Creole woman, Lola Porter' in his novel *When the Wicked Man*, and perhaps his comments on Rhys's writing – 'work... so extraordinarily distinguished by the rendering of passion... that I wish to be connected with it' – owe something to his appreciation of her as partly Creole. However, the real interest of this chapter is in the elucidation of the intertextual tangle between Rhys, Ford, Bowen and Rhys's husband, Jean Lenglet, who joined in the production of *romans à clef* with his own version of this thoroughly Fordian affair, *Barred*.

Wiesenfarth pays Violet Hunt the compliment of taking her writing seriously as being of considerable importance – to her. It is enlightening to compare his account with that of her late contemporary, Norah Hoult. The determination and flirtatious charm identified in 'Claire Temple' by the young American are evident in this account, but so are the wounds Ford sustained trying to free himself from this briar. Hoult's account of Claire's deliberate but ingenuous spite is sharpened here into an account that does allow us to see the origins of Sylvia Tietjens, but there is also surprising evidence of a mind truly fogged by romance, as in her attitude to Ford as an unfaithful lover: 'the precincts of genius are apt to be unsavoury'. Further, she inclines to charity about him: 'you can no more make a hero out of a novelist than you can make a silk purse out of a sow's ear', so that the Violet here presented is, however determined, affected and unrealistic –



it was, after all, Oswald Crawfurd, the much older lover who infected her with syphilis, to whom 'Claire Temple' refers to as the 'love of her life' in the guise of Oliver Manning – not the deliberately cruel and manipulative character we see presented as Sylvia Tietjens. On the other hand, from Wiesenfarth's careful and non-judgemental presentation of the facts, it is quite clear that Violet, from the victim's point of view, could *seem* a Sylvia. It is such insights that make this such a valuable, timely and refreshing contribution to Ford studies, and one to which any Ford scholar will want to return at different points in reading Ford.

Jenny Plastow  
University of Hertfordshire

### **Aldington, Hunt, Ford and Co.**

The following was submitted by Michael Copp to the *New Canterbury Literary Society News*, 34, 4 (Winter 2006-07), edited by Norman T. Gates (email: [ntgates@worldnet.att.net](mailto:ntgates@worldnet.att.net)):

Some of the earliest letters we have from [Richard Aldington] to F. S. Flint give us fascinating glimpses of the literary scene that they were both penetrating and the contacts they were making.

On 29 October 1913:

'I have just heard from Mrs. Hueffer [Violet Hunt] that she has sent you a formal invitation for Tuesday, & she asks me to say that you are to come! Marinetti will be there, so you may have some fun with him, & Ezra is coming up if he can.'

On 12 November 1913:

'Ford Madox Hueffer wants to talk to you about things – Claudel, [Harley Granville] Barker, jobs &c. He will give you the introduction to Barker if you want it. Will you therefore come to me on Saturday night about 7.30, & then we can go to Hueffer's afterwards. Be sure to come; Hueffer is very interested in you, and is awfully kind. I met Mrs. Souter [literary hostess and wife of John Galsworthy] out last night and we talked of you. She is glad you're coming to her.'

Submitted to the *Newsletter* by Max Saunders

### **Book(s) for Sale**

Joyce Siegel is selling a first edition of *The March of Literature* (New York: Dial Press, 1938); hardback; no dust jacket; very good condition. Email enquiries or offers to: [JoyBSiegel@aol.com](mailto:JoyBSiegel@aol.com)

**Dennis Brown (1940-2006)**

**A Personal Tribute**

It is with a very particular sadness that I have to report the death last summer of Professor Dennis Brown. He was a founder member of the Ford Madox Ford Society, bringing a long-term interest in Ford to the first Ford Madox Ford Conference at the University of London in 1996, and his last book was volume 5 in the IFMFS series, *Ford and Englishness*, which he and I edited together. He did not live to see its publication. Dennis was also a Fellow of the English Association, but due to his already deteriorating health was unable to attend his inauguration in 2002. However, he continued to write until the very end of his life. Increasingly he was focusing on poetry and on life writing, while continuing to draw on long-standing interests in theology, theatre and the masculine experience, and his beautifully crafted essays continued to appear until recently in journals of the Wyndham Lewis Society, the English Association and *Literature and Theology*.

I had known Dennis since 1986, when I enrolled on a unique MA course run by Hatfield Polytechnic. The course was called 'Literature in Crisis, 1890-1930' and was the first literature MA in the country to be approved for delivery at a polytechnic. For this reason, and under CNAAB regulations, it was stringently tested by all possible means – coursework, some terrifying exams, and a thesis all had to be elicited and marked – but it was a ground-breaking achievement by the team who created it and is spoken of highly by all who remember it and remember about it. The group who pulled it together, some of whom were specially recruited, were: Graham Petchey (Bakhtin, and theory generally); Eric Trudgill (War literature and Victorian views of women); Jean Radford (Modernist women writers); George Wooton (Marxism); and Dennis himself, whose key interest at this period was Modernism and intertextuality. With its focus on politics and the War, the course made a strong contribution to cultural studies as well as to what was for most of the students at the time the relatively untried territory of post-Leavisite literary theory. Dennis's fascination with group dynamics made him an indispensable team member, able to manage this set of very disparate personalities and resolve some of the conflicts (perhaps better described as rows). The intellectual work he did at this time led to his two books of the period: *The Modernist Self* (1989) and *Intertextual Dynamics: Joyce, Lewis, Pound and Eliot* (1990). Both of these were worked out through the debates and discussions he had as part of his teaching, which was an essential part of his thought process and his life. There was never any sense that Dennis was 'delivering a lecture' of his own established thought: his teaching sessions were entirely dynamic, interactive in the sense of exchanging ideas with students or anyone else who was up for it and not at all in the current sense of 'using interactive teaching methods'.

Being a student on this course was an extraordinarily rich experience. On one occasion during my own three years, Dennis had the idea of taking the group on a trip to France to look at the War graves; and we went, I think for three days. Those days were a mixture of bizarre and hilarious experiences as we tried to negotiate a small convoy around Picardy and the Somme, stopping at those strange impromptu museums of war artefacts that you find in the area, with hand-written labels and lengthy descriptions of the actions of particular types of gun, shot

through with harrowing exhibitions of emotion as one or another of us became overwhelmed or found – or failed to find – evidence of the death there of some family member. Dennis got harrowed himself and one evening in our lodging, when some of us were hesitantly reading out scraps of our own incipient papers, delivered a compelling oration on the blow to masculine identity of having been historically bypassed for engagement in warfare. It was an astounding performance, drawing as it did both on Dennis's theatrical experience (he was president of the Drama Society at King's while he was doing his MA) and the emotions triggered by the sense of place and the immediate experience we were having as a group, which left the audience harrowed as well.

This is what Dennis thought teaching should be, and his approach demanded engagement. As Hatfield Poly became a University, and began in the New Model way to take on a responsibility for monitoring teaching, and to introduce planned approaches, Dennis grew increasingly irascible with the demands for planning and paperwork, which undoubtedly cramped his style and probably affected his enjoyment of the teaching he loved. One of the forms his resistance took was an implacable refusal to engage with information technology: I'm told that he introduced himself to later new cohorts of students with the words, 'I'm Dennis Brown. I don't do emails.'

However, because Dennis had the support of his wife, Sam, it was still possible for him to produce his numerous academic articles and the texts of his subsequent books, *The Poetry of Postmodernity* (1994) and *John Betjeman* (1999), in the format that presses were increasingly coming to expect, without it affecting his style. He and Sam also together enabled the Wyndham Lewis Society, as Treasurer and Secretary respectively, and developed a wide circle of literary friends: one of the cards Sam received before Dennis's funeral was from Valerie Eliot. Alan Munton, President of the Society, remarked on his sadness on hearing of Dennis's death and realising that he would not again receive one of his elegantly written articles for the society journal.

Dennis became Professor of Modern Literature at Hertfordshire in 1993 but endured a long period of illness which resulted in his retirement as Professor Emeritus in 2003. Prevented by ill-health from taking what would have been a prestigious place on the guest lecture circuit and from delivering his dazzling lectures at conferences across the world, he concentrated on his articles, which became astonishingly good. He was writing with a kind of playful freedom, drawing on his immense knowledge of, and fascination with, his subject, and producing prose which had about it the depth and the distilled quality of the poetry on which he was increasingly focusing. The essay he wrote on Ford Madox Ford's poetry, which appears in *Ford and Englishness*, is a deeply insightful re-reading which demands a re-evaluation of poetry which may not previously have seemed to reward such attention.

Dennis was struck for a second time by cancer in 1998. In the years following, when his life and work were complicated by pain and medical intervention, he characteristically engaged with his experience, both writing about the cancer experience in a book whose last chapter is to be written by Sam and working at even greater depth spiritually, emotionally and psychoanalytically in the articles he was continuing to write when I last saw him in July.

He leaves one article still to be published; ready to go and with all footnotes in place, just waiting for the final IT intervention. It is on Tennyson's *In Memoriam*.

Jenny Plastow