

Ford Madox Ford Society

Newsletter 16

March 2010

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

The Society is pleased to report that Bill Nighy has accepted its invitation to be an honorary member.

Executive Committee: *Chair:* Sara Haslam *Treasurer:* Paul Skinner *Secretary:* Ashley Chantler

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NEWS OF RECENT ACTIVITIES

Conference Report

The Society's conference 'Ford in France/Ford en Provence' was held in Aix-en-Provence from the 10th to 12th September 2009. Thanks are due to Professor Claire Davison-Pégon for organising it locally for the University of Provence, our partner, and to Dr Gil Charbonnier for both hosting the conference and providing insight into Ford's French connections.

Gil Charbonnier opened the doors of the Institute for French Studies, a charming *hôtel particulier* opposite the Cathedral, complete with inner courtyard and Provençal fountain, to welcome both Jason Andrew's exhibition of Biala's illustrations for Ford's *Provence* and our conference.

Jason Andrew's exhibition of works and photographs by Biala was all the more timely as Carcanet had just re-issued *Provence*, edited by John Coyle, who in his afterword calls Ford the Lieutenant Columbo of prose writers, an apt comparison. John kindly gave a presentation of the book in French, and Julia K. Gleich gave a memorable dramatised reading of a new selection of letters by Biala which Jason had selected from the Biala Estate.

The keynote lecture was delivered by Professor H  l  ne Aji, and we were delighted to be joined by Professor Hermione Lee, who delivered the Annual Ford Madox Ford Lecture. Both talks were well attended and very much enjoyed by the audience. While Professor Aji, a distinguished Poundian scholar, devoted her lecture to Pound's and Ford's common love for Provence and their letters to and from Toulon, Professor Lee took us to Proust's funeral with Ford and other literary figures, and talked of his connections with French literary networks while in Paris in the 1920s.

The friendly spirit noted by Jason Harding in Durham continued, and in the frame of mind that *is* Provence, the quality of the papers addressing the subject of Ford and France proved consistently good, spanning the whole of Ford's 'dual life'. They connected his love of France to his beloved grandfather, Ford Madox Brown, and to the love of the troubadours he had inherited from his father, seeing Provence from the English heart of the country, passing from the mud of the trenches to the Mediterranean, from *Between St. Dennis and St. George* to the later novels, *The Rash Act* commanding quite a lot of interest.

A session was held in French to attract prospective publishers – one reason the Ford Society had decided on 2009 for the conference in France being that Ford would then be coming out of copyright. Though publishers did not attend in the numbers that had been hoped for, there has been some positive response since the conference, particularly in the form of interest in Ford's non-fiction. Meanwhile, the project at hand remains to have *Parade's End* published in French for the centenary of the Great War.

The Society now looks forward to mapping more of Ford's intellectual life, in New York City in September 2010.

Dominique Lemarchal

[Papers from the conference, including the lectures by H  l  ne Aji and Hermione Lee, will be published in *Ford Madox Ford and France*, International Ford Madox Ford Studies 10, ed. Dominique Lemarchal and Claire P  gon-Davison (Amsterdam and New York: Rodopi, 2011).]

PUBLICATIONS

Ford Madox Ford and Visual Culture, ed. Laura Colombino, International Ford Madox Ford Studies 8 (Amsterdam and New York: Rodopi, 2009); chapters include:

- From Paint to Print – Grandfather’s Legacy. ANGELA THIRLWELL
- Ford Madox Ford’s Art Criticism as a Reservoir for His Narrative Poetics. VITA FORTUNATI
- From Pre-Raphaelism to Impressionism. MAX SAUNDERS
- Image-Music-Text: Ford and the Impressionist Lyric. ASHLEY CHANTLER
- To Cook, or to Paint, in Paris?: Ford in Colour. SARA HASLAM
- Visuality vs. Temporality: Plotting and Depiction in *The Fifth Queen* and *Ladies Whose Bright Eyes*. ROB HAWKES
- *The Portrait: Ford’s Chef-D’Œuvre Inconnu*. GENE M. MOORE
- Ford Madox Ford’s Literary Portraits. ANNA VIOLA SBORGI
- Fording Holbein. MARTIN STANNARD
- Skull/Brain Drain Stain (*The Ambassadors*). GUY MANNES-ABBOTT
- ‘If We Shadows Have Offended’: The Metaphor of Shadow in *The Marsden Case*. JENNY PLASTOW
- A Map of Tory Misreading in *Parade’s End*. MARK CONROY
- Modernity, Shock and Cinema: The Visual Aesthetics of Ford Madox Ford’s *Parade’s End*. ALEXANDRA BECQUET
- Ford, Bowen, and Italian Art. JOSEPH WIESENFARTH
- Ford + Biala: A Long and Passionate Dialogue. JASON ANDREW
- Ford, Matisse and the *Book of the Dead*: The (In)visible Objects of *The Rash Act* and *Henry for Hugh*. LAURA COLOMBINO

Provence, ed. John Coyle (Manchester: Carcanet, 2009)

El final del desfile [*Parade’s End*], trans. Miguel Temprano García (Barcelona: Lumen, 2009)

The Good Soldier, ed. Sara Haslam (London: Wordsworth, 2010)

In the Frame: The Four Loves of Ford Madox Brown, by Angela Thirlwell (London: Chatto & Windus, 2010)

Self Impression: Life-Writing, Autobiografiction, and the Forms of Modern Literature, by Max Saunders (Oxford: Oxford University Press, 2010); chapters include:

- Im/personality: The Imaginary Portraits of Walter Pater
- Aesthetic Auto/biography: Ruskin and Proust
- Pseudonymity, Third-personality, and Anonymity as Disturbances in Fin-de-siècle Auto/biography

- Autobiografiction: Stephen Reynolds and A. C. Benson
- Auto/biografiction: Counterfeit Lives: A Taxonomy of Displacements of Fiction Towards Life-Writing
- Literary Impressionism and Impressionist Autobiographies: Henry James, Joseph Conrad, and Ford Madox Ford
- Heteronymity I: Imaginary Authorship and Imaginary Autobiography: Pessoa, Joyce, Svevo
- Heteronymity II: Taxonomies of Fictional Creativity: Joyce (continued) and Stein
- Auto/biographese and Auto/biografiction in Verse: Ezra Pound and *Hugh Selwyn Mauberley*
- Satirical Auto/biografiction: Richard Aldington and Wyndham Lewis
- Woolf, Bloomsbury, the 'New Biography', and the New Auto/biografiction
- After-Lives: Postmodern Experiments in Meta-Auto/biografiction: Sartre, Nabokov, Lessing, Byatt.

Other publications can be found listed at:

www.open.ac.uk/Arts/fordmadoxford-society

WORK IN PROGRESS

Parade's End: A Report on Progress

At the Ford Madox Ford conference in Durham in 2007, the current editors of Ford's *Parade's End* reported on the initial stages of the project and asked a few questions of delegates about our ideas for editing the four volumes as they then stood. Work increased in intensity from that date, and, in the first weeks of 2010, each of the novels, comprising a definitively edited text, full annotations and a major new introduction, was submitted to the publisher, Carcanet Press. The volumes, representing the first and only critical edition of *Parade's End*, will all be released by the end of 2011.

The four texts are being published separately, and have each been edited, as most of you will know, by a different individual. The collaborative nature of the project from the outset has, however, been one of its most rewarding aspects, for all of the editors involved. We have read and commented on each other's drafts throughout, and all four editors have contributed in important ways to the texts which will be published soon. Our editorial conventions were developed jointly, and, structurally, the volumes are closely related – as Ford's story demands they should be.

An Introduction begins each volume, and will probably include at least one illustration – of first edition cover designs, for example. This is followed by a Note on the Edition, which to a great extent is replicated in each volume, and a Note on the Text. Here too we hope to include illustrations to support the text, of Ford's manuscript, or typescript. The novel then follows, which is accompanied by footnotes, normally restricted to information rather than interpretation. We have annotated references to works by other writers, as well as relevant biographical

references that are not covered in the introductions. We have also included cross-references to Ford's other works where they shed light on *Parade's End*. The textual notes then conclude the volume, allowing readers to trace the major developments in the textual history of each volume, including the manuscripts and/or typescripts, and the US first edition.

A significant amount of new material is being made available in these editions. In appendices or in the textual notes in all four volumes, extra paragraphs, or even pages, of text that were later deleted have been reproduced, allowing readers to understand much more about Ford's compilation of the novels, and his editing procedures.

We hope that volume 1, *Some Do Not . . .*, edited by Max Saunders, will be available in time for a launch at our Society conference in New York in September 2010. *No More Parades*, edited by Joseph Wiesenfarth, *A Man Could Stand Up* –, edited by Sara Haslam, and *Last Post*, edited by Paul Skinner, will follow over the next twelve months. Further information will be uploaded onto the Ford website as it becomes available.

Should you encounter any one of us any time soon, we shall of course be more than willing to discuss the edition and all its pleasures at greater length. But we respectfully request that the subject of suspension dots is not raised in any such discussion. We fear our ability to discuss this subject rationally will be impeded for several months (perhaps years) to come.

Sara Haslam, Max Saunders, Paul Skinner, Joseph Wiesenfarth
February 2010

CONFERENCE ANNOUNCEMENTS AND CALLS FOR PAPERS

'Ford Madox Ford and America'

CUNY, New York
23-25 September 2010

America was a major preoccupation of Ford's. His family contacts and childhood reading ensured that from an early age America figured in the world of his imagination. His admiration for the work of his friends Henry James and Stephen Crane meant that he was for many decades involved closely with American writers and American literature. He also knew many more of the best American writers of three times and places: figures such as Ezra Pound and H.D. in England before the First World War; Gertrude Stein, Ernest Hemingway, Katherine Anne Porter, William Carlos Williams, and many others in post-war Paris; Allen Tate and Caroline Gordon, Robert Lowell, Theodore Dreiser, and Charles Olson in the USA in the 1930s. From the late 1920s he lived frequently in New York, and travelled over much of the country, accompanied in the 30s by his American partner Janice Biala. A late, but significant, development in Ford's career was his lecturing at Olivet College in Michigan from 1937.

He wrote prolifically about America and Americans, especially after his first visit to the USA in 1906. The narrator of his best-known novel, *The Good Soldier*, and his wife, are Americans living in Europe. But many of his other fictions are centrally concerned with America and American life:

An English Girl (UK [only], 1907)
The 'Half-Moon' (UK and US, 1909)
When the Wicked Man (US 1931, UK 1932)
The Rash Act (US and UK, 1933)
Henry for Hugh (US [only], 1934)
Vive Le Roy (US 1936, UK 1937)

Also many of his books of criticism and reminiscence concern American literature and culture, especially:

Henry James (UK 1914, US 1915)
Thus to Revisit (UK and US [?], 1921)
New York is Not America (UK and US, 1927)
New York Essays (US [only], 1927)
The English Novel (US 1929, UK 1930)
Return to Yesterday (UK 1931, US 1932)
It Was the Nightingale (US 1933, UK 1934)
Great Trade Route (US and UK, 1937)
Portraits from Life (US 1937; UK 1938 as *Mightier Than the Sword*)
The March of Literature (US 1938, UK 1939)

Papers would be especially welcome on any of the texts listed here (some of which have had little work done on them).

As an influential literary editor, Ford conceived his role as bringing European and American literature into contact; something he also attempted in his regular reviewing of American novels. From his launching of the *transatlantic review* in 1924, and through the 1920s as he spent more of his time in New York and became more popular in the States, Ford not only came to think of American literature as the most dynamic of its time, but also began increasingly to address his work to American readers. There are major collections of his papers at Cornell, Princeton and Yale university libraries.

Some of the best recent work on this increasingly highly regarded author has focused on his relations to modernism or to the idea of Englishness. This conference aims to explore his complex and evolving relation to America as a way of broadening, and deepening, our critical picture of Ford and of his cultural relations. The Ford Society is committed to an outward-looking programme of events, exploring Ford's involvement with a variety of other writers, artists, milieux and cultural forms. Given the kind of writer Ford was, we think it particularly important not to conceive the Society as a cult of the individual. We welcome work (from

graduate students as well as established scholars) on the literary and cultural movements of the late nineteenth and early twentieth centuries, and comparative work on Ford and other figures.

Proposals of around 300 words should be sent **by 1 April 2010** to Sara Haslam and Seamus O'Malley:

S.J.haslam@open.ac.uk

seamus_omalley@hotmail.com

Other Ford Conferences

The Society is also planning conferences in Glasgow (2011) and Germany (2012). Information about these will be given in the next *Newsletter* and posted on the Society website.

OTHER CONFERENCE ANNOUNCEMENTS AND CALLS FOR PAPERS

'Katherine Mansfield, the "Underworld" and the "Blooms Berries"'

RMIT University, Melbourne

4-5 June 2010

Call for Papers

There has been a surge of critical interest in Katherine Mansfield – seen in the founding of the Katherine Mansfield Society, the publication of the new journal, *Katherine Mansfield Studies*, by Edinburgh University Press, and the recent conferences on Katherine Mansfield held at Birkbeck College, University of London in 2008, and Menton, France in 2009.

This symposium provides an opportunity for scholars in Australia and New Zealand to share in this renaissance in Melbourne, recently named the world's second UNESCO City of Literature.

We are interested in papers on all aspects of Katherine Mansfield's life, work and times. More broadly, we are interested in papers that give consideration to her friends and associates (dubbed the 'underworld' by Virginia Woolf) as well as her enemies and rivals (the 'Blooms Berries', Mansfield called them in a letter to Ottoline Morrell from 1917). We are also interested in papers that ponder her literary forbears and inheritors. In short, papers that address Mansfield in relation to her contemporaries, predecessors and progeny are particularly welcome, but papers that shed any light on her milieu, methods, reception or place in literary canons and literary histories (Modernism, New Zealand literature, feminist literature, postcolonial literature, and so on) are also very welcome.

Proposals of 300 words and a brief bio of 30 words should be submitted **by 31 March 2010** to Dr Sarah Ailwood and Dr Melinda Harvey:

Sarah.Ailwood@canberra.edu.au

melinda.j.harvey@rmit.edu.au

For further information, go to:

<http://www.katherinemansfieldsociety.org/>

‘Reading Jean Rhys’

King’s College London

8 July 2010

Anglia Ruskin University and King’s College London are organising a one-day international conference on the work of Jean Rhys. The known story of Jean Rhys is of a novelist who achieved recognition in literary circles of the 1920s and 30s, but was then ‘lost’ to the public eye, and assumed dead, only to be ‘found’ again shortly before the publication of her most famous work *Wide Sargasso Sea* (1966). Since her death thirty years ago, Rhys’s reputation and influence has grown but there has been no British conference dedicated to her work. Keynote lecture: Mary Lou Emery (Iowa). Guest speakers: Christina Britzolakis (Warwick); Helen Carr (Goldsmith’s); Mary Joannou (Anglia Ruskin); Andrew Thacker (De Montfort); Lilian Pizzichini (*The Blue Hour*) and Polly Teale (*After Mrs Rochester*).

For further information, go to:

<http://www.kcl.ac.uk/schools/humanities/depts/english/events/rhys.html>

THE FORD MADOX FORD SOCIETY

The Society website – www.open.ac.uk/Arts/fordmadoxford-society – has a new page: ‘Bibliography of Writing on Ford, 2000 Onwards’. Please inform Ashley Chantler of any errors or omissions:

a.chantler@chester.ac.uk

The website’s ‘Links’ page now includes: ‘Janice Biala Website’; ‘Wyndham Lewis Art Criticism in *The Listener*, 1946-1951’; ‘The Katherine Mansfield Society’. Suggest other links to Sara Haslam:

S.J.haslam@open.ac.uk

RENEWALS OF SUBSCRIPTIONS

If you have not yet paid your subscription for 2010, 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 website for details:

www.open.ac.uk/Arts/fordmadoxford-society

If you are in America, please note that Joseph Wiesenfarth’s address is:

5401 Greening Lane
Madison
WI 53705-1252
USA

INTERNATIONAL FORD MADOX FORD STUDIES

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

- *Ford Madox Ford: A Reappraisal*, vol. 1, ed. Robert Hampson and Tony Davenport (2002)
- *Ford Madox Ford's Modernity*, vol. 2, ed. Robert Hampson and Max Saunders (2003)
- *History and Representation in Ford Madox Ford's Writings*, vol. 3, ed. Joseph Wiesenfarth (2004)
- *Ford Madox Ford and the City*, vol. 4, ed. Sara Haslam (2005)
- *Ford Madox Ford and Englishness*, vol. 5, ed. Dennis Brown and Jenny Plastow (2006)
- *Ford Madox Ford's Literary Contacts*, vol. 6, ed. Paul Skinner (2007)
- *Ford Madox Ford: Literary Networks and Cultural Transitions*, vol. 7, ed. Andrzej Gasiorek and Daniel Moore (2008)
- *Ford Madox Ford and Visual Culture*, vol. 8, ed. Laura Colombino (2009)

Forthcoming:

- *Ford Madox Ford and Editing*, vol. 9, ed. Jason Harding (2010)
- *Ford Madox Ford and France*, vol. 10, ed. Dominique Lemarchal and Claire Pégon-Davison (2011)

Back numbers are available for £15.00 or \$30.00; contact Max Saunders:

max.saunders@kcl.ac.uk

Further information can be found at:

www.open.ac.uk/Arts/fordmadoxford-society

THE MILLENNIUM FORD

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

- *Critical Essays*, ed. Max Saunders and Richard Stang
- *England and the English*, ed. Sara Haslam
- *The English Novel*, with an afterword by C. H. Sisson
- *The Good Soldier*, ed. Bill Hutchings
- *It Was the Nightingale*, ed. John Coyle

- *No Enemy: A Tale of Reconstruction*, ed. Paul Skinner
- *Parade's End*, with an afterword by Gerald Hammond
- *Provence*, ed. John Coyle
- *The Rash Act*, with an introduction by C. H. Sisson
- *Return to Yesterday*, ed. Bill Hutchings
- *Selected Poems*, ed. Max Saunders
- *War Prose*, ed. Max Saunders

Further information can be found at:

www.carcenet.co.uk

FORD MADOX FORD SOCIETY NEWSLETTER

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

a.chantler@chester.ac.uk

NOTES, QUERIES, REVIEWS, TROUVAILLES

The Making of the Film: *The Good Soldier* (Granada, 1981)

If not 'the saddest story ever told', it was poignant for me to retrace my steps from the fountain in Bad Nauheim, where I had been greeted by Roger Hammond as the Grand Duke: 'Good morning, Mr Dowell!'

I am the sole surviving actor of Ford Madox Ford's doomed quartet who made the film of *The Good Soldier* almost thirty years ago. Jeremy Brett, Susan Fleetwood, and Vickery Turner, all died too young. Susan was only fifty-one, and all had so much more to give.

My wife, Meredith, and I were in Germany to pursue another project, but passing so close to Bad Nauheim, on our way to Frankfurt, we couldn't resist the short detour from the motorway.

Meredith admired the film and knew Susan. I had spent three intense weeks there in the autumn of 1980, much of the time as elegant set-dressing (so it seemed to us!) for this extraordinary Edwardian spa town. We walked and walked, in line of four, dressed in pre-war finery without – it seemed – a care in the world.

Bad Nauheim is still a spa town, but the beautiful *Sprudelhof* bath buildings (built between 1905 and 1911 in what the Germans call the *Jugendstil* style) are now open only for special guided tours – and sadly none was available over the days we were there. However, we managed to slip into one of the bath houses, opened by maintenance workers for cleaning, and it looked exactly as it had thirty years ago – indeed probably as it had one hundred years ago. Elegant bath cubicles

line the corridor (where Florence took her cure). Pretty interior courtyards and reception rooms are decorated with shells, mosaics, stained glass and wrought iron – every fitting finely crafted in the *art nouveau* style.

Until director Kevin Billington sent me the script, I was unfamiliar with *The Good Soldier*. I later regretted that my first contact with the story was via the screenplay, rather than the novel itself, thereby missing out on the mystery angle of the story – the gradual way Ford peels his onion, slowly revealing what lay beneath the facade of the four elegant walkers, ‘all good people’.

The adaptation, loyal to the novel, was written by the English screenwriter and playwright Julian Mitchell. Filming took three months, on location in England and Germany (extended by a labour dispute at Granada TV involving the shooting of *Jewel in the Crown*).

I had recently played another diffident American, Robert Acton, in Merchant Ivory’s production of the Henry James novel, *The Europeans*. Perhaps Kevin saw it. Though there are comic possibilities in playing innocence, three months is a long time to spend with John Dowell – someone so blindly and determinedly out of touch with the truth.

Almost by definition we could not film the book in sequence and Kevin helped us all hang on to the arc of each of our character’s complicated and intersecting narratives. He had a firm grip on the ‘unpeeling onion’ and we were grateful to him for that. Yet while admiring his exigence and his quest for perfection, we found the endless ‘clothes-horse’ aspect of the filming difficult. One more stately promenade through dry ice and we’d all be saying ‘shuttlecocks’!

The scene where the two couples meet for the first time, in the dining room of the hotel, for instance, was filmed fifty-seven times from every conceivable angle.

The local German extras, initially excited to be in a film, decided by lunchtime that they never wanted to be in another one – not even for ready money!

The film does look sensational though – brilliantly shot by Tony Pierce Roberts. The pace and style evoke so well the pre-war era, soon to be killed off and changed forever by the coming carnage, launched on August the 4th – Florence’s birthday, wedding day and the day on which she commits suicide. No coincidence!

Filming back in England hopped from one ‘Great House’ to another. Some retained the faded charm of the period – of a class feeling the pinch, if not exactly on its uppers. In one, there was a strong reminder of the devastation the First World War wreaked in social and human terms. The large brick walled kitchen garden was still visible, as were the magnificent greenhouses – dilapidated and neglected since the twenties – the men who had made them flourish, all slaughtered in France.

Writing in 1914, Ford Madox Ford foresaw that this was the end of an era. Edward Ashburnham’s world – complacent and arrogant – was doomed. Strange that John Dowell, the unconvincing Quaker and ‘casual Yankee’, was so much in awe of it and indeed joined it.

The strain of the long shoot began to take its toll towards the end. It was the day of Nancy's (Elizabeth Garvie) departure and we were filming the buggy ride to the station. 'Pony's going well!' A little too well, I thought, given that Edward/Jeremy was driving it and not the horse-master.

The director wanted a shot of us driving over the humpbacked railway bridge, on our way to the forecourt. It would certainly have had poignancy to it, but I could only picture the frisky pony taking off down the steep descent, and Jeremy not being able to control it. Memories came to mind of a near-fatal accident while filming the BBC series *Poldark* in Cornwall. The coach I was in turned over on a rock on Bodmin Moor and the cameraman, who was tied to the side of it, was lucky to escape with a broken leg. I was in shock and couldn't speak for three hours afterwards without bursting into tears.

Kevin insisted that it was perfectly safe. I found myself getting out of the buggy and demanding loudly whether he'd allow his young children do the shot. 'Yes – of course,' he replied.

I stomped down to the platform and into the waiting room, where I stripped off my costume – and that was the end of the buggy ride.

Perhaps after months of being unassuming John Dowell, something of Robin Ellis had to be let loose again!

Robin Ellis
St. Martin de Dauzats, France

[The film is available on DVD ('Region 1' format only) from several online stores.]

Petra Rau, *English Modernism, National Identity and the Germans, 1890-1950* (Aldershot: Ashgate, 2009)

It is probably fair to say that there is not a single country in the world that is not, in one way or another, associated with national stereotypes. Julian Barnes, in *England England* (1998), for example, constructs his entire novel around a tongue-in-cheek, though ultimately critical discussion of so-called 'Quintessences of Englishness', compiled by 'foreigners' and comprising 'English' things such as the Royal Family, the Houses of Parliament, the White Cliffs of Dover and Robins in the Snow (pp. 83-85). James Hawes, in his 2005 work *Speak for England*, focuses on a middle-aged, middle-class character with (national) identity crisis who is astounded to see that 'foreigners' seem to have a much firmer grasp on Englishness than he has. While much contemporary English literature and culture shows a critical engagement with English national identity, clichés and stereotypes about other nations still abound. The Germans, for one, are a people seemingly particularly plagued by them: derided as 'the Beastly Hun' or ridiculed for always getting their towels on the best sun-loungers while on holiday, they seem to be 'fair game' for jokes that can border on the offensive, not to say the xenophobic. Tabloid racism down

the 'Blitz Fritz!' line does its own to fuel anti-German sentiment whenever there is a clash between England's and Germany's respective football elevens.

While this potential ridicule or suspicion of Germany could be seen as resulting from two world wars, it does, actually, go back considerably further than that. Cue Petra Rau's excellent book, which offers a comprehensive study of Anglo-German sentiment during the period 1890 to 1950. *English Modernism, National Identity and the Germans, 1890 and 1950* not only provides historical context for Anglo-German relations but also offers intricate and elegant readings of both canonical and popular authors of the period, such as E. M. Forster, Virginia Woolf, Saki and John Buchan, to name just a few. Rau's argument is complex – and challenging. Her starting point is the turn of the century when there seemingly existed a 'remarkable consensus amongst economists, politicians and writers that England was no longer "modern" enough and was "utterly behind the age" [...] not progressive, but tradition-bound' (p. 1). This old-fashioned and backwards-looking country was contrasted – unfavourably so, even by contemporary critics and social observers – to Germany's progressive attitude towards Modernity. So far, so good. But Rau's thesis goes further than that. Her claim is that English attitudes towards Germany, and especially critical or deriding comments, have a deeper-rooted cause that can be found in particular English anxieties about (national) identity. That, in fact, English 'Germanophobia' is symptomatic of a lacking belief in the strengths of 'Englishness'. In Rau's persuasive words, 'the shifting construction of "Germanness" is necessarily a reflection of specifically English anxieties about an uncertain future, discontents with an unreliable present and moments of cultural unease about the past. Images of German national identity are often uncertain projections of desired otherness to Englishness, projections that insist on alterity and myth in order to confirm a distinct difference between two nations strangely familiar with each other' (p. 10). Germanness, in other words, was crucial for the very construction or Englishness.

Rau works chronologically through the decades, with each of her chapters focusing on a different social context. Her chapter on Forster's *Howards End* provides a careful close-reading of the Schlegel family's Anglo-German heritage and Forster's own ambivalent and changing attitude towards it – he appears to be advocating what she terms a 'symbolic Hybridity' between the two nations (p. 60), a potentially risky suggestion given the novel's 1910 publication date. Rau's reading of the popular fictions of Buchan, Le Queux and Saki, by contrast, is contextualised with wider English invasion-anxieties prior to the First World War. She shows that, despite all the *Greuelpropaganda* that started well before the outbreak of hostilities, English fear of German militarisation was tinted with secret admiration for its efficiency. These popular works, Rau points out, first and foremost express one commonly shared English worry: in any potential 'fight against Germany, what did it mean to be English?' (p. 66). In Erskine Childer's *The Riddle of the Sands* (1903), for example, the main character, Carruthers, sees Germany as 'a dynamic country, "seething" with activity, transforming itself, "moulding" its wider sociopolitical context into a common continental modernity from which the slumbering, ossified island nation seems to cut itself off and by which it might eventually be threatened' (p. 70). Rau thus shows that works such as Childer's, usually considered 'popular', so attracting less critical interest, contained considerable political awareness and insight.

Readers of this publication will be pleased to read that Ford Madox Ford and his work feature prominently in Rau's monograph. Ford himself, of course, with his Anglo-German family background, inhabited the same kind of 'in-between-ness' that Rau allocates the Schlegel family. More than that, Ford often tried to manipulate his dual heritage for personal gains, such as, Rau points out, when he 'sought to convince the local authorities in Giessen that he was a respectable citizen entitled to regain German nationality (and a divorce)' when his scandalous social life made it seemingly impossible to continue living in London (p. 111). The chapter 'Ford's "Tricky German Fashion": Medical Modernity and Anglo-Saxon Pathology' (pp. 89-117) deals, with great attention to detail, with Ford's *The Good Soldier*. The focus for Rau's close-reading of the novel is its setting: the German spa town of Bad Nauheim. Rau argues that 'it is the foreignness of *The Good Soldier* which radically destabilizes social values and moral outlooks traditionally associated with Englishness' (p. 92). Despite the eighteenth- and early nineteenth-century popularity of English spas such as Bath or Cheltenham, the early twentieth century saw a clear move towards the more advanced and progressive continental European, in particular German spa towns that had, in the closing years of the nineteenth century, seen considerable investment to turn them into the perfect combination of medical treatment centre and place of (harmless) entertainment. A ban on gaming passed by the German government in 1872 meant that German spas had to (re)focus on the actual health – rather than the mere entertainment – of their guests, 'reinvest[ing] heavily', as Rau points out, 'in new pump houses and bathing facilities to promote their redefined ideas as modern medical centres' (p. 95). This came hand in hand with new ideas and developments in physical exercises and psychoanalysis to offer the guests a beneficial *Gesamtarmenarium*, a combination of 'medical and paramedical procedures and strategies (diagnostic techniques, operations, tools, medication) marshalled in the treatment of a single condition' (p. 93).

Rau's chapter provides not only thorough social and historical context for the development and social importance of the spa as well as its use as a literary trope (her impressive scope here takes in works by authors as diverse as Dostoyevsky, Mann, Eliot, Thackeray, Dickens and Turgenev) but she argues that the setting – the seemingly genteel spa – is crucial for the understanding of Ford's novel. 'In this peculiarly concentrated, mixed society [of the spa]', she writes, 'in which the daily rituals of balneo-therapeutic treatments, promenades, table d'hôte, *Kurkonzert* and excursions encouraged frequent social intercourse, it was not always easy to distinguish between "good people" and those who merely aspired to be thought of as good people' (p. 97). In this way, it becomes possible for the only-just-about-solvent-again Ashburnhams to pretend to be living a grander lifestyle than they can actually afford; and it enables vulgar social climbers such as Florence to be accepted in their midst. Rau's argument is that 'the spa is *the* simulacrum for a story about simulacra' (p. 93). The environment takes its toll on all the characters, who let their guard down. Surrounded by so much simulation, they can no longer keep up simulating their own lives.

A review is always a tricky thing to write. How does one do justice, in just a few words, to any book? And it is even harder to write a 'balanced' review of an outstanding book one just wants to praise. Rau's monograph offers erudite insights into a turbulent period, shedding light on English anxieties and (seeming) German certainties; she provides fascinating readings of both canonical and popular texts that showcase her impressive knowledge of a wide range of European

literature. It is lucidly argued and makes for that thing that is, alas, rare in academic writing: compelling reading. It is a valuable and most welcome addition to social, literary and historical research on the first half of the twentieth century, and it should be put on everybody's reading list.

Christine Berberich
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The Hans van Marle Collection

The Hans van Marle Collection of Conrad materials is now available to scholars and students in Special Collections at the Senate House Library, University of London. The detailed catalogue (30 pages) is accessible online as a searchable pdf file, and those searching 'Ford' will find materials concerning Ford's role in the writing of *Nostramo* and other Conrad-related issues. The catalogue description and pdf are available at:

<http://archives.ulrls.lon.ac.uk/dispatcher.aspx?action=search&database=ChoiceArchive&search=priref=110041599>

A note with some more information about Hans van Marle is also available on the Conrad Society website:

<http://www.josephconradsociety.org/news.htm>

Gene M. Moore

'On the Home Front'

One of the best books I have ever read about Englishness is Ford Madox Ford's trilogy *England and the English*, published between 1905 and 1907, elegantly reissued in one volume by Carcanet in 2003. The first part is about London, full of precise details. I quote part of the heading of chapter two, 'Roads into London': 'The ring of blackened tree trunks. – Elms – The new carriages – Entering on a motor car – Its effects on the mind – Distances to be thought of in new terms – Entering on an electric tram – The possibility of looking round – A manifestation of the modern spirit – The electric tram at night – Its romantic appearance – Entering London on a bicycle – its tiresomeness'. He is brilliant on how changes in speed affect changes in vision. The second book, *The Heart of the Country*, is equally full of sharp and unexpected insights. Again I quote the headings to chapter two, 'Across the Fields': 'The number of paths across England – Pilgrim Ways – Pack Tracks – Cinder Paths – The Student of Nature – Nature and the Countryman – The Oil Beetle – To what end? – Linky – White, ominous of death – The townsman and nature books – Hasty Pudding – The Old Looker – The sunset – Potato Digging – The Country man and the supernatural ...' Anyone on holiday with this book can find out what has vanished and what persists. The elm trees, alas, are gone. So are many hedges. But the colours Ford saw and in his detailed, 'impressionist' way described, can still be seen. He was a great, always surprising, observer.

A. S. Byatt

Guardian (13 June 2009)

<http://www.guardian.co.uk/books/2009/jun/13/recommended-books-by-authors>

‘That Was Then... This is Now: Thomas Cromwell’

The *Financial Times Magazine* (24/25 Oct. 2009) juxtaposed two portraits of Thomas Cromwell, the first from Ford’s *The Fifth Queen* (1906), the second Hilary Mantel’s *Wolf Hall* (2009):

His plump hands were behind his back, his long upper lip ceaselessly caressed its fellow, moving as one line of a snake’s coil glides above another... The face of a queen looked down just above his head with her eyes wide open as if she were amazed, thrusting her head from a cloud.

‘Why, I have outlived three queens,’ he said to himself, and his round faced resignedly despised his world and his times. He had forgotten what anxiety felt like because the world was so peopled with blunderers and timid fools full of hatred.

Thomas Cromwell is now little over forty years old. He is a man of strong build, not especially tall. Various expressions are available to his face, and one is readable: an expression of stifled amusement... His speech is low and rapid, his manner assured. He can draft a statute, train a falcon, draw a map, stop a street fight, furnish a house, and fix a jury. He will quote you a nice point in the old authors, from Plato to Plautus and back again. He knows new poetry, and can say it in Italian. He works all hours, first up and last to bed. He will take a bet on anything.

Sara Haslam

Ford in *Firmin*

A translator friend of mine brought my attention to the opening of *Firmin: Adventures of a Metropolitan Lowlife* by Sam Savage (Coffee House Press, 2006):

I had always imagined that my life story, if and when I wrote it, would have a great first line: something lyric like Nabokov’s ‘Lolita, light of my life, fire of my loins;’ or if I could not do lyric, then something sweeping like Tolstoy’s ‘All happy families are alike, but every unhappy family is unhappy in its own way.’ People remember those words even when they have forgotten everything else about the books. When it comes to openers, though, the best in my view has to be the first line of Ford Madox Ford’s ‘The Good Soldier’: ‘This is the saddest story I have ever heard.’ I’ve read that one dozens of times and it still knocks my socks off. Ford Madox Ford was a Big One.

Dominique Lemarchal

Ford and Facebook

As volumes 6 and 7 of *International Ford Madox Ford Studies* made clear, and as our broader discussions of Ford continually remind us, Ford's many 'contacts' of various kinds, and his involvement in 'literary networks', were an important and distinctive feature of his life and works. Given this fondness for networks and networking we might wonder what Ford would have thought of the innumerable opportunities for 'social networking' available today via the medium of the World Wide Web.

However, setting aside the question of what Ford might have made of MySpace or whether he would have attempted to Twitter, there is one area of cyberspace where social networkers of the world are uniting to express their approval of Ford, on one of the most visited sites on the interweb: Facebook.

Facebook has both a 'fan page' and a 'group' dedicated to Ford. The group, known as the 'Ford Madox Fordies', consists mainly of Ford Society members, contains a link to the Society website and has been used as a medium for members to share links, news and information about Ford. The fan page, which, perhaps more excitingly, appears to have been created without the intervention of Society members, indicates that Ford has 102 online fans (at the time of writing). Were he alive today, Ford might well view these matters as the preserve of 'les jeunes'. Nevertheless, they are undoubtedly a sign that the spirit of Fordian networking lives on.

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