

## Newsletter 7

14 December 2000

**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:* Jenny Plastow

• Obituaries	1
• Annual Volume	2
• Recent Activities	2
• Reflections	4
• Call for Papers	5
• Forthcoming Events	6
• Publications and News	11
• Renewal of Subscriptions	12
• Future Planning	13
• New Flyer	14

### OBITUARIES

It is with great sadness that we announce the death of some distinguished Fordians and members of the Society.

**Janice Brustlein**, best known as **Biala**, painter and Ford's partner during the 1930s, died September 24th in Paris at age 97. Ms. Biala's production is remarkable for the use of colors and include still lifes, landscapes and street scenes. Her paintings "belonged to a trans-Atlantic tradition that included French painters like Matisse, [...] as well as Milton Avery and Edward Hopper". Though she chose to live in Paris, Ms. Biala said once, "I never have the feeling of nationality or roots [...]. I always had the feeling that I belong where my easel is." (All quotes are from *The New York Times* obituary).

**Sir Malcom Bradbury**, 68, died Tuesday 28th November. Co-founder of the Creative Writing Program at the University of East Anglia in Norwich, Sir Malcom Bradbury was a prolific author whose works ranged from criticism to fiction. His best known novels are satires on campus life – *Eating People Is Wrong* (1959), *Stepping Westward* (1965), *The History of Man* (1975). His critical works include *Possibilities: Essays on the State of the Novel* (1973), and (with J. W. McFarlane) *Modernism* (1976).

**Dachine Rainer**, the poet who died recently, had contributed to this newsletter, writing in response to Roger Poole's challenge in *Newsletter 6* (see "Reflections" below).

## ANNUAL VOLUME

At our Annual General Meeting in December 1999, it was agreed that we should produce an annual volume. It will be published by Rodopi in the Netherlands, distributed to members (who will receive it automatically as covered by their subscription), and sold independently by Rodopi. Each issue will have a distinct theme, so that it will be viable as an independent book in a series to be called 'International Ford Madox Ford Studies'. I am delighted to report that since the A.G.M. we have been given a generous grant by the Joseph Conrad Society (U.K.) of £1,000 per year for the first three years to contribute to the costs of production and distribution. This is excellent news, and means that we can launch the series without jeopardizing our other activities.

The first volume is to be a collection of essays on Ford's less-familiar works, edited by Robert Hampson and Tony Davenport. It should appear in mid-2001. I shall be acting as general editor for the series, and would welcome suggestions from members about possible future volumes – whether they are volunteering to edit them or not! Besides publishing proceedings of conferences and volumes commemorating particular publications or events, I hope we shall be able to (re)publish some of Ford's work.

*Max Saunders*  
[max.saunders@kcl.ac.uk](mailto:max.saunders@kcl.ac.uk)

## RECENT ACTIVITIES

**Report on the Workshop on  
'Editing and Translating Ford Madox Ford's Parade's End'**  
**Tuesday 29 August 2000,**  
*conducted during ESSE5-2000, Helsinki*

### **Note on procedure**

There were two sessions, one in the morning and one in the afternoon. Max Saunders had circulated an informal draft of probable agenda topics beforehand, and had received further suggestions from Dominique Lemarchal and Jörg Rademacher. All of these topics are covered in the notes on the discussion that follow, taken by Max Saunders.

### **Present**

Liana Burgess, Vice Présidente, Anthony Burgess Society; translator  
Daniel Burnstone, Chadwyck Healey; specialist in electronic publishing  
Prof. Andrew Chesterman, University of Helsinki; translation studies  
Prof. Andrei Girivenko, Moscow State Pedagogical University; translator  
Ms Pirkko Huuskonen, translator, Perkin Elmer life sciences, Helsinki  
Dr Elena Lamberti, University of Bologna and COTEPRA; scholar of modernism, and co-translator of Ford's critical essays  
Dr Dominique Lemarchal, University of Angers; Ford scholar and translator  
Dr Hortensia Pârlog, Universitatea de Vest, Timi oara, Romania  
Prof. Maria Adelaide Castro Ramos, Universidade de Lisboa  
Prof. Regina Rudaityte, Vilnius University, Lithuania  
Prof. Max Saunders, King's College London; workshop convenor; Ford scholar and editor  
Prof. Adelaide Serras, Universidade de Lisboa  
Dr Ann-Marie Vinde, University of Stockholm; Swedish translator of *The Good Soldier*

### **Apologies for Absence**

Marta Dahlgren, Brigitte Flickinger, Sylvère Monod, Caroline Patey, and Jörg Rademacher

## **Introduction**

Max Saunders reported on the following aspects:

### *The history of the project:*

Launched in June 1999, during the Ford conference in Münster

Presented to, and affiliated with, the European Network on Comparative Studies, COTEPRRA, in November 1999 at Bertinoro. Text of Max Saunders's presentation published in the *Ford Madox Ford Society Newsletter*, number 6 (10 May 2000).

Translators have so far been recruited for the following target languages:

French, German, Lithuanian, Portuguese, Romanian, Russian, Swedish. Contact has been established with potential translators into Italian, Polish, and Spanish.

### *Core aims of the project:*

To produce good translations of all four novels into as many European and other languages as possible.

To produce the first scholarly textual edition of *Parade's End*.

To produce thorough annotations to the novels, which could be considered for complete or partial use in the English edition, the translations, or as a separate publication.

To bring translators and editors together periodically to hold workshops.

### *Peripheral aims and further potential of the project:*

To lead towards a critical study of *Parade's End* in the context of comparative literature.

To produce documentary material from the translation process that could be useful for Translation Studies.

To produce Translation Studies of the project.

To produce a parallel electronic text of some or all of the translations, which might be used as a resource for corpus linguistics of a literary kind, or machine translation.

## **Strategy**

It was agreed to fulfill the core aims by 2007, with a view to publication by 2009.

## **Methodology**

The following aims were agreed:

- 1) that the Internet and Worldwide Web would be the prime means of communication between translators, and of the accumulation of material for annotations and translation studies.
- 2) that translators should consider, and record their decisions on questions of policy and norms, such as the following:
  - a) should the translation be 'domesticating' (focusing on the Target Language) or 'foreignizing' (focusing on the Source Language)?
  - b) how to translate allusions
  - c) how to translate idioms, or idioms that have been adapted
  - d) how to handle dialogue and inner monologue
  - e) how to handle dialect
  - f) how to handle slang
  - g) how to translate names
  - h) how to compensate for things that cannot be translated (such as polysemous words that may not translate into other polysemous words)
  - i) whether to aim for the language of the period (the 1920s) or of today
  - j) how to translate the titles (especially given their echoes through the work)
- 3) that translators working within a team to produce a single version should as far as possible agree on the above questions before starting. How far it was possible to reach agreement across languages would emerge from future meetings!
- 4) that translators should record their *ad hoc* decisions about unforeseen difficulties.
- 5) that all the translations should follow Ford's punctuation and paragraphing exactly.
- 6) that translators should retain all their draft versions.
- 7) that each team should report regularly on its progress and on the problems encountered.
- 8) the recommended edition to work from, pending a properly edited text, is the Knopf 1950 one-volume edition, reprinted as a Vintage paperback, and later reissued by Penguin and Carcanet. This

is the most widely disseminated edition, and any future textual edition will need to indicate its differences from this text.

### **Web-Site**

Max Saunders undertook to explore the possibility of setting up a site based at King's College London to be associated with this project, and to seek funding for it. In the first instance, the aims would be to provide a discussion list for translators, and to build up a body of annotations to the text (beginning with the titles!) to help clarify problems encountered by the translators.

### **Reports from individual translators**

Reports were given by Dominique Lemarchal on her experience of working on the French version, and on the need for translators to be aware of the intricacy of Ford's patterning; by Ann-Marie Vinde on her preliminary work on a Swedish version; by Elena Lamberti on her experience of translating Ford's criticism; and by Andrei Girivenko on his experience of working on a team translating Nabokov's *Ada* into Russian.

### **Supporting Material**

In addition to the COTEPRAs mentioned in the 'Introduction' above, Max Saunders has produced documents which translators might wish to use and adapt in preparing dossiers of material to interest publishers. These are:

A brief biographical outline

A note on the history of translation of Ford's work

Some material making a case for Ford's significance

Max Saunders undertook also to prepare a brief account of the textual history of the novels, as well as some notes on Ford's style and the literary-historical context of his writing.

### **Financial Support**

Now that the project has begun, and has properly defined its aims, it will be possible to approach funding bodies. Max Saunders expressed willingness to help translators negotiate with these, and with publishers, where possible, but encouraged translators needing financial assistance to take the initiative in seeking funding and publishers.

### **Bibliography**

Prof. Chesterman kindly supplied a bibliography of Translation Studies material relevant to our project. He also drew our attention to comparable projects, as for example:

- a) a study he is editing of different translations of *Sophie's World*. It is generally only on best-sellers – including of course the Bible – that such work has been done before.
- b) a study of *Madame Bovary* into English, Spanish, Italian and Portuguese.
- c) seminars Günter Grass holds for his translators.
- d) translations of Salman Rushdie, *The Satanic Verses*.
- e) Milan Kundera, *Testaments Betrayed*.

### **Future Meetings**

The next workshop is scheduled to take place during the Ford conference in Bologna, 11-14 January 2001. For further information please consult Elena Lamberti, at [Lamberti\\_Elena@hotmail.com](mailto:Lamberti_Elena@hotmail.com)

## **REFLECTIONS**

This section is set aside for self-examination of "the literary reasons for our valuing Ford," as Roger Poole put it in his provocative article that inaugurated this space in Newsletter 6. The contributor this time is the late Dachine Rainer (see Obituaries above).

---

I have long thought Ford's love sequence, *Buckshee*, is one of the great tributes to love – and to poetry! I've loved Ford and his poetry from further back than his enviable meeting with Biala. Years before I read *Buckshee*. Rebecca West gave me a copy of Ford's first collection of poems that Ford had given her and

H.G. Wells when they were consorts, and she had reinscribed the book's dedication to: "Ford would have loved you!" The poem is a treasure of which Michelangelo, perhaps with a little modification. would have been proud!

I'm not going to write about Ford – the word is great! – but about greatness in the *style* of Ford's impressions. Ford was a poet, a superb novelist, and above all, a peer – a Diaghlev of the literary world. Ford and Pound ran that most remarkable mag, "The Transatlantic Review," from Paris 1923, with little thanks or help.

The contributors were buddies. Apart from genius, they each had an unwavering antipathy, or at least indifference to establishment. The only exception was Rebecca West (I have a photo of Rebecca West looking very small with Ford towering over her) who became a renegade, right after Ford's death, by which time she had altered her views from radicalism to an eccentric of the Establishment.

Cunninghame-Graham, W.H. Hudson, were two mammoths. To be precise, Robert Bontine Cunninghame-Graham, the rightful heir to the throne of Scotland; the Graham saga centuries of Scottish treasure; Cunninghame-Graham was not a Royalist – he married a tropical islander; wrote steadily and in his effort to remain politically democratically active, he became an M.P.; dismayed by Westminster, when he left in the 1930s it was as an anarchist.

W.H. Hudson, Ford's other close friend and superlative writer he has become known "as a naturalist", which his two dozen astounding books have no difficulty in persuading is a belittling designation, comes from an opposite background. His wife ran their small boarding house in Notting Hill, from which Hudson, when he had the wherewithal, would begin walking through Hammersmith, over the bridge, through Barnes, where he could hear the nightingales. and even deeper into the countryside.

When Hudson died, Cunninghame-Graham gave the funeral oration at the unveiling of his bust: "When he was alive he asked for bread; now that he's dead, they give him a stone!"

These great artists – Ford enjoyed several others – were his grand main friends. They were each dedicated at cocking a snook at the "powers" ... and they loved Ford and one another. I know no great bunch in modern English literature as cohesive.

*Dachine Rainer*  
3 Feb 2000

## CALL FOR PAPERS

Submissions are sought for an upcoming **Special Issue of Modernism/Modernity**, co-edited by Robert von Hallberg and Cassandra Laity on the topic:

### **Gender and World War I**

Please send submissions (25-30 pp.) to **either** editor by **April 1, 2001**.

Robert von Hallberg  
Modernism/Modernity  
Department of Germanic Studies  
University of Chicago  
1050 E. 59th St.  
Chicago, IL 60637

Cassandra Laity  
Modernism/Modernity\_  
Department of English  
Drew University  
36 Madison Avenue  
Madison, NJ 07940

## FORTHCOMING EVENTS

### **Special Session at MLA: “Ford Madox Ford and Modernism”**

**Dec. 28, 8:30 AM, Park Tower Suite 8223, Marriott**

The panel – Max Saunders, Joseph Wiesenfarth, Christopher GoGwilt, and Harriet Cooper – will present diverse views of Ford Madox Ford’s pivotal role in the emerging movement, Modernism. Reflecting Hugh Kenner’s remark that “Modernism was an affair of cities,” Dr. Saunders will discuss how Ford’s treatment of the city transformed a Whistlerian aesthetic of urban scenes into a Modernist concern with energy, technology, and fragmentation, beginning with “The Soul of London.” Modernism’s prevailing characteristic, according to William Everdell, is discontinuity. Dr. Cooper will talk on how Ford’s use of the time-shift and association conveys that disjunctive, non-linear time and also on how Bergson’s concept of the instability of time led to Ford’s rendering of psychological time.

In “Versions of Modernism” Dr. Wiesenfarth will compare the different reactions – those of Joyce, Wells, and Ford – to the new writing, specifically to “Work in Progress.” He considers how the individual biases of those writers caused controversy, resulting in different interpretations of Modernism. Dr. GoGwilt in “The Loose Ends of Modernism” will discuss the cultural implications of the titles of the “English Review” and the “transatlantic review,” drawing on Ford’s collaboration with Conrad and his correspondence with him and with Jean Rhys. Questions and discussion to follow will give all the chance to challenge or to elaborate these views.

There will also be a Ford dinner on the 28th, at a Georgetown restaurant, “L’Epique” (address to come), and everyone is invited. Those interested should get in touch with Dr. Harriet Cooper so reservations can be made for the appropriate number. Email: [hycoo@dellnet.com](mailto:hycoo@dellnet.com) .

---

### **Ford Madox Ford and The Republic of Letters**

**An International Symposium**

**Bologna, 11-14 January 2001**

*promoted by*

Dipartimento di Lingue e Letterature Straniere Moderne

The British Council

Associazione Culturale Italo-Britannica

The Ford Madox Ford Society

COTEPR (European Thematic Network on Comparative Studies)

#### **PROVISIONAL PROGRAM**

***11 Jan. 2001, The British Council, Casa Isolani, Strada Maggiore 19***

***13.00 - 15.00: Registration***

***15.00 – 16.00: Welcome and Plenary Lecture***

VITA FORTUNATI,

University of Bologna, Italy

*The Act of Reading: Ford Madox Ford as a Precursor of 20th Century Post-Structuralism*

16.15 – 18.00: ***The man of letters and the mass society***

PETER EASINGWOOD

University of Dundee, U.K.

*Anecdote as a Resource in the Writing of Ford Madox Ford*

JASON HARDING

University of Cambridge, U.K.

*Ford Madox Ford as Public Intellectual*

ROBERT HAMPSON

Royal Holloway, University of London

*Ford Publishing and Publicity*

18.15 – 18.45 ***The Ford Madox Ford Exhibition***

19.00 – 21.00: ***Welcome Cocktail***, Il Caffè della Corte, Corte Isolani

**12 Jan. 2001** ***Dipartimento di Lingue e Letterature Straniere Moderne, Via Cartoleria, 5***

9.00 – 9.45 ***Plenary Lecture***

ROGER POOLE

Emeritus Reader, University of Nottingham

*How Should We Read Ford?*

10.00 – 10.45 ***Ford and the Canon***

ROBERT MACDONOUGH

Cuyahoga Community College, U.S.

*'The Marsden Case' for the Canon*

PAOLO AMALFITANO

University of Naples, Italy

*A Hidden Tragedy: 'The Good Soldier'*

JOHN BALDACCHINO

Gray's School of Art, The Robert Gordon University in Aberdeen

*Ped(ágo)gy and the Canon: Inter-representational readings of the 'visual' in "Parade's End"*

11.00 – 13.00 ***Ford and the Media***

LAURA COLOMBINO

University of Genoa, Italy

*Photography and other simulacra in 'The Good Soldier'*

SITA SCHUTT

University of Bilkent, Turkey

*Desire and the Audible in Ford's 'A Call': the tale of two passions*

CAROLINE PATEY  
University of Milan, Italy  
*Into the Blue. The Semantics of Chromatism*

BRETT NEILSEN,  
University of Western Sydney, Australia  
*Patriotism Doesn't Pay: Ford Madox Ford and the Philosophy of the Kitchen Garden*

15.00 – 18.00 ***Ford and 20th Century Criticism***

ANDRZEJ GASIOREK  
University of Birmingham, U.K.  
*Ford's defence of the novel in the post-war period*

STEPHEN ROGERS  
Nottingham Trent University, U.K.  
*Ford Madox Ford and New Criticism: "Imaginative Writers Who (...) sit about and be influences"*.

LAURA SCURIATTI  
University of Reading, U.K.  
*The Good Soldier as critical theorist*

MICHELA CALDERARO  
University of Trieste, Italy  
*Language disturbances in 'The Good Soldier' and the problem of Interpretation*

DOMINIQUE LEMARCHAL  
University of Angers, France  
*Ford Madox Ford's Moveable Provence*

18.15 – 19.00 ***Presentation of the Project: "Translating Ford Madox Ford"***  
Prof. Max Saunders, King's College, London and Cotepra (European Thematic Network on Comparative Studies)

13 Jan 2001 ***Aula Prodi, Piazza S. Giovanni in Monte, 2***

9.00 – 9.45 ***Plenary Lecture***

SERGIO PEROSA  
University of Venice, Italy  
*Ford Madox Ford and the American Scene*

10.00 – 13.00 ***Ford and History***

MARIO DOMENICHELLI  
University of Florence, Italy  
*'The Good Soldier', 'Parade's End', World War and the crisis of Aristocracy*



PETER CHRISTENSEN  
Cardinal Stritch University, U.S.  
*The Spirit of Plays in Ford Madox Ford Early Historical Romances*

SARA HASLAM  
University of Chester, U.K.  
*'Between St. Denis and St. George': The Language of cultural criticism.*

ELENA LAMBERTI  
University of Bologna, Italy  
*Scientific Historian versus Social Historian: Ford Madox Ford's Critical Attitude*

JENNY PLASTOW  
University of Hertfordshire, U.K.  
*War and Women: Ford and Aldington*

15.00 – 16.45 ***Ford and James***

GIOVANNA MOCHI  
University of Siena, Italy  
*What James knew. Ford's and James's saddest story*

MAURIZIO ASCARI  
University of Bologna, Italy  
*The Masters at home: geografia abitativa e geografia letteraria nei Portraits From Life di Ford Madox Ford*

ANGUS WRENN  
King's College London and London School of Economics, U.K.  
*Henry James, Rebecca West, Ford Madox Ford.*

17.00 – 19.00 ***Creative engagements with Ford's experiments: contemporary authors discussing Ford.***  
*Discussants:* Elisabetta Rasy, Alan Judd, C.C. Zilboorg

20.30 ***The Ford Madox Ford Society Dinner***, Drogheria della Rosa, Via Cartoleria, 10

**14 Jan. 2001 Aula Prodi, Piazza San Giovanni in Monte, 2**

9.00 – 10.30 ***Ford and the Others***

JÖRG RADEMACHER  
Muenster, Germany  
*Beyond Biography: Three readers of Flaubert – Wilde, Ford and Joyce facing restrictions to the word*

PAOLA SPINOZZI  
University of Bologna, Italy  
*The Modernist Quest for/Question of the Late Romantic: Ford Madox Ford on D.G. Rossetti*

JOSEPH WIESENFARTH  
University of Wisconsin, U.S.  
*Jean Rhys, Jean Lenglet and Ford Madox Ford*

11.00 – 12.30 **Ford and the Others**

LIANA BURGESS  
The Anthony Burgess Society, France  
*Ford's and Burgess's London*

BEATRICE BATTAGLIA  
University of Bologna, Italy  
*F.M. Ford, R.L. Stevenson and L. Durrell*

ANNAMARIA LAMARRA  
University of Naples, Italy  
*The representation of the Family in the 20th century novel: a Comparative Analysis of Ford's The Good Soldier*

12.45– 13.30

**Plenary Lecture**  
MAX SAUNDERS  
King's College London  
*'Parade's End' and Modernism*

The Conference Committee is pleased to be able to announce that, thanks to sponsorship, there won't be any Conference Fees; we are thus delighted to be able to welcome to this Symposium all scholars, students, and Fordian friends free of charge.

Conference Committee: Vita Fortunati, Roger Poole, Max Saunders, Joseph Wiesenfarth, Elena Lamberti, Sara Haslam

For additional information please address requests to: Elena Lamberti, elambert@lingue.unibo.it Fax + 39-051-264722.

**Ford Madox Ford Essay Prize**  
Sponsored by  
**Palgrave Press and Carcanet Press**

The Ford Madox Ford Society announces its annual prize to be awarded for an essay dealing wholly or substantially with Ford's works and/or life. The prize will consist of £50, plus a copy of each book by Ford published by Carcanet and still in print. Entries are invited from those under 30 at the closing date, or from those currently taking undergraduate or postgraduate degrees. The competition will be judged by two members of the Executive Committee of the Society, who reserve the right only to recommend an award of the prize if work of the required standard is submitted. The winning essay will be considered for publication in the Ford Society Newsletter. Essays should not exceed 5,000 words, including notes and bibliography. Two copies should be sent by 30 September 2001 to: Sara Haslam, English Department, Chester College, Parkgate Road, Chester CH1 4BJ. E-mail: s.haslam@chester.ac.uk

## PUBLICATIONS AND NEWS

- In the *Literature* section of *The Best of Everything* (1980, ed. William Davis), Anthony Burgess rates *Parade's End* as "Best Novel (In England)":  
"The best novel produced by a British writer (and *British* has everything to do with culture, nothing to do with blood) is the tetralogy by Ford Madox Ford (previously named Ford Madox Hueffer) called *Parade's End*. It is also the finest novel about the First World War. It is also the finest novel about the nature of British society. Ford is neglected. The finest editor of his time, he not only encouraged Joyce and Lawrence but actually wrote a good deal of Joseph Conrad's fiction for him. If this judgment on the supremacy of *Parade's End* be cavilled at, I am prepared to yield and to submit Ford's *The Good Soldier* as the best novel ever produced in England."
- David Trotter in "Lemon and Pink", *London Review of Books*, 1 June 2000, reviews Ford's reprint of *Return to Yesterday* (ed. Bill Hutchings, Carcanet 1999) and the new collection, *War Prose* (ed. Max Saunders, Carcanet 1999).  
Of *Return to Yesterday*, Mr. Trotter says that it "is a book about 'pure letters', and about much else besides, about politics, and suicide, and market-gardening. Literature, Ford wants to say, however luminous, cannot escape its own inconsequence; and he renders that inconsequence by a steady withdrawal of attention, emphatic but never petulant from the performance writers make of their art." Reflecting on Ford's production about the war, Trotter affirms that the "most significant outcome of [his] experience of war at the sharp end were the four novels collectively known as *Parade's End* (1924-1928). [...] The world before the war was one thing, Ford maintained, and the world after the war another. They could not be spoken about in the same terms.  
"Carcanet's volume of 'war prose' demonstrates to vivid effect that the gulf separating one world from the other was not as wide as he sometimes made out. Max Saunders [...], has pulled together a rich variety of reflections on [the] conflict and its aftermath."

Jeff McCarthy's Ford Web Page: [http://www.wcslc.edu/pers\\_pages/j-mccart/ford\\_page](http://www.wcslc.edu/pers_pages/j-mccart/ford_page)  
Ford Madox Ford Society Web Site: [http://www.rialto.com/fordmadoxford\\_society](http://www.rialto.com/fordmadoxford_society)  
Information regarding collaboration: [http://www.feedmag.com/deepread/dr309\\_master.html](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

### **Rates:**

#### **Pounds sterling:**

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

Please send Sterling cheques to:

Dr Sara Haslam, English Department, University College Chester, Parkgate Road, Chester CH1 4BJ.

Tel: (01244) 375444 ex. 3157, fax: (01244) 392820 E-mail: s.haslam@chester.ac.uk

#### **US Dollars:**

Any category: \$25

Please send US dollar checks to:

Prof. Joe Wiesenfarth, 273 N. Bascom Hall, 500 Lincoln Drive, Madison, WI 53706-1380 USA

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

<b>Ford Madox Ford Society Membership Form</b>			
First Name _____	Last Name _____		
Category:	Individual <input type="checkbox"/>	Concessions <input type="checkbox"/>	
	Member Organisations <input type="checkbox"/>	Others <input type="checkbox"/>	
Academic institution _____			
Address _____			
	_____		
	_____		
Telephone _____	Fax _____		
E-Mail _____			
Total Membership Fee Enclosed _____			
Date _____	Signature _____		

## FUTURE PLANNING

### **Ford Madox Ford Conference**

Madison, WI (US).

**Possible dates:**

Friday 20th to Sunday 22nd, September 2002.

Prof. Joe Wiesenfarth will offer additional details in the next newsletter.

---

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](mailto: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](mailto:calder@unive.it)

---

**The following and last page is a new flyer to advertise the Society.  
Please photocopy it and display it as widely as possible.**

**This international society was founded in 1997 to promote knowledge of and interest in Ford. Honorary Members include Julian Barnes, Malcolm Bradbury, A. S. Byatt, Samuel Hynes, Alan Judd, Sir Frank Kermode, Ruth Rendell, Michael Schmidt, John Sutherland, and Gore Vidal. There are currently about one hundred members altogether, from ten or more countries. The Society continues to organize an active programme of events. This year we are launching an annual volume of International Studies in Ford Madox Ford, which will be distributed free to members. The first issues will include: a reappraisal of Ford's diversity; 'Ford and the City'; Ford and Comparative Literature. In 2001 we will stage a major conference in Bologna, featuring creative writers. If you are an admirer, an enthusiast, a reader, a scholar, or a student of anything Fordian, then this Society wants to hear from you, and welcomes your participation in its activities.**

The Society aims to organise at least two events each year, and to publish one or two Newsletters. A celebratory day on 'Ford Madox Ford: Writing and Painting', was staged in January 1998. In 1999 we participated in two conferences: one on Ford and Modernism held in Germany the other in Kent on Ford, Conrad and James. For 1999-2000 we held a day conference in London on 'Ford and the City'. There will be a Ford panel at the 2000 MLA convention in Washington. The Society has inaugurated a series of Ford Madox Ford Lectures, and an annual essay prize. The lectures have been given by Martin Stannard, Alan Judd, and David Crane.

To join, please send your name and address (including an e-mail address if possible), and a cheque made payable to 'The Ford Madox Ford Society', to:

Sara Haslam, English Department, Chester College, Parkgate Road, Chester CHI 4BJ.

Annual rates: **Pounds sterling:** individuals: £12; Concessions £6; Member Organisations £25

**US Dollars:** Any category: \$25

For further information, either contact Sara Haslam (Treasurer) at the above address, or Max Saunders (Chairman) on e-mail at: [max.saunders@kcl.ac.uk](mailto:max.saunders@kcl.ac.uk)

The Society's Website is at: [www.rialto.com/fordmadoxford-society](http://www.rialto.com/fordmadoxford-society)