And then, some months later, the furniture notice going up on our London house. I remember their excitement, the “for sale” sign. Our parents fell for it immediately. I can imagine my parents – and Time’s – desire to own the ruined, derived perhaps from a miniature estate, in fact, complete with its grottoes with fake stalactites and eaves – a valley below the house, and there were artificial lake that they had made in the valley below the house. In those days you could, I’m assured, drive a little pony and trap right round the house.

It was in 1951, when I was eleven and John was six, that our parents, who’d been searching unsuccessfully for a house in the country, were rung up by my Aunt Julia, whose son, Ferdy Mount, is here today with most of his family. On the lookout for houses in these parts she’d seen that a Georgian house near Frome was for sale and thought that my parents might like it. Everything about the place was curious and interesting – very run down, and decayed since 1825, the year when the Fussell family, local ironmasters who made agricultural implements, had built it. It was abandoned in the 1850s.

Like many members I find it curious that someone so apparently conventional, and an adopted non-croyant, as Powell should appear to have such an abiding interest in the pagan and occult. AP’s world does seem to be more occupied by occult characters than the conventionally religious: John Aubrey (surely no stranger to odd practices?), Dr Trelawney, Mrs Erdleigh, Scorp Murtlock (plus hangers on, including Lord Kenneth Widmerpool), The Fisher King, Aleister Crowley and the local witches who reputedly used the grottoes at The Chantry, all spring to mind. By contrast the only equivalent religious is Canon Fenmeau – and one even wonders about him!

Curious too that our Chairman happened across the obituary notice for RH Greenfield (page 28), a fellow Telegraph newspaper correspondent of AP’s, who later became a pagan priest and who, had the dates been better matched, would surely have made a superb model for a Powell character.

Once again life imitates art imitating life?
**Everything about the place was curious and interesting ... decayed since 1825**

was packed up along with our then cat, Albert, and we set off for Somerset with Albert wailing in his basket.

Living in London we didn’t have or need a car. There weren’t many about just after the war. My mother wrote in her autobiography:

> It was obvious that in our country home we would require a motor car, but the search was difficult. New cars were dreams at the end of a long waiting list. Even the strangest second-hand models had to be chased like shy animals. Some people managed to acquire London taxis, which had passed the date when they could be licensed to travel the streets of the metropolis. Anthony rather leaned towards a taxi, but I protested that I did not wish to become known in a new neighbourhood as a female cabbie.

Finally we bought an old Humber, even more ancient than the model which Colonel Powell had cherished since before World War Two. The bonnet did not present a too outmoded appearance, but the rear view, solid except for a tiny glass panel, looked only too like a taxi serving a village community far behind the times. This ponderous vehicle did inspire a certain awe among drivers coming from the opposite direction, but the local car auction, appropriately situated at Cannard’s Grave, showed little enthusiasm when we finally put the Humber in for sale ... The days of the booming market for antique cars had yet to come.

I have to say that, riding in the back of this stately car, with its wide running boards, I was happier with my mother at the wheel. My father was a nerve-wracking driver though proud, so he claimed, of being one of the few motorists who could actually drive a car. We would all try not to wince as he drove closer and closer to the passing hedgerows.

Our mother threw herself into village life and local politics, conservation and planning issues long before they had become major national topics. She was part of the seven-year battle to stop the closure of Mellis Lane, as some of you will recall. She was quoted as saying,

> I shall be attending the enquiry as long as I’m able to. This lane goes back to the 1500’s and it outrages me that purely for commercial reasons they want to obliterate it.

As those of you who live here know this was a battle that was lost.

She soon became a member, and eventually president, of the then thriving Women’s Institute, which used to meet just up the road in a dark old pub.

She was a devout Anglican, having been to a school for the daughters of the clergy (which she wasn’t), St Margaret’s, Bushey — a part of the world, near Watford, which I’ve got to know only too well as a lot of television is filmed there.

As a regular attendee at this church she protected the integrity of the interior when the then rector wanted to get rid of this rood screen and the choir stalls in the chancel in order to bring the altar forward.

> The furniture was packed ... and we set off for Somerset with Albert wailing in his basket

as was fashionable at the time. John Betjeman rallied to her support to stop the despoiling of a fine example of mid 19th century craftsmanship.

So, as the plaque describes, protector of church and countryside. Finally “biographer” — of her family and its history, and of a number of women writers, whose lives had, for whatever reason, been unjustly neglected. But I don’t think you’d call her a feminist. She resists being labelled just as she didn’t label others. So the plaque we are dedicating today is her only label.

Both the plaques [to Anthony Powell and Lady Violet Powell] are designed by Richard Kindersley. I asked him about the slate which comes from Wales, and he told me:

> The slate comes from a small slate mine near Corris which is a few miles from Machynlleth in North Wales. The entrance to the mine is by a shaft driven horizontally into the side of the mountain. In the centre of the mountain there is a seam of very pure slate from which the Memorial is carved. This pure seam is surrounded by a thick strata of inferior quality slate. Because of the folding of the earth’s crust over 250 million years the once flat and level sedimentary rock is now vertical within the mountain. This produces a difficult environment from which to extract the slate. It is essentially an ever deepening cavern.

But, most important of all, the tablet doesn’t say what a delightful, witty, loyal and deeply loving wife, mother, grandmother, great-grandmother, mother-in-law, aunt, great-aunt and, of course, friend she was to all of us.

I thank everyone who cares for and worships in this church. Martin Weymont and Jean Kilpin for taking this service, Valerie and David Rawlins and the members of the Parochial Church Council. This plaque would not exist without their support. We are profoundly grateful to you all for helping bring about this act of commemoration and celebration.

This is a slightly edited version of Tristram Powell’s address.
Terry Empson [in an APLIST discussion of Bill Brandt’s photograph of Anthony Powell] recently detected that, “Powell has clearly borrowed Evelyn Waugh’s suit to be photographed in”.

The rigidity achieved by Savile Row tailors of that period, especially when using the tweed favoured by Evelyn Waugh, was said to be sufficient to enable a drunken subaltern to pass Colonel’s inspection. Naturally it would only have been worn west of Chiswick, south of Croydon or north of Hampstead. (Cavalarymen and members of the Household Brigade were not thought to go east). Some magnates had their suits worn in by their butlers. Even so Waugh’s achievement in rumpling his deserves salutation.

The pecking order in Saville Row remains little changed today: Huntsman, Henry Poole, Anderson & Sheppard, then Kilgours, although Gieves are considered to have lowered standards in a bid to attract the social cachet now attached to Italian tailoring by the media (although not perhaps in St James’s).

The correct accessories were a silk handkerchief (not matching the tie) in the coat’s outer breast pocket and a watch chain worn across the waistcoat, or, on a single breasted suit descending from lapel into breast pocket. The bottom button of the waistcoat was only buttoned by bounders and bank managers. Trouser turnups were the norm from about 1911-65, and in my childhood recollection, often yielded a three-penny bit. Zippers were considered “fast” until fairly recently. Powell appears to have been a button man.

For evening wear, white (bow) tie and tails were usual until the Second World War, with the dinner suit (tuxedo) or a velvet smoking jacket with braided trousers worn to dinner parties well into the 1980’s. It was white tie that Widmerpool donned for the Huntercombes’ dance. The white or cream tuxedo began as tropical wear, occasionally appeared at county dances in June, but was otherwise the province of bandleaders. It is doubtful that Nick ever owned one. Or Powell.

Tails disapprove of dry cleaning, preferring occasional airing, preferably in the Highlands, and where necessary attack with a brush. Jeeves employed a sponge to remove Bertie Wooster’s breakfast from his lapels, a technique superfluous on a Highland tweed.

A waistcoat would have been worn with a single breasted suit, the coat of the latter having two side vents, one vent being considered “common”. Absence of venting marked one out as of Italian or Balkan extraction, not necessarily attracting the social cachet now attached to Italian tailoring by the media (although not perhaps in St James’s).

The marriage took place on Holy Saturday, 26 March, 2005 at the Palace Hotel, Buxton, Derbyshire between Ian Stefanutti and Christine Berberich.

This magnificent occasion occupied the greater part of a day: the ceremony being followed by a reception, the wedding breakfast, a ceilidh and a disco, all of which took place at the Palace Hotel.

The bride wore a dress of ivory satin with a train and veil, and carried white lilies. Her bridesmaids, Maria and Nicole, wore dresses of dark red silk. The groom and the male attendants wore dark bottle green coats with ivory and green brocade waistcoats.

The Society was represented by Mr & Mrs Robert Rollason, Dr & Mrs John Roe, The Hon. Secretary and the Hon. Archivist, all of whom found themselves seated together for the wedding breakfast – Christine had, we’re sure not accidentally as claimed, put together a table of eight people connected by either Anthony Powell or the University of York with at least three of the table there in both capacities.

Just to test everyone’s stamina, the wedding breakfast sashayed into a ceilidh in early evening and then at about midnight into a disco. Only the strongest survived this long, with, we’re told, the last guests leaving at around 3am!

The bride and groom spent a short honeymoon in Venice.

The Hon. Archivist notes:
Buxton is a spa town set in the splendid landscape of Derbyshire’s Peak District and well known for the health-giving properties of its mineral water, bottles of which are stocked by many UK supermarkets. The town itself – said to be the highest market town in England – may, in the words of one local, be described as having “decaying charm”. While not built on the same imposing scale as, say, Bath, Buxton does nonetheless have a splendid small Georgian crescent (now under restoration), a world-famous Opera House, the circular Great Stables (built for the Duke of Devonshire’s horses; later a hospital; and now being converted for use by the University of Derby) and some magnificent open spaces.

The Palace Hotel, situated next to the Great Stables may best be described as “an imposing pile”. It was built in the 1860s in the Victorian French Chateau style, with a profusion of marble pilasters, carved alabaster (a local material) and sweeping staircases, altogether a most suitable setting for a wedding.

The Palace has clearly always catered to the upper end of the trade: the top floor bedrooms, although now refurbished to the same high standards as the other rooms, were clearly originally to accommodate the servants of the guests staying in the larger rooms. And even in the past the hotel has prided itself on offering the most modern facilities: surely some of the characters from Dance would have appreciated this from the hotel’s 1920s brochure:

There is a sports salon containing the most up-to-date massage and percussion machine, as well as the latest mechanical imitation of a horse and a camel, for health-giving exercises.
Congratulations to Christine Berberich and Ian Stefanuti on their marriage which took place at the Palace Hotel, Buxton on Saturday 26 March 2005.

*Photograph: Keith Marshall*

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**Mobility between the English Classes Explained**

By Keith Marshall

<table>
<thead>
<tr>
<th>Class</th>
<th>Defining Characteristic</th>
<th>Attribute which Keeps Status</th>
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<tbody>
<tr>
<td><strong>UPPER</strong></td>
<td>Attitude of Mind + Social Conduct</td>
<td>Birthright</td>
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<tr>
<td><strong>MIDDLE</strong></td>
<td>Attitude of Mind + Social Conduct</td>
<td>Birthright</td>
</tr>
<tr>
<td><strong>LOWER MIDDLE</strong></td>
<td>Money and/or Profession</td>
<td>Birthright</td>
</tr>
<tr>
<td><strong>WORKING CLASS</strong></td>
<td>Attitude of Mind + Lack of Social Skills</td>
<td>Birthright</td>
</tr>
<tr>
<td><strong>WORKHOUSE</strong></td>
<td>Attitude of Mind + Lack of Social Skills + Lack of Money</td>
<td>Birthright</td>
</tr>
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- Glass Ceiling
- Marriage
- Business Expertise
- Business Failure
These notes are intended to help elucidate and explain the diagram opposite.

1. This chart and these notes are not a statement of the author’s personal belief; nor of how society should be arranged. They are purely a reflection of how things are; a statement of history.

2. The chart is somewhat simplified. The aim is to provide a broad overview of the English classes and the mobility between them. Doubtless there are other portals through some of the boundaries, but they are either, in the author’s opinion, relatively minor or they are subsets of the portals shown. However no pretence is made that this is a complete representation.

3. This chart has been drawn up predominantly considering class as it would have applied in the early novels of Anthony Powell’s 12-volume sequence A Dance to the Music of Time, that is during the 1920s and 1930s.

4. Even today the English have not abolished the class system. Although mobility between the classes, at least the lower classes, is probably somewhat easier (thus smudging the boundaries) a large part of this model is still true – just nowhere near so rigid as it was prior to World War II. The exception to this is the Upper and Upper Middle Classes where inter-class mobility remains, in the author’s view at least, rare.

5. At birth everyone takes on the class of their parents.

6. In theory, on marriage the woman takes on the class of her husband. However this is not always the case as an Upper Middle Class man marrying an Upper Class wife may be accepted as Upper Class.

7. Remember too that we are talking about the days when the working wife, let alone the working mother, was a great rarity. Working wives and mothers didn’t start becoming at all commonplace until the 1970s. The exception to this is the Working Class in the towns and cities, where wives and mothers often did work (from necessity), even if only as casual labour. And of course women worked much more during times of war.

8. If you are born into the Upper or Upper Middle Classes you remain there by birthright. It is effectively impossible to fall from them.

9. If you are born Working Class, again you are kept there by your birthright. However you can rise by being lucky and getting into the right profession (eg. medicine, the church, the law, academia) or by being a good businessman. You can fall from grace, too, by being a bad businessman or having major health problems.

10. There is much more mobility between the Middle and Lower Middle Classes. Birthright is not enough to maintain one’s status; one remains there on one’s own merit – by having the right profession, or being a sufficiently astute, hard-working or wise businessman. Equally by getting these things wrong one can fall from grace.

11. Interestingly one never seems to come across the Lower Middle Class falling to be Working Class. This is probably for two reasons: (a) there is a cultural divide between Lower Middle and Working Classes (b) the Middle Classes all seem to have more support from family.

12. What can happen however is that if they come upon great misfortune (especially in business) the Lower Middle Class can fall into destitution and the workhouse.

13. Again there is a cultural divide between the Middle Class (usually upwardly mobile and self-made men) and the Upper Middle Class. However good one’s profession someone of Middle Class will not get to be Upper Middle Class unless he is also perceived to be “the right sort of chap”, “one of us”. Or possibly by making a good marriage into the Upper Middle Class.

14. There is a very definite “glass ceiling” between the Upper Middle and Upper Classes. The only available portal through this “glass ceiling” is marriage, and even then the portal is not always open – one still has to be perceived to be “the right sort of chap”.

15. In addition the Upper/Upper Middle and Upper Middle/Middle boundaries are unidirectional. If one manages to traverse upwards across these boundaries, to attain the higher class, one keeps one’s new class – there is effectively no way down. Once one is accepted, one is accepted forever even if one falls upon extremely hard times and destitution.

For another view of the English classes of circa 1975, see Class by Jilly Cooper.

I am indebted to Noreen Marshall for some social historical insights, especially on the role of working women.

The Widmerpool Award

In 2003 the Society decided to inaugurate an annual Widmerpool Award, for that public figure who most embodies the characteristics of Kenneth Widmerpool. The award takes the form of an engraved “wrong kind of overcoat”, purchased by the Society (at no small expense) from some local flea-market or charity shop.

The first award, announced at the Balliol conference, went to Lord Irvine, the then Lord Chancellor. The nominations referred to his “unabashed exercise of the powers and privileges of his office without care of public opinion.”

The 2004 award went to the journalist Sir Max Hastings. The nominations were on the grounds “not only of physical traits (thick specks, booming manner) but for petty abuse of power” in using the medium of a review of a new biography of Powell as an excuse for personal score-settling (Powell had been very mildly disparaging about Sir Max in his published Journals). Hastings certainly reveals a Widmerpoolian lack of self-knowledge in referring to Powell as “priggish, pretentious and pompous” and “a snob”.

Both awards were widely reported in the UK press.

The Anthony Powell Society is now formally inviting members to submit nominations for 2005 for this prestigious award. Nominees must be living figures who are in the public eye. The deadline for nominations is 1 August 2005.

Once nominations are in, a cabal or Star Chamber will decide the “winner”. The award will be presented at some suitably Widmerpoolian location.
Annual General Meeting 2005

Notice is hereby given that the Annual General Meeting of The Anthony Powell Society will be held on Saturday 22 October 2005 at Bethnal Green Museum of Childhood, Cambridge Heath Road, London, E2 9PA commencing at 1400 hrs.

Nominations for the three Executive Officers (Chairman, Hon. Secretary, Hon. Treasurer) and up to six Executive Committee Members must be received in writing by the Hon. Secretary no later than Friday 5 August 2005.

Nominations must bear the name & signature of two proposers, the signature of the candidate and a short biographical statement about the candidate. Electronic signatures will be accepted by e-mail, post or fax (preferably using the form below).

Please note: The members of the Executive Committee (the three officers and six committee members) are the Society’s legal trustees. Those elected must not be barred from being trustees under English law and a majority of the Executive Committee must be ordinarily resident in England and Wales.

Motions for discussion at the AGM must also be submitted to the Hon. Secretary no later than Friday 5 August 2005. They must be clearly worded, proposed by at least two members and contain a statement in support of the motion which will be published to members.

The formal AGM agenda and proxy voting papers will be sent to all members with the Autumn Newsletter. Proxy votes must reach the Hon. Secretary no later than Monday 17 October 2005.

The formal business of the AGM will be followed at 1500 hrs by a talk. Details to follow in the Autumn Newsletter.

Society Visit to Eton Exhibition
Saturday 23 July 2005

Meet at Eton College Main Entrance at 1430hrs

Please contact the Hon. Secretary if you wish to come along

Anthony Powell started presenting books to the College Library in 1971 and thereafter made numerous gifts of books and manuscripts. Since 2000 the Powell family have added further contributions. Although the final versions of the novels were removed to the British Library last year, the material that remains at Eton is a treasure trove for Powell scholars.

In his handlist of exhibited items, Michael Meredith explains that the display at Eton has more limited aims than the exhibition being staged at the Wallace Collection later in the year. Its principal purpose is to place Powell in the context of the artistic and literary figures he first met at Eton. But it includes much that will be of general interest to Powell enthusiasts.

This will be immediately apparent from the subject headings of the exhibition: Eton; Oxford; Henry Yorke (aka Henry Green); Eric Blair (aka George Orwell); Robert Byron; Harold Acton; Brian Howard; Philip Heseltine (aka Peter Warlock); Constant Lambert; and Powell himself. In addition to material held at Eton, the exhibition contains a number of books, photographs and artefacts lent by John Powell and others (including, somewhat whimsically, Robert Byron’s Tibetan banjo). There are several first editions, original letters and early drafts of novels and miscellaneous writings.

Amongst the plums on show are: Powell’s Old Etonian scarf (used to lower his friend Hubert Duggan out of Balliol but breaking when Duggan was halfway down the wall); an early scrapbook kept by Powell; a 1928 letter from Henry Yorke; a rare copy of Caledonia; Powell’s own postcard of the eponymous Poussin painting; and the typewriter used by Powell when writing Dance. There are some eye-catching drawings done by Mark Boxer for the covers of the Fontana edition of Dance, annotated with Powell’s comments and including several that were never used.

Altogether a perfect curtain-raiser to the centenary celebrations. But it is more than that; it is a fascinating exhibition in its own right. Members of the Society are therefore urged to go and see it. The exhibition runs till early September and is open on weekdays only. Anyone planning to go should ring Eton College Library (01753 671 221) to check opening times.

The Anthony Powell Society – Officer/Committee Proposal Form

We the undersigned nominate ________________________ for the post of ________________________.

Proposer:______________________ Signed:_________________ Date:_______

Seconder:______________________ Signed:_________________ Date:_______

Candidate’s Declaration: If elected I agree to serve as ________________________ and to act at all times in the best interests of the Society. I am not barred from acting as the trustee of a charity under the laws of England & Wales. I am/am not (please delete as appropriate) resident in England or Wales.

Name: ________________________ Signed:_________________ Date:_______

Candidate’s Biographical Statement: ________________________
Local Group News

London Group Spring Meeting
By Stephen Holden

The 14 May London Group meeting was held at the Audley, a pub round the corner from the US embassy in Grosvenor Square. Those present were Keith & Noreen Marshall, Col PE Taylor, Elwin Taylor, Mike Jay, Emma Jay, Patric Dickinson, John Roe (from the University of York – formerly Christine Berberich’s supervisor), Tom Morris (BBC Radio 4 producer), Victor Spouge, David Butler and Stephen Holden.

As usual the conversation ranged over many subjects, some Powell-related, some not. At my end of the table we talked about Proust: Col Taylor recommended not reading Col Taylor recommended not reading Col Taylor recommended not reading Col Taylor recommended...the first novel in the A La Recherche sequence but with a novel such as The Guermantes Way. Comparisons (unfavourable in some cases) were discussed between the Dance war trilogy and Waugh’s Sword of Honour trilogy.

Also talked about were the novels of Patrick Hamilton, about whom Powell had mixed feelings. In the Journals Powell says that Hamilton’s novel Hangover Square “holds up well of its kind”, but goes on to say that Hamilton’s Marxism added a sentimental side to his novels.

Also talked about were the novels of Patrick Hamilton, about whom Powell had mixed feelings. In the Journals Powell says that Hamilton’s novel Hangover Square “holds up well of its kind”, but goes on to say that Hamilton’s Marxism added a sentimental side to his novels which prevented him from being a “pretty good writer”.

Elsewhere there were discussions of Powell’s military medals; Picasso, Braque and the cubist painters; Anne Boleyn and, of course, the previous weekend’s visit to The Chantry.

“Father of the Society” made Vice-President
By Keith Marshall

Five years ago, on 1 June 2000, a group of miscellaneous persons met in the light and comfy first-floor rooms of 7 Ormonde Gate, Chelsea. The group had been gathered together by Julian Allason and myself to discuss the possibility of organising an Anthony Powell conference: an idea which Julian had suggested to me, shortly after AP’s death a couple of months before, as a suitable memorial to our hero.

Under the gaze of Tsar Peter the Great, whose portrait hung on the wall, we quickly realised that an organisation was required to “sponsor” the conference; and realising that big names like the Daily Telegraph and Orange were unlikely to bite, it was agreed at 7.30pm that we should form the Anthony Powell Society. Somehow we got the Eton conference off the ground in just 9 months and the rest, as they say, is history.

Since then although Julian Allason has never formally been an officer of the Society he has continued to work for us behind the scenes: both in spreading the word and, more importantly, by his work with our Editor, Stephen Holden, to ensure that the press are regularly drip-fed with stories of the Society’s activities and snippets about Powell.

In recognition of both his work and his role as the “Father of the Society”, I was delighted to be able to announce at the Society’s 5th Birthday Curry Evening on 1 June that the Executive had appointed Julian as a Vice-President of the Society. Julian’s acceptance speech will be printed in a future edition of the Newsletter.

Anthony Powell Centenary Conference

Anthony Powell Centenary Conference is to be held on Friday 2 & Saturday 3 December 2005 at The Wallace Collection, Manchester Square, London, W1

Centenary Conference

The conference is taking shape, as can be seen from the Centenary Events listing on pages 16-17. The 27 submitted papers have now been reviewed and the Organising Committee has reluctantly had to whittle them down to just 17 – sadly it isn’t possible to fit more into the programme. In addition we now have five keynote speakers with Powell’s long-time friend Anthony Hobson joining Alan Judd, Ian Rankin, John Saumarez Smith and Hilary Spurling.

Plans are also well under way for a pre-conference buffet reception, rather than a dinner, as at previous conferences. This change is in recognition of the fact that conference delegates have consistently asked us for more time to be available for networking.

Patric Dickinson is arranging a rehearsed reading of The Garden God, one of Powell’s two plays, on the Friday evening of the conference. Walks of areas of Powell’s London are being planned for the Sunday morning following the conference – the idea being to round off events with an informal Sunday lunch in a suitable London pub.

Hopefully by the time this Newsletter arrives the conference booking leaflet will be with the printers … so fuller details of the conference, together with booking information, are not now very far away. The booking information will contain details of the recommended Hotel Booking Agency – so members do not need to harass around looking for hotel rooms.

Wallace Collection Exhibition

The Wallace Collection have had to change the dates of their exhibition, Dancing to the Music of Time: The Life and Work of Anthony Powell. The exhibition will now open on Thursday 3 November 2005 and close on Sunday 5 February 2006. The Wallace Collection’s information release on the exhibition is on page 19.

Other Centenary Events

Nick Birns and Christine Berberich made a proposal for an Anthony Powell panel at the MLA conference (America’s premier literary gathering) in late December.
Exhibition

Dancing to the Music of Time: The Life and Work of Anthony Powell

The Wallace Collection
Manchester Square, London, W1

3 November 2005 to 5 February 2006

Sadly the MLA decided not to accept our proposal. However there will be a number of Powell centenary events in the USA, including both an exhibition and a symposium at Georgetown University, Washington, DC (home of “The Congressman’s” Powell archive). Dates are not yet finalised.

In addition, to celebrate Powell’s centennial, Bill Warren is mounting an exhibition of works from his and other north-eastern US collections of works by AP and his friends at the Grolier Club of New York – America’s oldest club for book collectors and devotees of the book arts as well as of prints, drawings and photographs. The exhibition is scheduled to run from 22 March to 24 May 2006. The Grolier Club is located at 47 East 60th Street. Further details of the exhibition, including opening hours, will be announced nearer the date.

Before that on Powell’s actual 100th birthday, 21 December 2005, there will be a drinks party at the College of Arms in London. Details will be announced in the next Newsletter. Once again we are indebted to Patric Dickinson and the College for allowing us to visit one of the premier genealogical centres in Britain.

Centenary Year Events Calendar

The events listed are those which we know about. Please contact the Hon. Secretary if you know of other Anthony Powell related events happening over the coming months. To the best of our knowledge the information given is correct at the time of publication but the Society takes no responsibility for the accuracy of such information. You are advised to check event details before travelling.

Anthony Powell Centenary Conference Events

Full details of conference events and costs will be available in the conference booking leaflet due to be mailed to members during June. All conference events are open to members and non-members on payment of the appropriate delegate fee.

Thursday 1 December 2005
Pre-Conference Evening Buffet Reception
Imperial College Rector’s House, 170 Queen’s Gate, London, SW7

Friday 2 December 2005
Anthony Powell Centenary Conference
Registration from 0900 hrs
Conference: 0945 to 1630 hrs
The Wallace Collection, Manchester Square, London, W1

The Garden God
A rehearsed reading of Powell’s play
College of Arms, Queen Victoria Street, London, EC4
Curtain up: 1930 hrs

Sunday 4 December 2005
Post-Conference Social Walks & Lunch
A leisurely, guided, Sunday morning walk around parts of Powell’s London and ending at a pub for lunch
1 June to 4 September 2005
Exhibition – Eton and Beyond: Anthony Powell and His Contemporaries
Eton College Library, Eton, Berkshire
Open weekdays, 0930-1300 & 1400-1700

Thursday 7 July 2005
Dancing to the Music of His Time
BBC Radio 4; 1130 hrs
Radio documentary, presented by Prof. Steve Jones, on Powell and Dance. Repeated on night of Sunday 10 July.

Saturday 23 July
Visit to Eton’s Powell Exhibition
Meet at Eton College Main Entrance; 1430 hrs. Please contact the Hon. Sec. if you are coming along. More on page 12.

Mid-July to mid-October 2005
Anthony Powell Exhibition
Georgetown University, Washington, DC
Details and dates tbc

Saturday 13 August 2005
London Group Meeting
The Audley, Mount Street, London, W1
1230 to 1530 hrs
Regular quarterly meeting. Good beer, good food, good company, good conversation in a Victorian pub AP would have known. Members & non-members welcome; further details from Hon. Sec.

September 2005
Anthony Powell Symposium
Georgetown University, Washington, DC
Speakers to include Dr Nicholas Birns and Rosemary Colt; details and dates tbc

3 November 2005 to 5 February 2006
Exhibition – Dancing to the Music of Time: The Life and Work of Anthony Powell
The Wallace Collection, Manchester Square, London, W1
Details, opening hours, etc. at www.wallacecollection.org or call +44 (0)20 7563 9500

Saturday 22 October 2005
Anthony Powell Society AGM
Bethnal Green Museum of Childhood, Cambridge Heath Road, London, E2
AGM at 1400 hrs open to members only; details p.11. AGM followed by a talk (open to non-members); details to follow

15 November 2005 to 27 January 2006
Anthony Powell Exhibition
Cambridge University Library, UK
Exhibition open to CUL readers; others by special arrangement with Dr Emily Mitchell on +44 01223 333122

Saturday 12 November 2005
London Group Pub Meet
Details as for 13 August
Topic: Venusberg

Monday 28 November 2005
Bumper Powell Centenary, Conference and Christmas Newsletter Published
Members will automatically receive one copy free; additional copies will be available for a small charge; details tbc

Wednesday 30 November 2005
The Garden God
A rehearsed reading of Powell’s play
College of Arms, Queen Victoria Street, London, EC4
Curtain up: 1930 hrs. Admission: tbc. Joint meeting with Bar Theatrical Society; prior booking essential; details to follow

Wednesday 21 December 2005
Anthony Powell 100th Birthday Party
College of Arms, Queen Victoria Street, London, EC4
Time: evening Cost: tba
Celebrate Powell’s actual 100th birthday; open to all; prior booking essential; full details in the next Newsletter

22 March to 24 May 2006
Anthony Powell Exhibition
Grolier Club, New York, USA
Details tbc

Centenary Year Subscription Special Offer
Available to new & existing members all grades of membership until 31 December 2005
Pay for 4 years get the 5th year free

Subscriptions Reminder
Members are reminded that subscriptions were due for renewal on 1 April and renewal notices have been sent to those whose membership expired this year. Sadly some 50 members have yet to renew; second reminders will be sent to them in the next couple of weeks. Failure to renew will mean removal from the membership register, and in centenary year that means you won’t be eligible for discounts on conference delegate fees.

We are now able to accept subscription payments by Standing Order (UK members only) and recurring credit card transaction; appropriate forms will be sent with your reminder notice. Payment may also be made in UK funds by cheque, Visa or Mastercard. Unfortunately we are unable to accept payment by Direct Debit.

Members who are UK taxpayers are asked to GiftAid their subscriptions, enabling the Society to reclaim basic rate income tax already paid on the subscription; currently this is 28p for every £1 paid to the Society.

The deadlines for receipt of articles and advertisements for forthcoming issues of the Newsletter are:

Issue 20, Autumn 2005
Copy Deadline: 2 September 2005
Publication Date: 28 November 2005

Issue 21, Winter 2005
Bumper Powell Centenary, Conference and Christmas Issue
Copy Deadline: 7 November 2005
Publication Date: 28 November 2005

Please contact the Hon. Secretary if you wish to make contact with a group and don’t have email.

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Anthony Powell (1905-2000) was one of the most important English novelists of the twentieth century and a key member of a group of writers, among them Cyril Connolly, George Orwell and Evelyn Waugh, who came to prominence in the late 1920s and early 1930s. He is best known for his twelve-novel sequence A Dance to the Music of Time which took its title from Nicolas Poussin’s great painting in the Wallace Collection. Even the extraordinary cyclical and balemic quality of the novels took its cue from this painting. Anthony Powell loved the Wallace Collection and was a close friend of Sir Francis Watson who was a curator at the Collection from 1937 and Director 1963-74.

The exhibition will focus on Powell’s life, his friends and contemporaries, and his career as a novelist and art collector. Among the objects on display will be portraits of Powell and his friends and many original manuscripts and illustrations relating to A Dance to the Music of Time. These will include typescripts of the novels, his manuscript notebook and drawings for book covers by Misha Black, Osbert Lancaster and Mark Boxer. Powell’s acute sense of humour will be evident in his scrapbooks and a photo album documenting a spoof detective mystery ‘The Tranby Croft Case’ acted out by Powell and his wife, together with Francis Watson and Gerald Reitlinger during a weekend in 1937. Works of art from Powell’s own collection will include drawings and paintings by JF Lewis, Sickert, Vuillard and Picasso. There will also be many associated events, including lectures, readings and the Anthony Powell Centenary Conference which will take place at the Wallace Collection, 2-3 December 2005. Admission to the exhibition is free.

Text by courtesy of The Wallace Collection.

The Wallace Collection Powell Centenary Exhibition

Dancing to the Music of Time: The Life and Work of Anthony Powell
3 November 2005 – 5 February 2006

Anthony Powell Society Newsletter #19

BBC Radio 4 Documentary on Powell and Dance

Dancing to the Music of His Time
BBC Radio 4
Thursday 7 July 2005; 1130 hrs
(repeated on night of Sunday 10 July)

Produced by Tom Morris and presented by geneticist and Powell fan Prof. Steve Jones this half-hour documentary will celebrate Powell and in particular Dance. We were pleased to be able to welcome Tom Morris at the last London Pub Meet, so hopefully we may even have influenced the programme. Full details are not available at the time of going to press, so we will have to watch the BBC Radio listings for more information.

BBC Radio 4 Documentary on Powell and Dance

Society Visit to Eton Exhibition
Saturday 23 July 2005
See page 12
I thought, for some reason, that Hong Kong was bound to fall (and the Canadian soldiers guarding it were really being thrown to the wolves, all to better preserve imperial prestige) but that Singapore was by no means certain. I remember a vague, no doubt apocryphal description of the Japanese army running out of bullets immediately before the British surrender. Should sending someone to the mobile laundry in Singapore necessarily be considered murder?

It has always puzzled me a bit that Nicholas thinks of it this way. (Templer’s case I understand). After all, people were being sent to their deaths all around, some of them more certain than Stringham’s. Jenkins’ wanted a more active role, after all, and a more active role would have increased the likelihood of being killed. Someone must have been choosing who would be the first on the beach in Normandy; those chosen received a death sentence, I expect, or pretty nearly so. (My grandfather’s job was to run between the tanks on the way to Stalingrad – sounds rather like a death sentence to me, although he didn’t die on the assault but during the retreat. It would not surprise me if it was the least favoured position in the army, since he wasn’t quite German. In any case, I know very little about the subject.)

Please feel free to correct my boys-book-of-battles understanding of the subject.

From John Gilks

I think you are right that the official line was that Singapore could be defended and it certainly could have been defended more vigorously and skillfully than it was. I have always assumed that the reactions to motives for sending Stringham to Singapore were based on the likely impact on a man in his physical condition of any posting to the Far East.

Casualties on D-Day were actually quite light except at Omaha Beach. In the West the real “death sentence” job was serving in German U boats. The riskiest on the Allied side would have been Airborne troops and even then casualty rates were quite low compared to WW1.

From Joe Trenn

Singapore was the fortress of Asia. The expectation was that the British would hold the city against the Japanese. Instead 85,000 British and colonial troops surrendered to 30,000 Japanese. A new book on the subject, Forgotten Armies: The Fall of British Asia 1941-1945 by Christopher Bayley and Tim Harper was reviewed in the NY Times on April 17.

Widmerpool acted out of embarrassment at Stringham’s presence in the mess

Widmerpool acted out of embarrassment at Stringham’s presence in the mess but I don’t see it as rising to the level of homicide.

There is much bravado on Stringham’s part while describing his development and aspirations as a soldier but in fact he was becoming a stronger and more capable person than he had been in years. We don’t witness any of his life as a prisoner of war. What is unsaid is that if he were being transferred from a POW camp to Japan at the end of the war after almost five years in horrible confinement it would only be because he retained enough health and strength to still be of use to the Japanese. He died in one of war’s tragic ironies when the POW ship he was on was sunk as a troop ship by the Allies.

If Jenkins considered this as homicide on Widmerpool’s part that is an emotional response.

From Mark Hall

I was under the impression that Singapore was (erroneously) considered impregnable because of its heavy fortifications. Nobody expected Yamashita to approach from land (through thick jungle) and out-flank the heavy guns (which could not be turned inland to meet the new threat). Thus, Widmerpool was being callous but was probably not consciously sentencing Stringham to death.

From John Gilks

Actually they [the heavy guns] were traversable but nobody had thought to supply HE rounds and AP isn’t much use against ground troops. Any way, by the time the Japanese got anywhere near Singapore Island, British morale was so thoroughly shattered that it wouldn’t have made any difference.

From Robert Beaseeker

Stringham didn’t drown when the transport carrying POWs was torpedoed. He died in the POW camp at Singapore. See Temporary Kings, chapter 4. In the conversation Nick has with Cheesman, the latter says: “Stringham died in the camp. He behaved very well there.”

Nick must also bear some of the responsibility (blame?) for Stringham’s posting to the Far East with the Mobile Laundry. Nick approached Widmerpool to ask if he (Widmerpool) couldn’t find a more “suitable” billet for Stringham. That request seems to have put the thought originally into Widmerpool’s head.

From Jim Scott

Adam Bohnet poses the question, “Should sending someone to the mobile laundry in Singapore necessarily be considered murder?” Bohnet adds that “it has always puzzled [him] a bit that Nicholas thinks of it this way.”

So far as I can recall, Jenkins never says anything that suggests to me that he thinks Widmerpool committed murder by pulling strings to get Stringham sent to Singapore. Jenkins says that, “This was certainly arbitrary treatment of an old acquaintance.” And he adds that he felt “annoyed, even disgusted, by Widmerpool’s attitude towards Stringham, this utter disregard for what might happen to him, posted away to God knows where” (at this point, Jenkins only
knows that Stringham is being posted to the Far East – he doesn’t know the exact destination. To me, Jenkins’s comments fall far short of accusing Widmerpool of murder.

From Adam Bohnet
I agree absolutely. It is possible that I have gone so long without reading the books that the Dance growing in my mind has become a completely independent entity from the Dance in the books.

In any case, I smile ingratiatingly as a well aimed fruit smashes into my face. I did enjoy the discussion of Singapore, which will no doubt enrich my re-reading of the war books.

From Colin Donald
I just wanted to second earlier recommendation of the book Forgotten Armies by Christopher Bayley and Tim Harper, about the fall of Singapore and end of Empire in the East. Fantastically colourful and scholarly book, that demolishes some myths about Singapore (eg. that the guns were pointing the wrong way). It even manages to find some sympathy for Stringham’s captors (especially those fighting in Burma).

As some may be tired of hearing, I always thought that Stringham’s “behaviour” in Changi or Kanchanaburi or wherever he was is the epicentre of Dance’s moral universe (wooo – steady on etc.)

From Andrew Clarke
What I think is of paramount importance is that conversation between Nick and Stringham in Belfast, where the former tries to dissuade the latter from going to Singapore and the latter insists on discussing Browning’s “Childe Roland to the Dark Tower came.” This is how the poem ends:

**XXXII**
Not see? because of night perhaps? – why day
Come back again for that! before it left
The dying sunset kindled through a cleft:
The hills, like giants at a hunting, lay,
Chin upon hand, to see the game at bay,
- ‘Now stab and end the creature – to the heft!’

**XXXIII**
Not hear? When noise was everywhere! it tolled
Increasing like a bell. Names in my ears
Of all the lost adventurers, my peers -
How such a one was strong, and such was bold,
And such was fortunate, yet each of old
Lost, lost! one moment knelled the woe of years.

**XXXIV**
There they stood, ranged along the hillsides, met
To view the last of me, a living frame
For one more picture! In a sheet of flame
I saw them and I knew them all. And yet
Dauntless the slug-horn to my lips I set,
And blew: ‘Childe Roland to the Dark Tower came.’

Here, the theme of Fortune – “the Dance” – and the horn motif – a call to action – coincide, albeit at one remove and by allusion. As Roland accepted the last fatal battle, Stringham “accepts” that Fortune that will send him to a good death somewhere in a Japanese POW camp. For him, the one possibility of action is to accept what is to be.

“**When found, make a note of…**
**100 Years of The Dickensian**

An exhibition at the Charles Dickens Museum, London

5 May – 31 October 2005

The international Dickens Fellowship was founded in 1902, and three years later started its own magazine, The Dickensian – which is still going strong, and celebrates its centenary with this exhibition.

Like many literary societies, the Dickens Fellowship today provides a pleasant and profitable arena for encounters between academics and “common readers”. In its early days, there were no English literature academics, but there were Dickens scholars, home-bred within the Fellowship. They poured into The Dickensian’s pages a vast amount of facts – not only verbal facts, but also visual, for the magazine was illustrated from the start.

By the 1950s, Dickens was firmly on the educational curriculum, and there was a surge of critical interest in his writings. So university scholars, from both England and America, were glad to find an outlet for their work in the Dickensian. Nowadays, the magazine reflects all aspects of “Dickens culture” – from critical theory to musicals, from freshly discovered Dickens letters to reports on how the graves of Dickens’s descendants are tended in distant climes.

The exhibition, besides offering an array of pages from the magazine, and a history of its evolution, will focus on its editors and principal contributors, and will salute other journals, both popular and academic, which can be regarded as its friends and competitors.

Of particular interest will be a “browsing station” where visitors can look at scores of other little magazines produced by the many literary societies which flourish in England today – and to which the Anthony Powell Society has contributed a number of back issues of the Newsletter.

The Charles Dickens Museum (which is in a quiet Bloomsbury terrace) is at 48 Doughty Street, London WC1N 2LX. Open: Mon-Sat 1000-1630, Sun 1100-1630. Admission £5 (and concessions). Further information on +44 (0)20 7405 2127 or www.dickensmuseum.com

“When found make a note of” is one of the catch phrases of the Dickens’s character Captain Cuttle in the novel Little Dorrit. The Dickensian has always had a section entitled “When Found”.
Anthony Powell Resides Here
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Anthony Powell Society Newsletter #19

Bohemians in Dance
By Jeanne V Reed

I’ve finally finished Among the Bohemians and the Dance certainly chronicles social history. I guess Powell was part of “haute bohemia” and could weave in and out. Bohemia was an inter-generational coterie whose “club house” was one cafe or another, and Powell and his generation could have known and socialized with Arthur Ransome’s generation (his dates are 1884-1967). The older group’s stories of their mad escapades at the turn of the century would have become folklore among that crowd (hence young Nick’s probably very truthful portrayal of Dr Trelawney and his followers; in fact, didn’t Trelawney himself live to a ripe old age, so his doings would have become general knowledge, although he belonged to an older generation).

Thinking of Dance as bohemian social history explains so much! Those bohemians were artists and “moral pioneers” whose personal expression of their manifesto of freedom, self-expression, and “intensity” took many forms, and there are many characters in Dance who come under that umbrella. I see now that although it seems that Nick ties them together as he goes among them as a friend, those characters already were loosely connected as bohemians.

The Bloomsbury Group stands out among the larger bohemian society because of their discipline and direction, which was unusual in that milieu, and their dedication to each other, perhaps to the exclusion of others.

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Military Glossary for A Dance to the Music of Time
Provided by Col PE Taylor

Until comparatively recently the Army Staffs were divided into ‘A’, ‘G’, and ‘Q’, with a subsidiary branch ‘SD’.

‘G’ branch General Staff (Ops)
‘A’ branch Adjutant General, Personnel, Courts Martial etc.
‘Q’ branch Quartermaster General, Equipment

At the Dance period those affected are:

At Divisional Level:
GSO1 General Staff Officer Grade 1
GSO2 General Staff Officer Grade 2
GSO3 General Staff Officer Grade 3
AA&QMG Assistant Adjutant & Quartermaster General (AQ)
DAAG Deputy Assistant Adjutant General
DAQMG Deputy Assistant Quartermaster General
Staff Captains ‘Q’ (one or more)

At Brigade Level:
BM Brigade Major – Ops
GSO3 (one or more)
AQMAG Assistant Adjutant & Quartermaster General
Staff Captains ‘A’ or ‘Q’ (one or more)

At Battalion Level:
Adjutant ‘G’ and ‘A’ duties
Quartermaster Barracks, Quarters, Equipment etc.
Dr John Roe of the University of York has sent us a copy of the photograph from the front page of The Times of 3 January 1978. The picture, of the Prince of Wales on horseback, is captioned: The Prince of Wales with the hounds of the Quorn Hunt [sic] at Widmerpool, Nottinghamshire during its new year meet yesterday. John wonders if this is perhaps of any significance?

Our correspondent William Wleklinski of Chicago reports that the May issue of Chronicles: A Magazine of American Culture contains a review by Derek Turner of Michael Barber’s Anthony Powell: A Life and Nick Birns’s Understanding Anthony Powell.

Continuing the Limerick theme from last year, Noreen Marshall has suggested:

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To prove without error
Descent from Crugerir
Instead of the mythic King Cowell.

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… news about my mother’s literary activities. She had for some years been trying to have the novel about the Indian Mutiny On the Face of the Waters by Flora Annie Steel (first published in 1896) reprinted. This has now happened in a volume entitled The Raj Collection together with three other novels also out of print: Siri Ram – Revolutionist by Edmund Candler; Indigo by Christine Weston and The Wild Sweet Witch by Philip Mason.

As the biographer of Flora Annie Steel, Violet Powell’s preface is included in this new edition. Oxford University Press in Delhi is the publisher. The editor with whom VGP collaborated is called Prof. Saros Cowasjee from the University of Regina in Canada. The ISBN is 019565500-7 … VGP would have been delighted at this new edition of On the Face of the Waters for which she had worked since her biography of Flora Annie Steel appeared in 1981.

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Letters to the Editor

Moreland’s Fame

From: Robert Rollason
Who he? Is Moreland already more famous than Lambert? This quotation from a recent book suggests he might be:

The writer Ernest Dudley worked with some of the major personalities of the 20’s and 30’s – Noel Coward, Stanley Spencer, Elsa Lanchester, Erich von Stroheim, Rex Harrison … Forgotten names, too, figure in his thoughts: the playwright William Freshman, whom he knew in the writers’ pool at British International Films … Eille Norwood, the Sherlock Holmes of the silent screen … Constant Lambert, the composer who, at a royal gala night at the Lyric, Hammersmith, bowed drunkenly to the wrong box.

From Shepperton Babylon: the Lost Worlds of British Cinema by Matthew Sweet; Faber & Faber; 2005.

Powell’s Beano

From: Andrew Clarke
Round about the time Mr Gilbert Harding was publicly reduced to tears by Mr John Freeman, I was diverting myself with an amusing if unsophisticated publication called the Beano Annual. This included comic strips which had long disappeared from the weekly comic, and the one that remains engraved on my memory is “Wuzzy Wiz (Magic Is HisBiz)” in which the Wiz has to bluff his way through a visit from an inspector. One of the tasks the Wiz had to perform was to turn night into day, which he intended to do with the help of a young assistant lowering a roller blind over the appropriate window from the upper story. Unfortunately, a couple of feet of daylight still persisted, occasioning the immortal lines:

Magic Power, do not clown,
Bring the darkness three feet down.

to which the heavens replied:

It’s no use yelling or getting tough,
The blind just isn’t long enough …

From what I remember of A Dance to the Music of Time I can only assume that the youthful Anthony Powell was also a closet Beano Annual reader, at his preparatory school perhaps. Maybe like Erridge he had a bound set in his study at The Chantry.

You see, I haven’t actually read Dance for twenty years, nor do I have any intention of ever reading it again, but I remember how appalled I was to find the author of such ground-breaking fictions as Afternoon Men and From A View To A Death churning out twelve unreadable novels about the awful Dr Trelawney and the equally embarrassing Mrs Erdleigh.

I dare say Mr Powell received good advice from his American agents, about how to bump up his flagging sales figures: as we know, Americans will simply lap up anything about magic and the occult. Maybe sales were flagging by the time he got to the 12th (and mercifully last) volume, when he was obliged to update Trelawney into Scorpio Mortlock to sell his stuff to the Woodstock generation.

I’m afraid that Mrs Erdleigh is all too reminiscent of my great-aunt Beryl who used to preside over the Church of St Ellphas Levi from a semi-detached in Loughborough and whose husbands all finished their lives in mental hospitals. It’s arguable that Mrs Widmerpool Senior is even more terrifying, and I suspect that in this case we are bound to ask ourselves just what exactly had gone wrong between Anthony Powell and his own mother? Some infantile trauma perhaps, or was he – like the rest of his social class – essentially gynophobic?

I dare say, however, that we could salvage enough from Dance to produce something the size of an airport novel (which so much of the original closely resembles). If we cut out all that embarrassing stuff about Mrs E and the doodle-bugs and Stringham’s maquerings about Victorian poetry and that cringe-making passage about the death of Auntie Molly we could get a fairly accurate picture of life in Britain in the Second World War, maybe the basis for one of those BBC docudramas in which the men all look surly and the women all look oppressed. The homophobic stuff about Edgar Deacon would have to go – quite unacceptable these days – but Eleanor Walpole-Wilson could be developed quite sympathetically as a counterbalance to those wickedly-drawn society bimbos Barbara Goring and Lady Anne Stepney. A bit like Vile Bodies perhaps.

The Quotable Powell

… Bloom himself remains a somewhat confused conception. We are told the most intimate details about him, but at the end of it he is not such a graphic figure as Fagin or Monsieur Nissim Bernard: nor does one feel that a fuller physiological account of either of the two latter would have resulted in more photographic portraits. The fact is that the presentation of Bloom suffers from the usual difficulties of attempting to record in great detail the mental processes of a character other than the author’s projection of himself – in this case Stephen.

As Bloom’s thoughts are, in fact, Joyce’s thoughts (even though at the remove of being Joyce’s thoughts of what Bloom’s thoughts might be) Bloom ends by giving the impression of being more like Joyce than the romantically conceived Stephen, who is always treated as if he necessarily belonged to a higher plane than those who surround him. After seven hundred pages we do not have a sense of knowing Stephen better than, say, Benjamin Constant’s Adolph after fifty. Joyce was not a writer with the imaginative potency of Dickens and Kipling on the one hand; or James and Proust on the other; and he does not, perhaps, set out to create character in the sense in which this phrase is often used; but all novelists are to some extent to be judged by the vitality of their creatures, and in this direction his abilities are not seen at their most outstanding; though minor figures like Mr Deasy suddenly emerge with vivdness.

Anthony Powell, Times Literary Supplement, 20 October 1948, reviewing The Essential James Joyce by Harry Levin
Society Merchandise

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The Master and The Congressman
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26 Audio CDs. Price: £20 + Donation: £40 minimum (Total £60; post free)

Audio Tapes of Dance
Copies of the following audio tapes of Simon Callow reading (abridged) volumes of Dance:
- A Question of Upbringing
- The Kindly Ones
- The Valley of Bones
- The Soldier’s Art
Price: £2.50 each (postage rate C)

Society Postcard
B&W postcard of Powell with his cat Trelawney. Picture on page 19.
Price: £1.75 for 5 (postage rate B)

Wallace Collection Postcard
The Wallace Collection’s luxurious postcard of Poussin’s A Dance to the Music of Time. Picture on page 15.
Price: £2 for 5 (postage rate B)

Wallace Collection Poster
The Wallace Collection’s 48.5 x 67.5 cm (half life-size) poster of Poussin’s A Dance to the Music of Time. Mailed in a poster tube. Picture on page 15.
Price: £5.75 (postage rate D)

Society Bookmarks
Price: £1 for 5 (postage rate A)

Newsletter Back Issues
Back numbers of Newsletter issues 1, 6 and 8 to 18 are still available.
Price: 50p per copy (postage rate B)

Postage. All Society merchandise is post free to members in the UK. Regrettably we have to ask overseas members to contribute to airmail postage using the following rates:

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<th>UK</th>
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<tr>
<td>A</td>
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Non-members will be charged postage & packing at cost.

Gold and Founder members of the Society receive a 10% discount on the cost of all merchandise (but not on postage charges).

Ordering. Post, phone or fax your order to the Hon. Secretary at the address on page 2. Payment by cheque (UK funds drawn on a UK bank), credit card (Visa or Mastercard) or cash.

Gift Membership
If this is a gift membership please attach the name & address of the recipient plus any special message on a separate sheet of paper.

Where shall we send the membership?
- Direct to the recipient
- To you to give to the recipient personally

I agree to the Society holding my information on computer.

Signed: ____________________________
Date: ____________________________

** Delete if not applicable.

Payment Information
Total amount payable: £__________
(No. of years x membership rate)

- I enclose a sterling cheque drawn on a UK bank. Please make cheques payable to The Anthony Powell Society.
- Please debit my Visa / MasterCard

I authorize you until further notice, to charge my Visa / MasterCard account for the sum of £__________ on, or immediately after 1 April each year. I will advise you in writing immediately the card becomes lost or stolen, if I close the account or I wish to cancel this authority. **

Card No.: ____________________________
Valid from: ____________________________ Expires: ____________________________
Name & address of cardholder (if different from above):

Country: ____________________________
Postcode/Zip: ____________________________
Email: ____________________________

Subscriptions are due on 1 April annually. If joining on or after 1 January, membership includes following full subscription year.

Full Name:
Address:
Postcode/Zip:

Number of years membership being paid:
1 / 2 / 3 / 4 / 5 / more (please state):

I am a UK taxpayer and I want all donations I’ve made since 6 April 2000 and all donations in the future to be Gift Aid until I notify you otherwise. **

I agree to the Society holding my information on computer.

Signed: ____________________________
Date: ____________________________

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Please send the completed form and payment to:
Hon. Secretary, Anthony Powell Society
76 Ennismore Avenue, Greenford, Middlesex, UB6 0JW, UK
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