**Editorial**

by Stephen Holden

As this second edition of the Newsletter goes out, it is less than one month till the First Biennial Anthony Powell Conference takes place on 23rd April 2001 at Eton College. The conference has already started to attract comment in the British press, and it promises to be a stimulating day and one, I am sure, that will not be without controversy. There are still places left, so take my advice and book now, using the booking form attached or via the Anthony Powell webpages if you wish.

This edition contains articles on Charles Stringham (with further meditations promised), and on Powell’s sometimes fractious friendship with Kingsley Amis; also a round-up of reviews from the British press of A Writer’s Notebook; AP news from around the world; a not-to-be-missed offer of a postcard of AP with Trelawney (cat, not necromancer). The last crossword was felt to be too easy so the latest crossword has been set by Mr Blackhead of the War Office, and is somewhat cryptic.

See you at the conference.

All Newsletter contributions are welcome and should be sent to the editor, Stephen Holden, The Anthony Powell Society, 76 Emimose Avenue, Greenford, Middlesex, UB6 0JW, UK (email: sjholden@hotmail.com).

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**Charles Stringham; A Foiled Romantic?**

by Beatrice Gilbert Fountain

He leans lightly against an oak tree, wild roses growing up from the roots. His long, white-stockinged legs crossed above the ankles. One hand rests on his heart, a short black cape hangs from one shoulder. He gazes sadly to the left, his pale face framed in dark hair resting on the white ruff encircling his slender throat. Robert Devereux, second Earl of Essex (watercolour on vellum, c. 1587).

After reading pages 8 and 9 of A Question of Upbringing, in which Nicholas Jenkins describes his friend Charles Stringham, I went to my desk and found a picture postcard of Essex, purchased some years ago, I think from the Wallace Collection, and fixed it to the cover of my Anthony Powell notebook. For me the two men seem interchangeable.

Anthony Powell wrote: “He was tall and dark and looked a little like one of those stiff, sad young men in ruffs whose long legs take up so much room in sixteenth-century portraits... with the same high forehead and suggestion of hair thinning a bit at the temples. His features certainly seemed to belong to that epoch of painting: the faces in Elizabethan miniatures, lively, obstinate, generous, not very happy, and quite relentless... although he suffered from prolonged fits of melancholy, he talked a lot when one of these splenetic fits was not upon him, and ragged with extraordinary violence when excited.”

Charles Stringham seems to me one of the most arresting figures in Dance. We are given hints of his background; a beautiful, narcissistic mother of South African origins, wrapped in the comforts of wealth created from gold, according to Uncle Giles; the beautiful Lady Warrington, before her curious marriage to Buster Foxe; the magnificent country residence, Glimber, which she holds only temporarily; the house in London near Berkeley Square, “a gloomy, double-fronted facade, flanked on either side with hollow cones for the linkmen’s torches... all in an obscure way, depressing.”

Her mother has a deadening effect on Charles’ spirits; this is mentioned repeatedly. According to Templer, “She gave his sister absolute hell until she married the first man who came along... She led his father a dance too.” As Charles was obviously aware, “there would be precious little money left for him if Mrs Foxe continued spending at her present rate,” which must have given a transient quality to life as Charles knew it.

Their family conversations are arch and external... Nicholas remarks about Charles and his mother, “Their relationship was different, their manner of talking was quite unlike anything I had been used to.” While we know little of Nicholas’ upbringing, there seems to have been at least a degree of human contact between his parents and with him. They dealt with domestic problems together: Uncle Giles arriving unexpectedly, Albert’s leaving to get married, Bracey’s “funny days”, Billson appearing nude in the drawing room. One feels a Jenkins family solidarity which is entirely missing in the Foxe household. There are no connections between them.

By the time Charles is at school he has already developed a passive acceptance to events that occur to him or his friends. He has strong opinions and is in a sense quite judgmental about his friends’ behaviour. When Templer announces his first experience with a tart, Charles reaction’ is swift; “What an indescribably sordid incident,” but he adds, “However let’s hear full details.” Charles dislikes what Templer has done, but does not care enough to confront him with it. He has no desire to go to Kenya to visit his father, but allows himself to be manoeuvred into going there. He seems to have no particular desire to get married, in fact is involved with the highly questionable Milly Andriadis, yet drifts back and forth into a relationship with the coldly beautiful Lady Peggy Stepney, a marriage which eventually dies from “inanition”, from emptiness, from want of nourishment. Nicholas observes their only revealed physical contact at Stourwater when Charles tries to put his hand over hers and she pulls hers away angrily. He shows no reaction.

Earlier, at university, on the night of the automobile accident with Templer, Jimmy Brett and Bob Duport, Charles, who did not want to go for a drive in the first place, remains coolly detached from the subsequent events. When the accident occurs he says, “For my part I am now in a perfect condition to be received into one of those oriental religions whose only tenet is complete submission to fate.” And later as the bus appears through the mist, he announces, “What did I foretell? Kismet. It is the Wheel.” This withdrawal and acceptance of life, good or bad, is an essential quality of Charles. Resignation to an existence over which he feels he has no control.

There is other, less obvious evidence that Charles is driven to this passivity because of a passionate desire for...
perfection which he fears can never be fulfilled. So he withdraws, perhaps he drinks to make this passivity, alien to his true nature, bearable. I believe this submerged passion is what Tuffy Weedon tries to reach. It shows itself in small directions, his quick familiarity with romantic poetry, Matthew Arnold, Oscar Wilde, Heraclitus. He successfully challenges Le Bas, to the annoyance of Templar. Although Charles mentions a casual one night affair in Kenya with a wife of a coffee planter, it is not repeated. It seems when he does not find high romance he gives up looking. He was interested in Lady Peggy Stepney for years, was thought to be engaged to her once before their rather unexpected marriage. By his vague reference to the wedding date to Nicholas, "Oh any moment now, I'm not sure it isn't this afternoon. To be precise, the second week in October." This bravura emphasises a casual attitude about the event, or might he be covering very deep feelings, or hopes that marriage will finally break the shell he has so carefully constructed around himself and his emotions? Possibly his very choice of partners prevents this breakage from ever happening. He fears it, because it might cause him to feel a true emotion, a possibility he cannot afford because of its threat to his fragile stability.

Morland says in The Soldier's Art, "Since war prevents any serious work, I have been trying to think out a few things... All part of my retreat from perfectionism." Nicholas is reminded how 'Stringham too had remarked that he was 'thinking things out', though it was hard to decide whether perfectionism played much part in Stringham's problems. Perhaps it did. That was one explanation."

Anthony Powell and Kingsley Amis

by Stephen Holden

Anthony Powell first became aware of Kingsley Amis in 1953 from a review (possibly of James Thurber's writings) in which Amis, then an unknown writer having not yet published his first novel Lucky Jim, praised Powell's novels. He wrote to Amis thanking him for the comment, and they subsequently met. In appearance Amis reminded Powell quite strongly of Scott Fitzgerald (met while in Hollywood in 1937). The Powell's and the Amises became friends, visiting each other in Somerset and Swansea, although Amis was obviously apprehensive before he first visited the Powell's at The Chantry. He wrote to Philip Larkin shortly before the visit wondering, "Shall I have to take white tie, black tie? Hunting pink? Guns, dogs?" A sense of their differences in class and upbringing was never to desert Amis.

Before they met Powell reviewed Lucky Jim for Punch, stating that the author was, "the first promising young novelist who has appeared for a long time." Whereas most critics and writers of Powell's generation were singularly unimpressed, even angry, with what they perceived as the book's rampant philistinism, Powell was astute and open-minded enough to realise that, "far from being a professionally philistine book it is one that could only come from a writer who had thought a great deal about the arts." Later, a pastiche of Lucky Jim appeared in Punch, possibly by Powell.

Amis himself was introduced to Powell's novels in the 1940s by Phillip Larkin, who particularly recommended From a View to a Death. However, Amis did not take immediately to A Question of Upbringing when it appeared in 1951, not appreciating that, in the first volume of a roman fleuve, "undeveloped characters and potential situations must be introduced whose purpose might be unresolved" (as Powell put it in his memoirs). Amis, in a letter to Larkin, describes the novel as, "the sort of book where you wonder whether someone has torn the last quarter out." In this view he was not alone, as Powell later remarked that, "very few critics of the opening volumes showed themselves capable of appreciating that, in reality, quite simple principle." By the time that Amis came to review The Acceptance World he had come to appreciate Dance to the extent that he could end his review with the sentence, reproduced on many a subsequent Powell book jacket, "I would rather read Mr Powell than any other English novelist now writing."

Amis can be a perceptive critic of Powell's work. In this review of The Acceptance World Amis mentions the scene where General Conyers psychoanalyses Widmerpool, and Jenkins' comment that Conyers "was complete master of himself in allowing no trace of ribaldry or ill-nature" to appear in his diagnosis of Widmerpool. In this, says Amis, Conyers resembles Powell in the latter's treatment of all his characters in Dance. As ever Amis is keen to highlight what he believed to be the basic duty of the writer: to entertain the reader. He says, for instance, that "a conversation between Powell-readers is liable to turn into a competition of erudite gossip."

Powell and Amis remained friends throughout the years, reviewing each other's books favourably as they appeared. In the 1960s Amis and his new wife (the novelist Elizabeth Jane Howard) even considered buying a house very near The Chantry. In the 1970s they met often at the so-called "fascist lunches" (so-called to annoy the "Lefties" that Amis enjoyed baiting) in Bertorelli's in Soho, where other frequent guests were Robert Conquest, Bernard Levin, Tibor Szamuely, and John Braine.

In public, that is, both were favourable of each other's books. Amis, for example, could write to Powell after the publication of Casanova's Chinese Restaurant about reading the novel and doing, "my Music of Time reader-reaction act half a dozen times: laughter signified by a cessation of breathing and a kind of seated bow." In his book On Drink he even recommends Powell as beneficial hangover reading - high praise indeed from Amis. In his letters to Larkin and in his Memoirs he could be scathing about Powell's writing, complaining often in later years, "what a hopelessly unlitary mind he [Powell] has." His main criticism was that Powell put characters and events from real life in his books without making an attempt either to invent them or subsequently to introduce them into his novels for a specifically literary purpose. He remarks to Larkin, after interviewing Powell for a newspaper, "how fed up I was about all those real people and incidents he's put in his books. I thought you were meant to make them up, you know, like a novelist." In 1982 he writes again to Larkin, shortly after Powell had been the subject of a television documentary: "Anthony Powell has a novella [O, How the Wheel Becomes It!] on the stocks: subject, a famous writer who has a telly programme made about him... Can't he make anything up?"
This accusation is, however many grains of truth it might contain, a somewhat unfair one on Amis' part as he himself put into novels (as his Memoirs show) many scenes and characters from his own life. In Lucky Jim, for example, Professor Welch is based on his then father-in-law and Margaret on Monica Jones (Larkin's long-time on-off girlfriend), and his 1994 novel You Can't Do Both is a direct fictionalisation of his own adolescence, student days and courtship and marriage of his first wife, Hilary Bardwell. And even if Powell does put real-life scenes and characters in his novels (as his memoirs and Journals show), this is inevitable: a writer does not live in a vacuum, and it is the mark of a good writer that "real life" is somehow transformed and added to when put into fiction.

Powell, too, could find faults in Amis' novels. While admiring The Old Devils, for instance, he notes in his Journals that Amis' technique of describing the different characters' thoughts makes them all sound as if coming from the same character as they are all in the author's "voice." And writing about The Folks That Live on the Hill he remarks, "Kingsley is never exactly boring, but the writing is dreadfully slipshod, determination not to be pretentious developing into a kind of pretentiousness." This latter comment is especially true. Amis enjoyed posing as a philistine mainly because of the annoyance it caused (a case of épater la haute-bourgeoise), but in later years took this pose to extremes.

In 1982 Amis was particularly curtish (again, in a letter to Larkin) about Powell's first contact with him. With the benefit of curmudgeonly hindsight he wrote about Powell's 1953 letter to him, "I think he thought, 'Huh, 48 in December, not getting any younger, ah, here's a new shag who seems to like me, better get his support right away.'" Well, anyone with any sense who has read anything by or about Powell knows this is patent nonsense. Then again, Powell is wise enough to note in his Journals (coincidentally writing about Anthony Thwaite's then forthcoming book of Larkin's letters) that a "savage remark" about a friend in a personal letter is "probably acceptable within a circle of three old friends as satire that will be understood, but rather different when offered to general public."

They appeared to fall out in a mild way when Amis published his Memoirs in 1991. In his memoirs Powell treats Amis kindly, as he does most of the people mentioned in the four volumes. In the rare instances where Powell does disparage someone it is in a dry, understated way. Of the novelist Gerald Kersh he says, "When I met him once...I had the impression that a little went a long way"; of Sir Arthur Quiller-Couch that he "gave the impression of thinking not too badly of himself"; and he says he had "not been taken greatly with" Lord Alfred Douglas. In his Journals Powell quotes, without comment, an acquaintance saying to him, of Powell's description of his (the acquaintance's) wife, "you pulled your punches, but then of course you always do, your books are the greatest pulling of punches."

Powell admits he comes off better than most in Amis' Memoirs; nevertheless, Amis' anecdotes about Powell are slightly malicious and he finishes by implying Powell is a snob. The Memoirs did, according to the Journals, cause Powell annoyance. However, they made it up, and Amis offered some sort of apology for his behaviour. To be fair to Amis, Powell himself in the Journals (the first volume of which was published the year Amis died) is not averse to slightly malicious, gossipy comments about Amis and other friends. Indeed, speaking of Alan Ross, he notes approvingly that he (Ross) "possesses a pleasant degree of malice about friends."

Amis called his Memoirs an "allography" rather than an autobiography, meaning a selection of anecdotes about others rather than a more traditional life of himself. In this he resembles Powell, whose To Keep the Ball Rolling also reveals little about the man himself, but provides much in the way of anecdotes and stories about other people.

Since their deaths both writers have suffered at the hands of blinkered critics, though Amis was to receive a good deal of unfair criticism while he was still alive. It became a tenet of faith among many critics (usually ones who had not read his novels) that Amis was misogynist, racist, homophobic, "English" (a pejorative term) and generally reactionary. Amis always went some way to rebutting these critics, but his public persona of the blimpish philistine did not help. Powell, too, has received some unfair criticism since his death, but this seems aimed not so much at how he wrote but who he was perceived to write about - in other words, he was perceived to be an "English" snob who just wrote about "toffs." As with Amis, an actual unbiased reading of the novels would soon dispel that notion.

Finally, they both had another, slightly odd, possibly tongue-in-cheek similarity: they both wrote, at some length, in memoir, journal and letter, about how physically attractive they found Margaret Thatcher.

A Round-Up of Reviews of a Writer's Notebook

Jamie Camplin, writing in the Times Higher Education Supplement (8/12/00), decries the fact that Powell, to all but his fans, "is out of fashion." But Powell, he says, will never go out of fashion, as lesser writers might, because of his "strengths of evocation...genius for observation," and because he is, "subtly, mordantly, dryly, wonderfully funny." Camplin notes that A Writer's Notebook appears to tail off into quotations from other writers towards the end, probably in the 1970s once Hearing Secret Harmonies was completed; but then asks, "Why should we care? This is not a book that will bring new readers to his work;...it will be most enjoyed by those already in the writer's thrall." He remarks how fascinating it is to see the genesis of names and incidents in Dance, as well as those "red herrings of plot" that never happened. He ends his review by saying that reading A Writer's Notebook took him straight back to the workmen around the brazier at the beginning of Dance, and urges others to do the same.

Dervent May in The Times (24/1/01) takes a wider view of writers' notebooks in general, particularly those of Maugham, Henry James and Dickens. He says how such notebooks at first glance appear to be "disorderly" lists of epigrams, remarks heard, names, quotations, and so on, but how on closer scrutiny, "you discover everywhere a mind planning novels, some to be written, some not." He notes the importance to these novelists of characters’
names. Derwent May says *A Writer's Notebook* contains many observations clearly put down as possible scenes in Powell’s novels, and that these will "give scholars in the new Anthony Powell Society plenty of scope"; adding that "they [the witty observations] are worth having even without that."

Justin Cartwright’s review in *The Daily Telegraph* (12/2/01) was headed "Anthony Powell’s jottings do him a disservice." He begins her review by saying that Powell outlived his friends Henry Green and Evelyn Waugh, and thereby delighted his fans as he, "continued to supply a honeyed glaze to English life." Cartwright says that it is not the clues to the creation of *Dance* that are fascinating, as Powell covered these more fully in his memoirs; rather he finds *A Writer’s Notebook* most interesting as, "an insight into what caught Powell’s eye," adding that "It is not altogether an appealing mixture." He goes on to accuse Powell of being "slightly condescending", of finding foreigners funny "and homosexuals ridiculous." Cartwright complains of the entries in *A Writer's Notebook* that criticise the obtuseness of some literary critics, inferring that Powell “inclines to the view that critics should recognise a good chap and give him his due.” Cartwright ends his review by saying *A Writer’s Notebook* “leaves a slightly queasy feeling” and that it “conveys the sense of a rather shallow mind.”

In *The Times Literary Supplement* (26/1/01) Tariq Ali has the impression that *A Writer’s Notebook* “was never intended for publication.” He notes disapprovingly of the choice of Eton College for the Anthony Powell conference as he fears that this panders to the “blinkered view” that dismisses *Dance* as being nothing more than an account of “the whims and prejudices of a particular group of ‘toffs’… rather than a truly virtuoso performance.” He digresses onto *Hearing Secret Harmonies*, saying, “I was not convinced by the final volume as Widmerpool’s evolution seemed out of character.” He blames this on Powell’s political right views encroaching on the novel, claiming this is “evidenced” by the book’s dedication to Robert Conquest, a right-wing historian. The review ends with Tariq Ali imagining an alternative end to *Widmerpool*, where he is a founder member of the SDP; then moves to “Old Labour”; and finally becomes a millionaire supporter of “New Labour.”

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**AP News from Around the World**

*New Zealand* - Between October and December 2000 Auckland Central City Library held an exhibition entitled ‘*A Dance to the Music of Time* - the works of Anthony Powell.’ The primary purpose of the exhibition was “to mark the end of a literary life” by displaying books and other writings by and about Powell. The secondary purpose was to acknowledge the donation of an Anthony Powell collection by architectural historian John Stacpoole. Collected assiduously over many years, the collection includes many first editions, variant issues, reviews and associated Powell materials. The exhibition included all twelve volumes of *A Dance to the Music of Time* in first editions; books by “Friends” of AP including Henry Green’s *Pack My Bag*, Richard Shead’s *Constant Lambert*, Lady Violet Powell’s *The Departure Platform*, and Hugh Lloyd-Jones’ *Maurice Bowra, A Celebration*; AP reviews from *Punch*, *The New Review*, *Encounter*, *Critical Quarterly*, and *London Magazine*; and even AP’s articles from *The Compleat Imbiber*.

*The Editor is indebted to John Powell for bringing this exhibition to his attention.*

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**Anthony Powell Society Library/Archive**

Dr Keith C Marshall, the Society’s Honorary Secretary, has started an AP archive. As he says, “it isn’t a lot yet,” but it already includes:

- a complete set of Fontana paperbacks of *Dance*
- a copy of *Venusbiereget*, the Danish translation of *Venusberg* (kindly donated by Hanne Lippmann)
- a copy of *Een Kwestie Van Opvoeding*, Auke Leistra’s Dutch translation of *A Question of Upbringing* (kindly donated by Bert Natter/de Prom)
- a copy of *The Album of Anthony Powell’s “Dance to the Music of Time”*
- various AP-related articles, interviews, etc

Thanks to those members who have already donated items. If anyone wishes to donate any items to the archive, please contact Keith Marshall at the Society’s address.

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**Harmony Restored**

by John Gould

A singular Life Peer named Ken
Ran naked through forest and fen;
His violent pace
Brought scowls to Scorp's face,
Then Widmerpool died, then amen.
Crossword No. 2 - set by ‘Mr Blackhead’

Across
1 & 25: Critic to grade Roddy Cutts’ colleagues?
4: Giles in fun clerihew
6: Hotel in duff order
8: Girl, a postgraduate and dishevelled!
10: Restaurateur dandy needs secretary
12: Alter-ego in park
13: Two cavort recklessly with queen
14: Norwegian has nothing on the navy
17: Placidly in charge of ramshackle circus
18: No to ballot for party
19: Place where hostess unwinds, mostly all day
23: An artist’s model, French-born
24: Scorpio’s Pisces?
25: see 1 across
28: Endless jibe backfires on open university girl
30: No disciples in the series?
31: So my two 50s are 19s?
32: see 22 down
33: Haircut for Jean’s husband

Down
1: Jam has turned or is rank
2: Interfere, and end slur on Farebrother
3: Angrily flog ball into net at Barnes
5: Chew repeatedly on a Tolland girl, we hear
7: Oil man and I roughly dig in to artist
9: Suicide makes Nick calm, it transpires
11: Pamela’s lover can overdose on nothing
15: Two blokes from the top family
16: Surly Bob irritated with decoration of literary set
20: A US lawyer helps out Sillery
21: Girl, by Jove, is mixed up in the Balkans
22 & 32 across: Force way into London borough with Temper’s pal
26: Girl in the pink, we hear
27: The soldier’s camp-follower loses her head
28: Opposite of top dog?
29: Nicholas loves trousers with no bottom

Solutions for Crossword No. 1
Across: 5 Trust; 7 Cadwallader; 9 Mona; 10 Jean; 11 Bellevue; 12 Bum; 13 Buster; 15 Winter; 17 Andriadis; 19 Spring; 21 Room; 23 Ball; 24 Norah; 25 Odo; 26 Peter; 27 Ken; 28 Stonehurst; 32 Max; 33 Porridge; 34 Hat
Down: 1 Café; 2 Gwen; 3 Glober; 4 Maelgwyn-Jones; 5 Time; 6 Urn; 8 Eleanor; 12 Bayswater; 13 Bab; 14 Scorpio; 16 Collection; 18 Archie; 20 Green; 22 Mortimer; 25 Orn; 26 Pendry; 29 Hugh; 30 Budd; 31 Bob
First Biennial
Anthony Powell Conference
A One-Day Celebration of the 50th Anniversary of
A Dance to the Music of Time

Monday 23 April 2001
Eton College, Windsor, UK

Programme and Booking Form

E-mail Enquiries: enquiries@anthonypowell.org.uk
Anthony Powell Resources Website: http://www.anthonypowell.org.uk

Conference Programme (subject to amendment)

08:30 Registration & Coffee
09:30 Welcome and Opening Remarks

Session 1
09:45 Keynote A. A Question of Upbringing and the Eton Experience
Michael C Meredith; Eton College Librarian
Dr Nicholas Birns; New School University, New York, USA
10:35 Paper 2. A Hero for Our Time: A Meditation on Widmerpool
Michael Barber; freelance writer & broadcaster, London
10:55 Paper 3. Anthony Powell and Drink: A Dance to the Music of Time, Gentlemen, Please
Simon Barnes; writer, The Times, London
11:15 Discussion
11:40 Lunch

Session 2
12:45 Eton College Tours (optional)
13:45 Keynote B. Baron, Bletchley Park and Anthony Powell
Nigel West, Editorial Director, St Ermin’s Press
14:15 Paper 4. Illusion and Reality – with Special Reference to Anthony Powell’s Dance to the Music of Time
Dominick Harrod; former writer & broadcaster, BBC, London
14:35 Paper 5. The Ponderings of a Powell Translator
Auke Leistra; Translator, de Prom, Baarn, The Netherlands
14:55 Paper 6. The Test of a Man: A Study of the Narrator’s Wife in Powell’s Dance to the Music of Time
Cathleen Ann Sieg; Fairfax, Virginia, USA
15:15 Discussion
15:30 Tea

Session 3
15:45 Keynote C. AD Powell “pleaseure in genealogical investigation”
Hugh Massingham, author and critic, London
John Gould; Phillips Academy, Andover, Massachusetts, USA
16:35 Paper 8. The London of Powell’s Dancers
Joanne Edmonds; Honors College, Ball State University, Muncie, USA
16:55 Discussion
17:10 Closing Remarks
Conference Information

**Aim.** This international conference will provide a forum for the presentation and discussion of the life & works of Anthony Powell in celebration of the 50th anniversary of the publication of *A Question of Upbringing*, the first volume of the novel series *A Dance to the Music of Time*.

**Date and Venue.** The conference will be held on Monday 23 April 2001 in the Farrer Theatre of Eton College, Windsor, Berkshire, UK.

**Registration Fees.** The fee includes attendance at the conference, lunch, morning coffee, afternoon tea and relevant conference documentation.
- AP Soc Members: £95
- Non-Members: £125
- Full-time Students: £35 (places subject to availability)

**Eton College Tour.** An optional mini-tour of some key places in Eton College will be available during the lunch recess for an additional charge of £5. Places will be limited and will be booked on a “first-come first-served basis”. Please indicate on the booking form if you wish to book a tour place. Payment is required at the time of booking.

**Publication of Papers.** All the papers presented at the conference will be published (free to delegates) following the conference.

**Bookings and Enquiries.** All conference enquiries should be addressed to the Anthony Powell Society Conference Office. Full payment is required at the time of booking. Payment may be made by sterling cheque (drawn on a UK bank), cash, Visa or MasterCard.

**Dietary Requirements.** Lunch will be in the Eton College Refectory. There will be a choice of hot and cold dishes including a full vegetarian option. Please advise us on your booking form if you have any other specific dietary requirements.

**Special Needs.** The nature of the Eton College school buildings means that wheelchair access is rather difficult. Please contact the Conference Office if you are a wheelchair user, or have other special needs, and wish to attend.

**Joining Instructions** will be sent out in late-March/early-April. If you have not received joining instructions by Monday 09 April, please contact the Conference Office urgently.

**Cancellations** received in writing before Monday 09 April 2001 will be charged an administration fee of £10. No refunds for cancellations or non-attendance will be given after this date but alternative delegates will be welcome.

**Travel and Accommodation.** Delegates are responsible for their own travel and accommodation. Anyone wishing to stay in the Windsor & Eton area is advised to book accommodation early due to the proximity of the conference date to Easter. Delegates may find the following contacts helpful for booking travel and accommodation:
- **Windsor Tourist Information** (accommodation). Phone: +44 (0)1753 743 900 Web: www.windsor-tourism.co.uk
- **RailTrack** (train times). Phone: +44 (0)845 484 950 Web: www.railtrack.co.uk
- **TrainLine** (train times, fares & tickets). Web: www.thetrainline.com
- **London Information.** Web: www.thisislondon.co.uk and www.londontown.com
- **Eton College.** Web: www.etoncollege.com
- **Eton Traders.** Web: www.eton.co.uk

**Sponsorship.** Opportunities still exist for munificent patrons to sponsor the costs of the conference. If you are interested in sponsorship opportunities please contact the Conference Office.

**Organising Committee**
- Sue Frye, Conference Consultant
- Catherine Mansel Lewis, PR Consultant, CML Associates

The organizing committee wishes to thank Prof. Ian Young and John Potter for their help reviewing the submitted papers.

**Contact Information.** The Conference Office may be contacted at:
- Post: The Anthony Powell Society, 76 Ennismore Avenue, Greenford, Middlesex, UB6 0JW, UK
- Telephone: +44 (0)20 8864 4095
- Fax: +44 (0)20 8864 6109
- Email: enquiries@anthonypowell.org.uk or kcm@cix.co.uk
- Web: www.etoncollege.com

**The Anthony Powell Society**

The Anthony Powell Society was formed in June 2000 by a group of academics and Powell enthusiasts to build on the successes of the Anthony Powell Resources Pages website and the associated e-mail discussion list. The aim of the Society is “to foster interest in, and appreciation of, the life and works of the English author Anthony Dymoke Powell”. Membership of the Society is open to all. If you join by completing the **Society Membership** section of the booking form you may then pay the members’ rate for the conference.

*The organizing committee are indebted to the Powell family, and especially to John Powell, for their help, support and encouragement.*
The Anthony Powell Society Postcard

We’re delighted to announce the availability of the AP Society’s first official postcard (pictured right). The card is a reproduction of a black and white photograph of AP with his cat Trelawney. The picture was taken on 31 May 1984 by former Senator John Monagan (“The Congressman” of AP’s Journals), to whom we are indebted for permission to use the photograph. The image has reproduced exceedingly well – so well it has been mistaken for an original photograph!

Cards may be purchased from the Hon Secretary (address below) at the following prices:

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Payment may be made by cheque or credit card (Visa/Mastercard). Please send orders to: Hon. Secretary, The Anthony Powell Society, 76 Ennismore Avenue, Greenford, Middlesex, UB6 0JW, UK. Phone: +44 (0)20 8864 4095. Fax: +44 (0)20 8864 6109.

Unless we sell out at the wrong time, we will also have cards for sale at the conference.

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The Anthony Powell Society

Officers and Executive Committee

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman **</td>
<td>[vacant]</td>
</tr>
<tr>
<td>Hon. Secretary **</td>
<td>Dr Keith C Marshall (London)</td>
</tr>
<tr>
<td>Hon. Treasurer **</td>
<td>Professor Ian Young (Belfast)</td>
</tr>
<tr>
<td>Committee Members **</td>
<td>Julian Allason (Oxford)</td>
</tr>
<tr>
<td></td>
<td>Stephen Holden (London)</td>
</tr>
<tr>
<td></td>
<td>Noreen Marshall (London)</td>
</tr>
<tr>
<td></td>
<td>Dr Nicholas Birns (New York)</td>
</tr>
<tr>
<td></td>
<td>Julie Gerrard (Seattle)</td>
</tr>
<tr>
<td>Newsletter Editor</td>
<td>Stephen Holden</td>
</tr>
<tr>
<td>Membership Secretary</td>
<td>Dr Keith C Marshall</td>
</tr>
<tr>
<td>Webmaster</td>
<td>Dr Keith C Marshall</td>
</tr>
</tbody>
</table>

** Members of the Executive Committee
The First Biennial Anthony Powell Conference  
Monday 23 April 2001 - Eton College, Windsor, UK

Booking Form

Please complete both sides of the following form and send it with your payment to:
Conference Office, The Anthony Powell Society,  
76 Ennismore Avenue, Greenford, Middlesex, UB6 0JW, UK  
Phone: +44 (0)20 8864 4095  
Fax: +44 (0)20 8864 6109

Please complete separate forms for each delegate; photocopied forms are acceptable.

<table>
<thead>
<tr>
<th>Please use BLOCK CAPITALS or type</th>
</tr>
</thead>
</table>
| Title (Dr / Mr / Ms): ___________ | Initials/First Name: ___________
| Surname: ________________________ |
| Address: ________________________ |
| City: ___________________________ | State: ________________________ |
| Postcode: ________________________ | Country: ________________________ |
| Telephone: ______________________ | Fax: _________________________ |
| E-mail: _________________________ |
| I would prefer correspondence sent to me by:  
  ☐ Post  ☐ E-mail  ☐ Fax |

<table>
<thead>
<tr>
<th>Attendance Fee</th>
</tr>
</thead>
</table>
| ☐ AP Society Member: £95  
  ☐ Non-member: £125  
  ☐ Full-time Student: £35  
  Student places subject to availability.  
  Please enclose a copy of your current student card. |

<table>
<thead>
<tr>
<th>Eton College Tour</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Please reserve me a place on the Eton College Tour, at an additional cost of £5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Society Membership</th>
</tr>
</thead>
</table>
| I wish to join the Anthony Powell Society.  
  (Please check the grade of membership you require.) |
| ☐ Ordinary Member - £20 pa |
| ☐ Gold Member - £30 minimum pa |
| ☐ Student Member - £12 pa. Please enclose a photocopy of your current student card. |
| ☐ Member Organisation - £100 minimum pa. |

Subscriptions are due on 01 April annually. If joining after 31 December membership includes following subscription year.

<table>
<thead>
<tr>
<th>Special Needs &amp; Dietary Requirements</th>
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</thead>
<tbody>
<tr>
<td>Please note any special needs or dietary requirements of which we should be aware.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Method of Payment</th>
</tr>
</thead>
</table>
| ☐ I enclose a cheque for £ _____________  
  Please make cheques payable to The Anthony Powell Society. |
| ☐ Please debit my MasterCard / Visa (delete as appropriate) card with £ _____________  
  Card No: _____________ / _____________ / _____________ / _____________  
  Expiry Date: _____________ / _____________  
  Cardholder Name: ____________________________________________________________________  
  Cardholder Signature: ____________________________________________________________________  
  Please provide your credit card billing address if different from the address above.  
  I agree to The Anthony Powell Society holding my information on computer. |