Editorial
by Stephen Holden

So, after many months of planning the First Biennial Anthony Powell Conference finally happened at Eton College on 23 April. The inaugural conference was attended by some 65 delegates from around the world; a wonderful mixture of enthusiasts, academics, literarists and journalists. Amongst the audience were John Powell, AJ Tucker, AN Wilson, DJ Taylor, Hugh Massingberd, George Lilley, Patric Dickinson. After lunch the delegates were given a tour of the College, including the library where there College’s collection of Powell memorabilia was on display. The Society is most grateful to Michael Meredith, the Eton College Librarian, for arranging and leading the tour.

The conference received wide attention in the British press, occasioning articles in The Daily Telegraph, The Times, and The Independent. There was even a piece in Private Eye, purporting to be entries from Anthony Powell’s Journals…

The day before the conference a number of delegates had Sunday luncheon at The Ritz Hotel in Piccadilly - setting for a number of scenes in Dance. The luncheon was addressed by Hugh Massingberd, the Society’s new President, and historian of The Ritz. The Society is very grateful to Hugh Massingberd for allowing the text of this address to be printed in this Newsletter.

The proceedings of the conference are being edited and will be published later in 2001. More news of these in the Autumn Newsletter.

The Society will hold its inaugural Annual General Meeting on Saturday 15 September 2001. Please see the announcement below for further information.

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

Advance Notice
Anthony Powell Conference 2003

The Second Biennial Anthony Powell Conference will be held on Monday 7 and Tuesday 8 April 2003 at Balliol College, Oxford.

Powell read History at Balliol College after leaving Eton in 1923, so it is an appropriate setting for our second conference.

Detailed planning for the conference has not yet started, so further information will be announced as and when available.

If you wish to book a provisional place on the 2003 conference, please contact the Hon. Sec. (address at the end of this Newsletter). And if you can help with the conference organisation or raising sponsorship please also contact the Hon. Sec.

Announcement
Society Patron and President

The committee are delighted to announce the appointment of both a Patron and a President for the Society.

John Powell, second son of Anthony Powell and Lady Violet Powell, has graciously agreed to be the Society’s Patron. John has taken a keen interest in the Society since its inception and provided much valuable assistance with the planning of the 2001 conference.

The Society’s President is Anthony Powell’s long-time friend Hugh Massingberd. Hugh is not just an author, editor and genealogist but also the historian of The Ritz Hotel, setting for a number of scenes in Dance. As those who attended the conference will know Hugh is also an entertaining speaker with an almost encyclopaedic knowledge of the literary and genealogical worlds. Like John, Hugh also provided valuable help in getting the conference off the ground.

Both John and Hugh bring to the Society a wealth of experience, knowledge and contacts as well as great warmth and friendliness. We are delighted that they have both agreed to be a part of the Society’s development.

Anthony Powell at The Ritz

Text of talk after luncheon of the Anthony Powell Society at The Ritz on 22 April 2001

by Hugh Massingberd

Following that sumptuous luncheon, I fear that the prospect of having to listen to me talking "no end of rot" (as Le Bas put it in his speech at the Old Boy Dinner held in this very Hotel) will be as welcome to you as the sight of Widmerpool at the feast - an apparition that, as Charles Stringham put it, "Knocked Le Bas out. Knocked him out cold..." At the very least, I hope what I am about to say will not induce any strokes...

Widmerpool, you will recall, began his "uncalled-for" speech with "a kind of involuntary grunt" before launching into an incomprehensible rant about the abandonment of the Gold Standard - one of those passages in Dance that probably owed something to the City expertise of Anthony Powell's Harrovian friend Sir Harry d'Avigdor-Goldsmid. We'll start, though, with a vignette from A Writer's Notebook (published earlier this year):

Pageboys at the Ritz: "It's General de Gaulle in there."

"Give me News not History."

Anthony Powell told me that story in the late 1970s, when I was researching my own history of The Ritz. His brother-in-law, Robin Mount, had overheard the exchange on his way to lunch in the hotel's restaurant with the Powells (as Lady Violet, Anthony Powell's widow, confirmed to me on the telephone yesterday). The anecdote duly found its way into Dance.

So, tempting as it may be to indulge in a straightforward retread of the History of The Ritz - the building of which, incidentally, was completed to the Entente Cordiale/Belle Époque designs of Mewes & Davis shortly before the birth of Anthony Powell in 1905, or indeed to pursue my pet theory about the revolutionary steel-framed structure of the hotel hidden by its conventional stone cladding...
Jenkins has come to The Ritz to meet Mark Members in order to discuss St John Clarke's introduction to The Art of Horace Ibister. Peter Templer, who accosts him, assumes that Jenkins must be waiting for "some ripe little piece", or perhaps "a dowager." "I'm waiting for a man," says Jenkins. "I say, old boy," says Templer, "sorry to have been so inquisitive. Things have come to that have they?" "You couldn't know."

In the event, of course, Members does not turn up and J.G. Quiggin - who has supplanted him as Clarke's secretary - makes a dramatic entrance in his black leather overcoat. "His arrival in the Ritz - in those days - was a remarkable event", records Jenkins.

From the time the hotel opened in May 1906, when Anthony Powell was five months old, The Ritz had been le dernier cri in grandeur, smartness and sophistication. Lady Diana Cooper, the great survivor from la belle époque, recalled to me in the 1970s that The Ritz was the first hotel to which young unmarried women were allowed to go unchaperoned. "My mother would not let me go to hotels, but for The Ritz she made an exception - it was beautiful, a palace."

The Ritz's rich aura probably appealed more to Anthony Powell's friends Evelyn Waugh and Cyril Connolly than to himself. When I was researching my history of the hotel, Anthony Powell enjoyed pulling their legs over their reputation as Ritz habitués: "Cyril prided himself on knowing the place inside out - though once when he was showing off his knowledge of the hotel's geography to some friends he became hopelessly lost and ended up in some broom cupboard." When Evelyn Waugh took a Bishop to lunch at The Ritz in order to speed up the annulment of his first marriage (to a flatmate, incidentally, of Powell's future sister-in-law, Lady Pansy Lamb), he asked the divine what he would like to start with: "Caviar, oysters, smoked salmon...?" "Yes," said the Bishop. "That would be very nice."

And poor Waugh got another nasty jolt in middle age when, having always assumed that the old cloakroom porter knew who he was, picked up his hat after lunch one day in the porter's absence only to discover that inside was a label with the word "Florid."

Before the war Anthony Powell appears to have found the more relaxed atmosphere of The Cavendish Hotel in Jermyn Street (where Evelyn Waugh had been barred for portraying its proprietrix, Rosa Lewis, as "Lottie Crump" in Vile Bodies) more sympathetic. The redoubtable Rosa, once cook (possibly mistress) to Edward VII, was already becoming rather confused and mistook Anthony Powell for an Edwardian dandy called "Bimbash" Stewart. Rosa herself was eventually barred from The Ritz on account of her distressing habit of accosting elderly peers in the Palm Court with fortissimo remarks like, "Hullo, mutton chops, still fancy a nice clean whore?"; or, "How's the old waterworks? Still as unreliable as ever?"; or, "Hullo, droopy drawers, when're you coming round the Cavendish to bounce a cheque?"

By the Second World War, though, The Ritz was becoming more Bohemian. Indeed the downstairs Bar became so notorious that it had to be closed down by the authorities. It was a popular haunt of such characters as Paddy Brodie (part-model for "the Hon. Miles Malpractice" in Decline and Fall), recalled by Anthony Powell as a "man-about-town" who once mistook the bar for the pissoir. (The table at The Chantry, incidentally,
which holds William Pye's bust of Anthony Powell was acquired from Paddy Brodie and is known by the Powell family as "The Brodie Table".) And Anthony Powell’s fellow member of the Eton Society for the Arts, Brian Howard (part-model for two more Evelyn Waugh characters, Anthony Blanche and Ambrose Silk), who captioned Anthony Powell's drawing for The Eton Candle: "Colonel Caesar Cannonbrains of the Black Hassars", constantly upset the powers-that-be by shouting the odds in his Aircraftsman's uniform. Once, after an outrageous tirade against Churchill and the conduct of the war, a high-ranking RAF officer sitting nearby in the Bar rose to his feet and demanded the speaker’s name, number and station. Over his shoulder, Mr Howard said: "Mrs Smith.

Another Etonian serving in the ranks during the war, Charles Stringham, makes a poignant allusion to The Ritz in The Soldier’s Art when the bullying Captain Biggs (who later hangs himself in the cricket pavilion - "and him so fond of the game", as Captain Soper observes) sneers at Stringham's failure as the mess waiter, to lay out salt: "Haven't they got any cruets in the Ritz? Hand the pepper and salt out personally to all the guests, I suppose." Stringham replies: "mustard, sir - French, English, possibly some other more obscure brands - so far as I remember, sir, rather than salt and pepper, but handing round the latter too could be a good idea."

Yet it is in The Acceptance World, set in the early 1930s, that The Ritz really plays a central role in Dance. For Jenkins, after Members fails to show, accepts Templer’s invitation "to gnaw a cutlet at the Grill", and it turns out to be a fateful night. Templer’s wife, Mona, takes an ominous fancy to Quiggin (who, Templer observes, had "just breezed in wearing the flannel trousers he had been sleeping in for a fortnight"); Jenkins begins his affair with Mona, which holds William Pye’s bust of Anthony Powell was acquired from Paddy Brodie and is known by the Powell family as “The Brodie Table”.

And at the end of The Acceptance World another "ritual feast" at The Ritz, the Le Bas Old Boy Dinner, marks a "positively cosmic change in life’s system" whereby Widmerpool, "once so derided by all of us, had become in some mysterious manner a person of authority." It is Widmerpool who takes charge, packs Le Bas off to hospital, tucks up the drunken Stringham in bed and bends others to his will as the familiar school hierarchy disintegrates before our eyes.

The whole “set-piece” of the dinner is one of the most memorable passages in Dance. We meet such characters as Maiden, who is in margarine and “his yellowish, worried face, which seemed to have taken on sympathetic colouring from the commodity he marketed”; the cringing politician Fettiplace-Jones; the mysterious Alfred Tolland, uncle of Jenkins’s future brother-in-law Erridge (“Funny boy”). Le Bas himself quotes from a poem about “several duffers and several bores’, while not suggesting "that there was anyone like that at my house...” This sally is greeted by Whitney uttering "some sort of cry reminiscent of the hunting field”. And Widmerpool “grinned and drummed on the tablecloth with his fork, slightly shaking his head at the same time to indicate that he did not concur with Le Bas in supposing his former pupils entirely free from such failings.”

On a point of topography, it would appear from Jenkins’s reference in the narration to bumping into Templer in “one of the subterranean passages to the private room where we were to eat” that the Old Boy Dinner must have been in the basement (its stuffiness doubtless a contributing factor in Le Bas’s stroke) near the old Grill - where The Ritz Club Casino now is. (The Trafalgar Suite, where this luncheon is being held, was done up in the 1970s for the hotel’s then chairman, Nigel Broackes.)

And finally (as Le Bas said, “I do not intend to make a long, prosy after-dinner speech... nothing more boring”), a typical point of detail which Anthony Powell, that master of observation, picked up in Dance. Widmerpool refers to one of his predecessors among the speakers as having worked as a waiter at The Ritz “while acquiring his managerial training”. Well, Giles Shepard, the present Managing Director of The Ritz, who has done so much to restore this great hotel’s reputation, was himself at Eton - and I feel sure that all of us who have enjoyed this “ritual feast” of the already flourishing Anthony Powell Society on the eve of the inaugural conference at Eton will wish to thank Mr Shepard for making us feel so at home in what Peter Templer described as “these gorgeous halls”.


The Anthony Powell Society at The Ritz: April 22, 2001

by Joanne Edmonds

Among my favorite episodes of Dance are those that take place at The Ritz. When Keith Marshall announced the pre-conference luncheon that had been scheduled there, I booked immediately, and it was no task at all to persuade my husband Tony Edmonds and colleague Cheryl Bove to accompany me. From the very beginning, it was an occasion of “Powellian associations.”

Emerging from the Green Park tube station, for instance, we looked at the iron railings along the edge of the park and thought of Stringham, resting there “on the edge of the stone coping” after the Old Boy Dinner described at the end of The Acceptance World. Entering the hotel through the Arlington Street entrance, we remembered that Le Bas’s old boys had found their way to dinner through “subterranean passages.” Earlier in that novel Jenkins, in the palm court, had mused on the bronze nymph and on novel writing before momentously reencountering Peter Templer, Jean Duport, and Quiggin.

As members of the Anthony Powell Society, we ourselves ascended to the Trafalgar Suite, first for a champagne reception and then for a sumptuous five course luncheon, a fitting prelude for the First Biennial Anthony Powell Conference. Acting Chairman Julian Allason greeted us as we arrived, and it was a pleasure to meet for the first time in person fellow Powellites encountered previously via the APLIST: members of the conference organizing committee and conference delegates as well as other friends and relations of Anthony Powell. Delegates from across the UK as well as from Canada, the Netherlands, and the United States were now able to continue conversations begun electronically, and although reception and luncheon lasted for close to four hours, we
departed feeling that we had only just begun to exchange observations.

I was fortunate to be seated at luncheon next to the talented and energetic Hon. Secretary. I think all delegates will agree that Keith Marshall’s contributions to the Society and to the Conference are beyond measure. The luncheon itself was entirely successful. As Keith’s photos proved, the surroundings were elegant. As those in attendance will attest, food and wines were impeccably presented.

More remarkable than the physical setting, however, were the participants. Honored guest Hugh Massingberd presented remarks both witty and apt. The other conference delegates represented an impressive range of interests and professions, indicating the universality of the appeal of Anthony Powell. As we have sometimes discussed on the list, a few critics have claimed that Powell’s novels are narrow in scope, his readers a cranky minority. Both Sunday’s luncheon and Monday’s conference showed otherwise. We look forward to Oxford in 2003, to Venice in 2005, and to other future gatherings.

Leaving the hotel, some of us stopped at the palm court for a look at the nymph, still on her pinnacle. Although we did not also observe a “large party of South Americans”, the room was crowded on this April Sunday in 2001, as it had been in Powell’s depiction of the December Saturday in 1932. The Ritz still clearly a place where partners in life’s dance may “reappear again.”

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Editor’s note: Keith Marshall’s photographs of the Ritz luncheon appear on the Society’s website: http://www.anthonypowell.org.uk/

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Theocritus in Connecticut

by Sam Goodyear

When Mohammed had trouble with his passport on the way to the mountain, Leatrice Fountain of Riverside, Connecticut (and the person to whom I am indebted for having steered me towards A Dance to the Music of Time) decided to do something about it. The mountain in this case was the conference in April at Eton. Mohammed is Nick Birns, professor of English at the New School in New York, who was to read his paper, Theocritus: Le Bas’s Poems, Rereading, and Classicism in the School Scenes in A Question of Uprobrinig. An ardent Powellite, Leatrice thought it a shame that Nick’s efforts should go for naught over a minor technicality like international identification, so she decided to organize a meeting at which he could deliver his goods.

On June 8th a group gathered on Leatrice’s verandah overlooking a peaceful estuary on the Connecticut shore. Those present were: Nick Birns; Joan Williams, from Toronto, whose other passions beside Dance include baseball and aviation instruction, and who had attended the conference at Eton; Stephen Bonsal, a Reader (with a capital R), neighbor of Leatrice, Dance enthusiast engagé, and friend of Tom Wallace, Powell’s publisher in the United States, whom he brought with him; and, of course, our gracious friend Leatrice.

Time, alas, was relatively short. There were trains to catch and deadlines to meet, so we got down to business at once. Leatrice provided a luncheon worthy of The Ritz, but we could not waste any precious moments with small-talk over it. Plunging into our subject and moving ahead non-stop, we savored it nonetheless, while at the same time savoring Nick’s edifying paper, the company, the world of Dance so intensely evoked by the proceedings, the beautiful day, the occasion itself. For some two and one half hours we talked, thought and breathed A Dance to the Music of Time. Nick led the discussion around his paper specifically, and there was also, besides, a good deal of volunteering, in between mouthfuls, of personal impressions, theories, hypotheses, on the part of each member present. As Tom Wallace had actually known Anthony Powell, and indeed quite well, he assumed somewhat the role of oracle in terms of personal recollections.

The signs of success of the encounter abounded. People nearly missed trains, so loath were they to depart; addresses and telephone numbers were exchanged; future meetings among members were arranged. Word has it that Mohammed has been invited to return to the mountain at Oxford in April 2003 with (new) paper and passport. Tom Wallace will also read a paper at that time.

Many thanks to Leatrice Fountain for an inspired piece of mountain moving and for prolonging the pleasure and purpose of the splendid conference Keith Marshall so expertly brought about.

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ISABELLE JOYAU

Investigating Powell’s A Dance to the Music of Time  

by Peter Kieslinger (University of Wien/Vienna)  
Translation Ian Mansfield (University of Wien/Vienna)

With its articles on William Golding, Lawrence Durrell, Angus Wilson, Anthony Burgess, Muriel Spark, Iris Murdoch, Doris Lessing and John Fowles, a collection of essays on the contemporary English novel claims to present authors “whose work has been recognized as substantial by literary criticism.” B.S. Johnson, Margaret Drabble, Angela Carter and Gabriel Josipovici are assembled here because they comply with the (quality) criterion of experimentation and might be considered “pioneers of the modern novel over the last forty years”. Anthony Powell, (1905-2000) - (his name rhymes with Lowell - whose twelve-volume novel A Dance to the Music of Time (= Dance) was published between 1951 and 1975, is ranked among the “more conservative” authors Graham Greene and C. P. Snow and is hence absent from the book.1

Although Powell’s Dance (2,947 pages in the Heinemann edition) was not exactly spoilt with book-length studies after 1975 - even articles doing justice to the work are rare - now the fourth study in book form must be announced since 1990.2

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1 Rüdiger Imhof and Annegret Maack (eds.), Der englische Roman der Gegenwart, Tübingen 1987, 7f.
With Joyau's (= J) book, in which the material is organized into eight chapters,\(^3\) we have a work that should make the sweeping judgement of a "rather conservative" Powell (= P) more difficult for a broader readership in the future. This is due less to a methodically painstaking and terminologically homogeneous analysis of the structure than to a diction evincing great sympathy for P's intentions and narrative ability, a diction pleading to be granted to the "really great", but often only fashionable, authors with a Dionysian ecstasy of hyperbole and an accumulation of embellishing epithets. What the Dance constitutes, among other things, is: "a semiological novel" (p. 1), "a novel of bewildernement, a perennial investigation rather than a verdict" (p. 34), "a testament to incomplete or interrupted growth, [...] a twelve-volume monument to ignorance, [...] a book of non-answers, [...] a prototype of epistemological deconstructionism" (p. 40), "a psychologically peripatetic novel, a mental perambulation, an intellectual odyssey" (p. 81), "a compelling epic of psychological peripatetic novel, a mental perambulation, an intellectual odyssey" (p. 81), "a compelling epic of insignificance", "a wonderfully courageous statement about the human condition" (p. 154). To cap everything: "[T]his tour de force is epitomised in the colossal cultural omnivorosity, the encyclopaedic interests that characterize the sequence [...]" (p. 75)

Whoever, on first reading, has been deluded by the farcicalness - one of the best chapters of J's book, chapter 1, distils a character portrait of the narrator Nicholas Jenkins and promises to analyze the dominant narrative situation. She describes the narrator's lack of lust for power, his stupendous erudition and his objectivity towards the surrounding world he presents. J. endeavours to refute objective characteristics of the figure, which were ascribed to the ineptitude of the author - usually by reviewers of the individual volumes - (lack of "metaphysical depth", "banal reflections on life and letters, and change", "thin philosophical sauce"). Jenkins often writes in a pompous and inflated manner", in comparison with Thomas Mann and J.-P. Sartre there is a dearth of "vision, passion, ultimate profundities [...]", at the expense of texts openly or latently quoted in the Dance or merely mentioned with quotations from canonized literature. J. quotes a passage from Nerval's "El Desdichado" on melancholy, but the thematic and, above all, structural significance of Burton's "Anatomy of Melancholy" would be more likely for the case of the Dance. No matter how correct it is, the description that P. is "[a]n upholder of patchwork structure, a believer in the

In her preface, J. also reflects on the comparatively...
art of indirection, a practiser of the aesthetics of inconclusiveness (85) could be demonstrated with Burton’s text or numerous passages in the Dance referring to this “patchwork structure”. A look at Durrell’s The Alexandria Quartet might be justified, but it would be more productive to resort to P.’s “mise-en-abymes” as an explanation rather than employing Durrell’s use of metaphor. However wise, witty or brilliant many aphorisms in the Dance may be (the epilogue whets the appetite), they do not determine the rank of the work, at best they can claim originality in their linguistic wording; all this misunderstands the “sign character” of such aphorisms within a novel. J. also endeavours with “up-to-date philosophical reading” (blurb) to establish P.’s modernity and quality just where she should not seek to prove the existence of a work of art according to Roland Barthes, whom J. quotes: in thoughts detached from form. Authors employed to characterize passages or P.’s intellectuality, but otherwise standing in no direct intertextual relation to the Dance are John Donne, Diderot, Keats, W. H. Pater, Gissing, D. H. Lawrence, W. B. Yeats, Huxley, Freud, Husserl, Heidegger, Foucault, Deleuze and Guattari. What is really astonishing and richly proven by J. is P.’s stylistic and thematic proximity to Montaigne. It should be added that the young Jenkins is fascinated by Montaigne and dreams of writing like him later on. An understanding of the figure of Jenkins is central to a study of the Dance. He guarantees a “good-natured, infinitely tolerant comedy of sadness […]”. The summary of his philosophy is worth quoting: “Rather than choosing an obligatory non-acceptance […] Nicholas Jenkins has elected […] an optional non-acceptance” (p. 143). By no means is he a Quietist: “The dominant attitude is one of compassion and kindliness […], not of moral indignation and indictment […]” (p. 141). The basis for this description is quotations from P.’s memoirs and interviews, and we are grateful to J. for making them accessible. However, not only the quotations suggest the identity between author and narrator, they are even confirmed by wordings like “Powell and his mouthpiece” (p. 48) and “Powell’s surrogate” (p. 53). So ultimately J. does not conceive of Jenkins as a figure “who is created by the author just like the other characters in the novel and who faces interpretation with his own personality.”11 Such an interpretation, which should not prematurely reach for the indirect reproach of dilettantism (which here means the “failure of an author in the transfer of his own reality into the fictional world of a narrator figure […]”12), would have to ask why “compassion and kindliness” (taken directly from the quotation from 1 Corinthians 13: “Though I speak with the tongues of men and of angels, and have not charity […]”) are missing and not lament the author’s failure. Her criticism of the resurrection scene of the Dance, volume 12, chapter 6 reiterates polemicism already levelled against P.’s snobbery (the scene is said to be more than just aesthetic failure). She says, we must ask “whether the author is not dropping the mask at last and revealing his true feelings” (p. 71). From the criticism of the absence of charitable behaviour on the part of the experiencing self towards Widmerpool and of a commentary by the narrator we can deduce an objective textual characteristic that evinces the Dance to be a work of Modernism. This criticism merely states that the “orientation to be expected from the narrative perspective is absent here”.13 The contradiction that arises between the ethics of the Epistle to the Corinthians and the associations of the “experiencing self”, which are not suppressed by the “narrating self”, is a calculated result of the structure, and the orientation refused demands an interpretation from the reader. The reasons for this misreading may be seen, on the one hand, in the not to be underestimated and ultimately justified endeavour to equate the Dance with canonized works, but, on the other, are also due to a vague concept of the “Bildungsroman” (p. 35). P. relates “the way of a soul, an intellectual journey, a spiritual pilgrimage” of “a callow youth, a greenhorn” to a “mature, wise man” (p. 34), “the final, wiser and retrospective narrator” (p. 38), whose wisdom is manifested in that “[t]he book [ends] on a humble confession of the sadness of defeat, on the avowal of human weakness and impotence […]” and that a final epiphany was dispensed with (p. 40). Yet J denies the “experiencing self” what he is conceded by P. and what ought to be constitutive anyway of the “Bildungsroman”14 - the altruistic yet sceptical insight that we cannot be at the peak of our intellectual and moral powers all the time. It is interesting that chapters 2 and 3 describe the dynamic, cyclical and open character of P.’s fictional world suitably enthusiastically, and chapter 4 deals with the contrast between “open ending/closed ending” affecting the end of the book and the cyclical structure of motifs. However, from the “experiencing self” J. evidently demands a linear, hagiographical development. Chapter 4 takes up the word “patterns”, used by the “narrating self”, demonstrates some with the figures, but omits to ask about the patterns of the processual concept of truth for P. and an attempt to describe its narrative translation would be desirable.

10 Such “mise-en-abymes” concern the potential equality and distortion of every perspective and the subjectivity of every narrative statement; the principle of hypodiegetic or metadiegetic narration (Genette); the linking of the narrated with the act of narration; the technique of narrating in quotations; finally - self-reflectively, so to speak - the principle of a poetics of the novel uttered within the novel and the principle of “fragmentation”. From the principle of fragmentation P. derives the technique of focussing the antithetical pair “fragmentization/totality” for its part by using metaphors from different areas (mosaic, collage, puzzle, patchwork, kaleidoscope: the multiperspectivity of Cubism, “Perspectivism” - Nietzsche; metaphors, images and motifs from Egyptian mythology, Isis and Osiris, and Greek myths, also from Biblical and Christian traditions and hermetics which signal and symbolize the destruction or restoration of the old but yet new unity: castration, resurrection etc.). J.’s observations on the cumulative puzzle method of narration are useful (that Sillery’s information system functions in a similar way is mentioned by J. in passing), also her reference to the nouveau roman, yet a clear connection to “Time” and “Truth” - in chapter 2 J. draws attention to the significance of Nietzsche’s existentialist concept of truth for P. - and an attempt to describe its narrative translation would be desirable.

12 Op. cit., 26. Stanzel’s addition is also relevant. “Such cases in which the novel is employed as a vehicle for the direct propagation of an idea or ideology on the part of the author miss the real function of ‘point of view’ and the narrator as a means of narrating […]”.
13 Wolfgang Iser, Der Akt des Erzählens, Munich 321.
"experiencing self". For Jenkins, four cyclically recurring motifs can be established, with which the "experiencing self" is connected like other figures in the plot: intuitively correct behaviour; the inevitability of entanglement in tragic guilt; "acedia" (the prostration scene); resplenent intelligence and detached irony, and the Eros-accompanied device of the "conservative ironist" (Thomas Mann) - "constructive irony" (in terms of Robert Musil or Cleann Brooks' Irony as a Principle of Structure). The detached irony of the "intellectual writer as a private individual" is the subject of the Dance. The composition of the "prostration scene" is typical of an ironically structured text whose concept of irony differs from that of the satirist, moralist or polemicist: the irony of the "humorist". The differentiation from satire treated in chapter 7 is welcome in this clarity and detail, but the conclusion, based on Meredith's distinction between satire, irony and humour, "A Dance [...] is impregnated with 'the spirit of Humour' [...]" (p. 145), should contain a link with the figure of Jenkins. By the way, Kierkegaard's definition of humour is taken up by P.15

Why not use Derrida's concepts of "iterability" and "repeatability", both introduced by J., for the difficult relationship between author and narrator (p. 99)?15 This would enable an integration with structure and theme, such as has convincingly been explained by Selig with the help of an "analogy" between salient data in the lives of Jenkins and P.: an analogy, not an identity.17

J. describes the effects of the "double perspective" that result from the narrative distance, yet ignores the phenomenon of "narrated self-monologue" (Dorrit Cohn), which does not allow the reader to distance himself from the "experiencing self" as the "narrating self" empathizes with the "experiencing self". The assertion that Jenkins is a "backward-looker" requires amendment, and the statement "the narrative wholly circles back upon itself" (p. 28) is completely erroneous. This is contradicted, on page 100, by J.'s own description of the "coda" in the last paragraph of the Dance and is told "from somewhere in middle age [...]" (p. 21); Widmerpool's age at the time of his death is also given as "middle age".18

Another fundamental objection must be made to the "investigation" of the narrative situation, the objection that it has used a purpose-oriented, temporary subjection to the "tyranny of method", something which J., according to the blur, successfully resisted. (As the final element of the narration, the organization of the text has a self-characterizing function so that deductions can be made from the form alone as to the motivation for the narration, which is often suppressed in the narrative.)19 [T]he narrative mode prevailing is "strictly from the outside" (14), "camera-like", only "sometimes" can "a temporary delegation of focalization" (15) be observed.

A thematic functional analysis of the technique J. calls "hypothetical mode" (20) "over the whole series" would have yielded a more fruitful result than the assertion that here we see the wish to break out of the monotony and restriction of the "first-person narrative situation". Genette's or Stanzel's instruments would help to conceptualize the hybrid and paradoxical elements of the form - the novelist Jenkins, who is relating from his life, tells the novel of his life "so to speak, over the dinnerable".20 "Truth" is conveyed when the contingent act of narrative narrating biographical contingencies incidentally develops into a novel,21 into a structure, that is, in which every element has "sign character" and is laden with "meaning" (Eberhard Lammert). The "first-person narrative situation" and the subject (the truth of fiction and the subject of "time") are inseparable, this subtle and spectacular "distancing network of tellings within tellings"22 is not an embellishment. The remark that Jenkins reaches a status equivalent to the "omniscient third-person narrator" (p. 32) is also misleading.

But here agreement must be accorded to J.: the Dance is "akin to a Lektörroman [...]", and fragments must be pieced together by the reader (p. 103). For evidence, resort must be taken to Selig, who has analyzed the rich relations between the individual volumes, volume for volume. Merely form descriptions of the Jean plot, the major Pamela segments, the contemplation of the Tiepolo fresco (Dance, vol. 11) and the Delavacquerie plot (Dance, vol. 12) would lead to insights in keeping with Nietzsche's "processional concept of truth" or "Perpspectivism". The "synthetic activity" is performed by the narrator and presented to the reader so to speak in the central "field" (Iser) of the text. After these stories, without comment, the narrator leaves the synthezitation of the events centring on Delavacquerie to the reader.

If formal investigations preceded chapter 2, one might be pleased that Nietzsche's significance for the Dance is corroborated in a further book-length study after Selig. But "truth" and "time", also Nietzsche's concept of truth, are dealt with without being linked to formal phenomena. By "truth" P. does not understand the sum of perspectives, but the possibility of a modified and modificable view of an "object"; "truth" is a potentially eternal, incompletatable process. "Final essence" and "truth" - the subjects of theoretical considerations of every quality on the plane of narration - are absorbed in the (vicarious) three-fold

story's 'image', its trace in a memory." This makes all the lamentations on the ostensible reticence of P's narrator seem unfounded: "But this trace, so delayed, so remote, so indirect, is also the presence itself, [...] Extreme mediation, and at the same time utmost immediacy." - Gérard Genette, Narrative Discourse, 1980, 167 (Italics mine).

21 "He has learned, in effect, that every good new story resembles an old good one, a kind of literary eternal recurrence. At the end of A Dance, Nick has become a supreme storyteller [...]. In this sense, A Dance [...] forms a narrative about how to form such a narrative from the bits and pieces of life as well as art." Selig (quoted footnote 2), Time, 154.
22 Op. cit., 151

16 Derrida is missing in the otherwise user-friendly name and subject index. The bibliography deserves the highest recognition. (comment: in the text Myra Erdleigh is always spelt as Erdsleigh [sic!].)
17 Selig (quoted in footnote 2), Time, 41-55, particularly 54f.
19 Cf. a quotation on this "silent self-manifestation" by means of form, as it might be termed: "The narrator is present as source, guarantor, and organizer of the narrative, as analyst and commentator, as stylist [...] and particularly - as we all know - as producer of metaphors [...]... what we are dealing with is not the story, but the
perspective on one and the same reality in the Dance. The  "authorialization" (Stanzel) of the "first-person narrative situation" should also be linked to this subject. Contrary to reader expectations, P. distracts attention from the narrative, the plane of the "story", and attracts it to the plane of the narration, i.e., to the narrator, with Jenkins, the experiencing self, P. blocks our desire for easy wish fulfillment through simple identification with a hero."23 In the formal, narrative and playful treatment of reality, and not with defined ethical or ideological contents, with Jenkins, the narrating self, P. indeed presents a figure of identification or model.

The most valuable chapter, which is based on historical or sociological literature and claims extensive knowledge of the literature of the interwar period, is chapter 3. With felicitously chosen examples, it demonstrates how P. evokes social change without nostalgia and renders it palpable, but without illustrating history. The different cognitive function of artistic presentation becomes evident. Here we can find material to ascribe the Dance to "Realism" in the sense of J.P.Stern.24

Under "structure" in chapter 4 J. describes the motif structure determined by the subject of chaos (contingency/order (harmony) which P. integrated in the text with the description of the painting by Poussin (from the perspective of the "experiencing self") and the quotation from Burton's Anatomy at the end of the act of narration. For what Selig convincingly analyzed with "frequency" and "analogy"25 J. offers a flood of synonyms: "a set of resemblances", "a system of duplications", "factual alliterations", "a homological matrix (interpenetrations of past and present)", "symmetric scenes", "law of identity", "tracing, retracing, returns, disengagements and recommencements"; in conclusion she speaks about "this combinatory technique", "this analogical method" and "this point-counter-point technique [...]" (p. 95). The section is a felicitous combination of individual aspects that have not yet been linked in book form: figure groupings, graphic art,26 the motif and metaphor of the circle (dance, change of partners, change of the seasons, running, cars, the spiral), myth (for J. the function in the Dance is limited to the "perfect embodiment of synthesis"; she sees the Dance as a "quest for structure" and, in allusion to Du mythe au roman by Lévi-Strauss, as "a return from the novelistic to the mythical" [p. 99]; conversely we could speak about both an ironic universalization and novelization of the myth; furthermore, P.'s masterly underplayed use of the fragments of mythical motifs both for content and structure could also be shown); by using Derrida's concepts of "iterability/repeatability" J. describes how the structural principle of the Dance produces a "combination of transience and permanence".

Chapter 5 investigates the opposition of "Surface and Depth". One section illustrates the relations between fiction (surface) and biography in the author Powell. It would be more profitable to pursue this opposition - also the "coniunctio oppositorum" - in the Dance itself, as Selig has convincingly shown under the aspect of "analogy".

The inclusion of the function of theatrical metaphors and their link with the theme of individuality are meaningful (view of oneself, ideal pit and the "real self" that becomes visible in typical repetitions - "patterns") and the recourse to C. J. Jung, as suggested by the Dance. In connection with passages on the "patterns" "Schopenhauer's theory of character could be proven down to the choice of words.

The final part of the chapter uses E. A. Poe, Nietzsche, Heidegger, Wittgenstein and Roland Barthes to show that P. embarked on an epistemologically hopeless venture. P. is said to be a representative of the "foundationalist approach" - "the belief that there exist terminal explanations and primary truths [...]". The structure of the novel is anyway in keeping with her conclusion that "Nietzsche would have [...] destroyed the underpinnings of the whole undertaking [...]" (p. 120). This criticism is based on a misunderstanding of the Platonic (or rather Neo-Platonic) and Cartesian undertones. Here P. is reduced to a sceptical, but believing representative of the correspondence theory. His vision "emphasizes the contrast between [...] faulty empirical knowledge [...] and [...] transcendental knowledge in its pure form which excludes all contingency" (p. 119). This clearly ignores irony as a principle of structure. In the Dance the "mise-en-âymes" serve as fictional markers and suspend the (thematically) focused dichotomy between surface and depth.

In her objections to P.'s ostensible hope for transcendence or to the quest for "depth" and messages in aesthetic productions that are separable from the structure, J. bases her arguments on Barthes. These objections or reservations are similarly justified by the Dance. So it is all the more remarkable that J. lamented the absence of ethical orientation in the composition of the prostration scene - it is the result of the irony of the work. The intellectual reader and critic finds herself in the role of the police prefect in Poe's The Purloined Letter: J. has fallen prey to the revenge of the intellectual artist. On the level of the narrative action this suspension of the dichotomy is exhibited in a "mise-en-âyme" on the surface as the ironic and conservative author's revenge on the critic suffering from "furor hermeneuticus" and digging for messages and philosophical profundities, in Poe's diction, "[...] for whom, for some reason, I (= Jenkins) always had a weakness [...]" hidden on the surface. (Cf. H. James, The Figure in the Carpet and Against Interpretation by the Barthes disciple Susan Sontag.) A reading of P.'s Dance literally forces one to connect this motif with Poe's detective and Conrad's spy metaphors for the writer (The Secret Agent); in the Dance, vol. 11, the most blatantly poetically self-reflective volume, Farebrother, 23 Op. cit., 75.
26 References to painting are understood merely as signs of education ("the result of a really cultivated mind"; XIV chapter IV, § 37.
Chapter 6 sees the contrast described in chapter 5 illustrated in sexus. Jenkins is classified in the group of voyeurs, and his brand of voyeurism is overcautiously assessed "perhaps as a particular manifestation of the overwhelming preoccupation in the novel with probing mysteries and gaining access to undiscovered and unsuspected depths" (p. 133). A consistent differentiation between the experiencing and the narrating self would enable us to recognize the "conjunctio oppositorum" here, too: the narrator, raconteur, as an exhibitionist.

In chapter 6, which summarizes miscellaneous, J. stresses the moralist P. rather than the "humorist", although she very vividly substantiates the importance of sexuality in the Dance - "a highly sexual novel" (p. 124). She describes the structural function of the "sexual shuttles: [T]hrough them a sensual web is created [...] which holds the novel together" (p. 126).

J. interprets the exhausting wealth of sexual activities alluded to in the Dance as "a tell-tale sign of a dying and blasé civilization desperately seeking novelty and needing to have its sexual appetites whetted by out-of-the-way sensations" (p. 132). According to J., P.'s presentation of sexuality concentrates on power, violence and aggression, sexuality is employed as a manipulative weapon in the striving for power and is "a fundamental asset in the quest for social promotion" (p. 128). It can be inferred from the presentation of sexual relationships that "[P]assion results in torment rather than fulfilment [...]" (p. 133), "true" love is "a folly of the senses and the imagination, soon dispelled [...]" (p. 133) and "sex is not procreative [...], it is merely recreative" (p. 136). In this context it would be tempting to interpret P.'s fascination with the myth of the "Fisher King" (Frazer and T. S. Eliot are known to the figures in the Dance).

The question as to what is positive hovers over this chapter. A comparison with empirical sexological studies, which must be viewed with a certain hermeneutical caution as they are based on personal statements, would probably forbid us from speaking about "extreme promiscuity" (p. 128) in the context of the Dance. P. shows a society "bereft of traditional values. Promiscuity, cant and impermanence prevail. An unsentimental, unromantic, slightly unhinged emotional situation has gained currency. No refreshing note is ever struck" (p. 136). Sexuality serves as "a symbol of despair" (p. 127); undoubtedly it is not quite fair to quote the following sentence, which is quite permissible to summarize the presentation of the subject, but even in context it would not do justice to the "humour" of the Dance: "It is fondly deluding oneself to believe that there exists no tedium of lechery" (p. 128). Maybe the following should be quoted as well: "sex - love would be putting it too high - is treated in a distanced, cool way in keeping with the narrator's attitude in the series" (p. 124). The distance is not one of moral indignation, P. produces it through the "network of tellings within tellings", the narrative distance evokes a feeling of detachment, but one would hesitate to strain the hackneyed alienation effect. But sexuality and "love" indeed become disturbing and menacing in the Dance. Like a remark made by the poet Delavacquerie in the Dance, in retrospective events and observations take on something dismaying and disquieting with increasing distance: "It seemed to start so well, and end so badly. Perhaps that's how well constructed stories ought to terminate." But what is the moral of the story? Perhaps we should answer with Delavacquerie: "There isn't one, except that the story used to haunt me. I don't quite know why."28

What about the Dance as "a reaction against experiment" (p. 155) and P. as an author most readers would put "without the slightest hesitation" in the "mainstream of British fiction" - Fielding, Austen, Thackeray, Trollope, H. James, Ford Maddox Ford, Evelyn Waugh? (p. 48) Listen to P.'s caveat.

Caveat 1: P.'s protest of 1953 against terming texts taking Joyce's style as a model "experimental" and "modern"; what is "experimental" is "true originality of approach [...]"29, like Trappel's criterion: "[I]f, as a novelist, you put over something that hasn't been put over before, you've done the trick" (Dance, vol. 10, p. 229).

Caveat 2: In the quotation from Conrad's Chance, placed at the beginning of P.'s memoirs, it is suggested that what is novel is gauged with old criteria and that P. is also aware of his unspectacular originality: "To keep the ball rolling I asked Marlow if this Powell was remarkable in any way. He was not exactly remarkable [...]. In a general way it's very difficult to become remarkable. People don't take sufficient notice of one, don't you know."30

P.'s novels combine elements that make it necessary to use concepts such as classicist, modern, humorous (Meredith, Kierkegaard) and ironical and conservative (in the sense of Thomas Mann's definition). They are indebted formally to authors like H. James, Kipling, J. Conrad and Proust without being epigonal,31 novels that seek to combine "art for artists" with "art for the public" (Wilhelm Worringer).32

The Dance is certainly a reaction: against the literature of the 19th century that sprang into the breach to answer the questions in literature unanswered by religion, philosophy, the natural sciences and social policy; also a reaction to "dilettante" novels: in his articles - more than 1,500 can be found in bibliographies up to and including 1984 - P. always comes back to Sartre, Camus and Joyce (!), a reaction also caused by P.'s interest in "the investigation of human character", as J. quotes from an interview with Powell (p. 156).

"Extremely enjoyable initially, consistently gratifying upon subsequent reading, even after several months of research, the series still gives me a pleasure which has not waned." These are the final lines in Isabelle Joyeau's essayistic book, which represents an important contribution towards reassessing Anthony Powell and supplements Selig's meticulous study, which proceeds from a single volume. It should serve as encouragement to grapple with the Dance.

May we just add: pick up and read it, A Dance to the Music of Time!

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31 Selig (quoted in footnote 2), *Time*, 17.

Conference Feedback
by Keith Marshall

Delegates to the conference were promised some feedback on the results of the questionnaire that they were asked to complete. So, as promised, here it is…

The Conference
I really don’t quite what to say about the feedback I’ve had on the conference. I’m overwhelmed! Everyone who has written or e-mailed me has said how much he or she enjoyed the conference. And the questionnaires bear this out.

The overall customer satisfaction index was 77% - which is the equivalent of everyone ticking the “very good” box for every question.

(One person pointed out that the scale used on the evaluation was misleading. In retrospect, I agree. Although in practice this probably worked against us it will be improved next time.)

The best-rated aspects of the conference were the organisation, the venue and the lunchtime tour – all with scores of at least 85%. The areas we most need to concentrate on improving are the balance of presentation & discussion and the catering.

Of the speakers the four most highly rated were Michael Meredith, Hugh Masingberd, Michael Barber and Simon Barnes – in that order. But every speaker was enjoyed by someone.

Was there sufficient time for networking? 12 said yes, and 4 said no. This was surprising, as there is a consistent under-theme in the responses indicating that people wanted more time to talk to each other!

What one thing worked well for you? Top rankers (the only ones getting more than a single mention) were the venue and the variety of speakers/topics. What didn’t work? – Too little time!

What would you like done differently? More time for networking, a longer conference, better timekeeping were again the only ones getting more than a single mention. As with all these wishes, some are things we cannot do, some we considered and decided not to do, while there are others that are useful ideas, which we will look at for next time.

How did people hear about the conference? Most people said through the Internet or by word of mouth. That says something about the usefulness of the advertising we did, and which we’ll need to review.

Future Conferences & Events
So now for what everyone said they would like next time around …

What would you like at the next conference? A whole long list of excellent ideas here ranging from punting through tours and outings to some good ideas for papers … but with no clear overall one “must have” suggestion all of them will be looked at.

Are you willing to help with the next conference? Three people offered to give papers, which is great. We’ll be contacting these people in due course, so get writing all of you! And another couple of people offered to help with the administration – we’ll shortly be putting together the team to organise the 2003 conference so we’ll be in contact soon.

And are you willing to help with the Society? Five people offered to write for the newsletter – your names have already been passed on to the editor whom will be in contact! And one person volunteered to serve on the committee – see the AGM announcement.

Any other volunteers who can bring time, money or specific skills to helping organise the 2003 conference or running the society are welcome. Please get in touch with me.

What other events would you like? Three votes here for a London lunch (at least annually, with a speaker). Also suggested were literary walks/visits and a summer garden party. Has anyone got a large/interesting garden and would be willing to host a garden party? Will anyone volunteer to organise lunches, walks, etc.? If so please get in touch with me!

Lost & Found

Left at the conference in Eton: one gentleman’s blue/grey flat cap. May be claimed from the Hon. Sec. in return for further identifying information!

Annual General Meeting

Notice is hereby given that the inaugural Annual General Meeting of The Anthony Powell Society will be held on Saturday 15 September 2001 at The George at Nunney Hotel, Nunney, Frome, Somerset, BA11 4LW commencing at 1200 noon sharp.

The meeting is convened to transact the following business:

1. Welcome
2. Formally Adopt Society Constitution
3. Receive the Annual Report & Accounts
4. Confirm Appointments of Patron and President
5. Elect the following Society Officers:
   - Chairman
   - Secretary
   - Treasurer
6. Elect up to 4 Committee Members
7. Appoint 2003 Conference Project Manager
8. AOB

Copies of the Constitution are available on request from the Hon. Sec. and will be available at the meeting.

Nominations for officers & the committee must be received in writing by the Hon. Sec. no later than noon (UK time) on Friday 3 August 2001. All nominations must bear the name & signature of two proposers as well as the signature of the candidate (as shown in the form on right). Electronic signatures will be accepted in the form of an e-mail from the proposer/candidate to the Hon. Sec. Normal mail and faxes will also, of course, be accepted.

Motions to be discussed under AOB must also be submitted to the Hon. Sec. no later than noon (UK time)
**AP Society Newsletter #3**

on Friday 3 August 2001. They must be clearly worded and proposed by at least two members.

Postal/proxy voting papers will be sent to all members (by e-mail where possible, to save costs) in early August. Postal/proxy votes must reach the Hon. Sec. no later than noon (UK time) on Monday 3 September 2001.

[If you have an e-mail address and haven’t told us, then please tell the Hon. Sec. as using e-mail will save the Society significant postage costs.]

After the AGM those members attending will be able to adjourn to the bar for refreshments.

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**The Anthony Powell Society Officer/Committee Proposal Form**

We the undersigned wish to nominate __________________________ for the post of __________________________.

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Proposer: Signed: Date:  ----- ------

Second: Signed: Date:  ----- ------

If elected I agree to serve as ____________ and to act at all times in the best interests of the Society.

Name: Signed: Date:

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**Society Receives Research Grant**

by Stephen Holden

The London Institute has awarded the Society a small research grant towards the printing of the conference proceedings. The London Institute is a federation of five art colleges in London. One of the five is Central St Martins College of Art and Design, which has its main building on Southampton Row in Holborn.

A few weeks ago I was re-reading Powell’s memoirs, and noticed that he mentions that in October 1927, a year or so after starting work at the publisher Duckworth's, he “used to turn up several evenings a week to study printing at Southampton Row [Central School of Arts and Crafts].”

After a bit of checking I discovered that the Central School of Arts and Crafts had, after several shifts and mergers, become part of the present Central St Martins College of Art and Design. I contacted the alumni officer at the London Institute who was unaware of such a prestigious alumnus. As I work at another of the Institute’s colleges, the London College of Printing, I was able to apply for a small research grant.

In a coincidence worthy of *Dance*, one night Powell was walking down the passage to his printing class when he bumped into a friend from his time at Oxford, Evelyn Waugh. “Mutual astonishment was expressed at meeting in such a place at such a time.” When Powell asked Waugh why on earth he was studying carpentry, Waugh replied, “Oh, Tolstoy and all that.”

Waugh had enrolled to study carpentry in the Department of Furniture and Cabinet-making at the Central School of Arts and Crafts. The School, founded in 1896, derived from the Art Workers’ Guild and drew its inspiration from Ruskin, Philip Webb and William Morris. Waugh's diary for 25 October 1927 records, “Started work drawing sections and projections. In the evening, carving. Supper afterwards with Tony Powell.”
Powell says his time at the School was not fruitful in instruction in the craft of printing, with “Union restrictions limiting guidance to what might easily be picked up.”

Incidentally, the London Institute recently acquired the old Army Hospital site of Millbank, which is to become the new site for the Chelsea College of Art (yet another of the Institute’s colleges). It was to this hospital that Powell was sent for his army medical in 1939. He describes it as, “a gloomy redbrick accretion of buildings behind the Tate Gallery,” an observation I doubt Chelsea College of Art will use in their prospectus.

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**Society Merchandise**

**Postcards**
Society postcards (see picture) are available to members at the following prices:

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<th>Pack</th>
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**Conference Delegates Book**
A small number of copies of the Conference Delegates Information book (given to the delegates on the day) are available at £2 each. The book gives the synopsis of each of the papers presented and mini-biographies of each of the authors. Please add: UK £0.50, Europe £1.00, World £1.50 per copy towards postage.

**Newsletter Back Issues**
Copies of Issue 1 (Winter 2000) and Issue 2 (Spring 2001) of the Newsletter are available at 50p each. Please add: UK £0.20, Europe £0.50, World £1.00 per copy towards postage.

(If ordering more than a single item, postage will be charged at cost – which should save you a little money!)

Payment may be made by cheque (UK funds drawn on a UK bank) or credit card (Visa/Mastercard). Please send or fax orders to the Hon. Secretary (address below).

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**The Anthony Powell Society**
**Officers & Executive Committee**

**Patron:** John Powell (London & Somerset)
Crossword No. 3 - set by 'Mr Blackhead'

Across
2 & 26: Disharmonious final novel enrages thrice (7,6)
5: Books in torn washbag (7)
6 & 5: Flogged into net in Barnes (4,4)
7: Advertise with a female novelist (3)
8: Butler gets thousand in this muddle (5)
9: Lima, Peru - a confused French boy (4-5)
14: Lack of repayments makes Jeavons tedious (3)
15: Take one up for Wallace? (10)
17: "____ at his forge" (TMP) (4)
18: Transient royals annoy partying smoker (9,5)
20: Shernmaker reviews 'The Red Barn' (7)
22: Baltic city where everyone's in Tin (6)
23: Ruined peer pawns tabloids (9)
26: see 2
27: Extinct headless bird-man (3)
28: Widmerpool eager, but without direction (3)

Down
1: Rowed regattas, in a way, where Nick and Jean first kiss (5,4,4)
2: Tolland boy with nothing to embrace (4)
3: Man's best friend in doggy Gestapo (5)
4: Somehow disable Mildred (7)
5: see 6
9: Girl disrupts a line-up (7)
10: Without an unclean relative (5)
11: In my trial I criticise soldiers (8)
12: Cutts girls with foot on Scottish island (5)
13: Publisher assaults GI with gun and IQ (7)
16: Rudely rile sly don (7)
19: Gate makes groove in ground where Jean lives (7)
20: Jean's sister trapped in kebab stall (4)
21: Stepney has manners - but no lady (4)
24: School of ill-note (4)
25: Murtlock destroys crops (5)

Solutions for Crossword No. 2
Across: 1 & 25 Mark Members; 4 Uncle; 6 Ufford; 8 Amanda; 10 Foppa; 12 Hyde; 13 Victoria; 14 Orn; 17 Piccadilly; 18 Ball; 19 At Lady Molly's; 23 Anne; 24 Crayfish; 25 see 1 ac; 28 Bijou; 30 Twelve; 31 Molly's; 32 see 22 down; 33 Bob
Down: 1 Major; 2 Sunderland; 3 Golf; 5 Norah; 7 Modigliani; 9 Maclintick; 11 Odo; 15 Royal; 16 Bloomsbury; 20 Ada; 21 Sarajevo; 22 & 32 Jimmy Brent; 26 Rosie; 27 Art; 28 Bum; 29 Jean