

CISRA Vol 1



Ford Madox Ford

Vision, Visuality and Writing

Laura Colombino

Peter Lang

Contents

Acknowledgements	9
List of Abbreviations	11
List of Illustrations	13
Introduction	15
Vision and Visuality	16
The Scopic Field: Lacan and Bryson	25
Vision and Writing	31
Ford and Modernity: The Melancholy Ec-Centric	35
1. Ford and Pictorial Vision	41
The Primacy of Form and Experimentation	44
The Gaze	55
The Glance	62
The Doing and Undoing of Vision	70
2. <i>The Good Soldier</i> : Between the Avant-Garde and Seriality	77
First Motif: Grids	82
Second Motif: <i>Horror Vacui</i>	96
The Counterpoint (or the Seduction of the Text)	109
3. <i>Parade's End</i> : The Gaze and the Body of the System	127
Inventories: the Body on Parade (<i>Some Do Not...</i>)	128
The <i>Gestalt</i> and the Fragmented Body	141
The Photographic Frame and the <i>Esprit De Corps</i>	151

Under the Other's Gaze	161
Reading and Writing: Refocalisations	176
4. A Suspended Existence: <i>The Rash Act</i> and <i>Henry for Hugh</i>	183
In the Kaleidoscope	185
From Eternity to Impotent Suspension	200
Conclusion	217
Bibliography	223
Index	241