PARADE'S END AS A COMIC NOVEL

by

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Abstract

This thesis attempts to establish that Ford Madox Ford's tetralogy Parade's End is in structure and essence a comic novel. The first chapter deals briefly with the fourth novel, The Last Post. The suggestion is made that it provides a comic conclusion to the tetralogy. Its vision is positive and promises a better world for mankind.

Chapter Two follows the suggestion that Parade's End is comic with a theoretical analysis of the nature and form of comedy. The theory is taken largely from Northrop Frye's work Anatomy of Criticism. The central point made is that in comic action there is a motion from one type of society to another. In the new society, which is more humane than the old, the romantic hero and heroine are finally able to achieve happiness. There is a freeing of artificial bonds imposed by the old society, which is characterized in the tetralogy by the term "parade". When the old society has finally been defeated, a comic saturnalia breaks out in A Man Could Stand Up. That Parade's End so closely follows a comic pattern suggests that Ford was using the pattern very consciously.

Chapter Three deals with Ford's technique of impressionism and discusses the relation of this technique to the mode of irony as defined by Frye. Ford's ironic vision is
discussed with reference to his dual view of Tietjens' character as both heroic and "villainous". "Parade" is also to be considered ironically in Ford's work. The old code has produced a system which is apparently very beautiful and very virtuous but all systems are found to be inhibiting and deleterious.

Using the concept of the dual vision, the rest of the thesis discusses some of the characters in the comic action. They are seen to be suffering from a bondage to a social code which represses man's instinctual nature. The code of repression leads to comic scenes such as the one in which Duchemin disrupts the elaborate breakfast party with his obscenities. Tietjens is the main concern and he is considered as an inhibitor of festivity who gradually, through the experience of war, is born into the comic hero, breaks with society and sets out to establish a new society in the pastoral world of the fourth novel.

The war itself is seen as an extension of the nature and activities of society. A society which has imprisoned intimacy, communication, sexuality, love, explodes into war because it has an inadequate vision of the necessities of human existence. The novel, *Parade's End*, is, in part, an argument against rigid social institutions. The comic action moves away from rigidity towards a sense of flux. The old order decays, falls, but this fall is not tragic.
nor epic; it is found to be salubrious and comic. Tietjens
sloughs off his old skin, his old principles, and frees
his instinctual nature to become more human. What was
feared is not to be feared; the passing of generations
is one of the things that is. The other thing that is
is Tietjens' character. His system goes but he himself
does not. In contrast, his brother Mark, totally identified
with the system, dies. The romantic hero and heroine,
however, are saved, as they always are in a world of
comic fiction.
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Since most of the quotations used in this thesis come from either Ford's *Parade's End* or Northrop Frye's *Anatomy of Criticism*, page references will be given in the text as: (Ford, ___); (Frye, ___).

I have used the Knopf, 1950 edition of *Parade's End* which contains all four novels. I have used the 1966 paperback edition of *Anatomy of Criticism* published by Atheneum, New York. The pagination is identical to that of the original edition published by Princeton University Press.
I would like to thank Dr. E.B. Gose for his accurate criticisms and many helpful suggestions without which this thesis could not have been finished.
Chapter One: Introduction

Before we can consider the comedy in Parade's End, we need to set the stage with an exposition of its social themes. In the face of a crumbling society Christopher Tietjens, the "last Tory", maintains his integrity and suffers because of it. He is the idealist punished by the corrupt society, as he becomes aware:

It is, in fact, asking for trouble is you are more altruistic than the society that surrounds you. (Ford, 207).

One of the problems besetting Tietjens is that of his wife, Sylvia, who, at the beginning of the novel, is just returning from an affair with a man called Perowne. Tietjens, being a gentleman, cannot curse her nor can he be rid of her, for "No one but a blackguard would ever submit a woman to the ordeal of divorce." (Ford, 6). By the end of A Man Could Stand Up, Tietjens has solved his problem by divesting himself of the artificial code of gentlemanly behavior and so discovering human happiness.

Some Do Not... outlines the plight of Tietjens, beset with a wandering wife whom he cannot divorce. He falls in love with Valentine Wannop and gets up the courage to propose that she become his mistress. The proposal is accepted, but at the last minute they both decide that
the way of renunciation is the better one. They are the sort that "do not" engage in illicit affairs.

No More Parades shifts the scene to a supply depot near the front in France where Tietjens is a Captain in charge of outfitting drafts of troops. He shows his amazing capacity for efficiency by being the only officer consistently to get his drafts off on time. The war is wearing Tietjens out, however, and we discover that his "chest's rotten" and he is confined to work on the base, being unfit for active duty at the front.

The torments that he had been suffering as a civilian are not abated because of the war. There is a conflict between the civilians and the soldiers, who are doubly under attack. Soldiers trying to carry on the war discover that private law suits are being pressed against them. Sylvia engages in an activity referred to as "pulling the strings of shower baths." She makes Tietjens' life harder by stirring up personal scandals which result in his being sent to the front. The epigraph to the novel gives the theme:

For two things my heart is grieved:
A man of war that suffereth from poverty
and men of intelligence
that are counted as refuse.

It is in No More Parades that Tietjens moves further away from his code of reticence about personal involvement. He sees more clearly the value of the individual relationship
and this vision prepares him for his break from society
when at the end of *A Man Could Stand Up* he takes Valentine
as his mistress. The importance of the suffering of an
individual is brought home to Tietjens by the death in
his arms of a common soldier, O Nine Morgan. By centering
on the death of a single individual and its effect on
Tietjens, Ford is able to make a much more convincing
impression of the horror of war than he could have by
rehearsing vast slaughters.

In *A Man Could Stand Up*, Tietjens sloughs off his
passivity and tendency to self-sacrifice and begins to
fight for his life. He fulfills his own prediction of the
first novel:

> And I must to the greenwood go,
> Alone: a banished man!  (Ford, 129).

The banishment is self-imposed for, as Tietjens says:

> They desired to live hard even if it deprived them of the leisure in which to think high!
> She agreed with him that if a ruling class loses the capacity to rule—or the desire!—it should abdicate from its privileges and get underground.  (Ford, 81S).

Tietjens goes underground for reconstruction in his green-
wood of *The Last Post*. He remains in the background for the
fourth novel and our interest is centered on his brother
Mark and Marie Leonie and several other minor characters.
The scene is Tietjens' pastoral cottage where he has begun
an antique business. The pastoral setting is a haven where
Christopher can fulfill his desires, with a few exceptions.
He is haunted by Mrs. de Bray Pape who can trace her ancestry to Louis XIV and still be the best of American democrats. He is also haunted by Sylvia who has further developed a sexual madness for him. Tietjens is able to live with his mistress, and even to earn the measured approval of his son Mark, but his freedom is sorely taxed by the people he is trying to avoid. Once again the epigraph points to the theme:

Oh Rokehope is a pleasant place
If the fause thieves would let it be

The Last Post is an ironic comment on the success of the hero in the modern world, beset by "fause thieves".

Even though Tietjens appears to be stifled in The Last Post, the novel ends with a sign of how great his achievement has been. The sign comes from his brother Mark. Mark, when he discovered that the victorious nations were not going to push their advantage and occupy Germany, felt that all he had been working for had been betrayed. He withdrew from involvement and vowed never to speak word again. Mark is the representative of the old tradition which has died out. His refusal on principle to change with the times entails his spiritual death. Mark has identified himself with a specific social system and endeavor, one wherein he was "indispensable", and when that system dies, he does too. Christopher has escaped from the rigidity of the system and lives as a free agent.
Only at the end of the novel does Mark recognize the victory that Christopher has made and pay tribute to it.

Mark's refusal to communicate intimately with his mistress-wife, Marie Leonie, is countered by Christopher's new intimacy with Valentine:

But they wanted to TALK. You can't talk unless you live together. (Ford, 651).

Their talking together is to be "the intimate conversation that means the final communion of your souls." (Ford, 629).

Once divested of the false mask of "society", Christopher discovers love:

That in effect was love. It struck him as astonishing. The word was so little in his vocabulary. . . . (Ford, 629).

Mark, on the other hand, has withdrawn into an "absolute taciturnity". (Ford, 687). His "communion" with Marie Leonie has never been at all intimate and has come nowhere near the soul: "for the intensive study of matters connected with race-horses had always been their single topic of communion." (Ford, 690). When the last post is played outside his window, it seems as if it is being played for him. He is, in fact, "A tired horse!" (Ford, 756).

Another last post is Groby Great Tree, the symbol of the Tietjenses which Sylvia succeeds in having cut down. She wishes to destroy the tree in order to destroy Christopher. One should not, however, associate the tree's fall with any fall of Christopher's. It is Mark who is still
identified with the glorious tradition of the feudal-like
landowners for whom the majestic straight tree is so
appropriate a symbol. When Christopher comes back holding
a chunk of wood and announces that the tree is down, it
is Mark who dies and not Christopher; he pedals off on
his bicycle to go about his business. If Mark is to be
associated with the tree that is cut down, then perhaps
Christopher is to be associated with the well that is left:

In the other ridings they said that Groby Tree
and Groby Well were equal in height and depth
one to the other. When they were really
imaginatively drunk Cleveland villagers would
declare—would knock you down if you denied—
that Groby Great Tree was 365 foot high and
Groby Well 365 feet deep. (Ford, 733).

If the tree is an overt symbol of tradition, custom, honor,
glory, then perhaps the well, which Ford so openly balances
with the tree, is a symbol of all that is refreshing, life-
giving, and that lies dark, hidden, deep below the surface.
One of the victories that Christopher achieves is the
releasing of his own pent up unconscious desires and he
does this by throwing over surface respectability.

But, what about Mark's sign? As he is about to die,
he says a few words to Valentine. He mentions the story
of the legendary Yorkshireman who:

stood with his chin just out of the water on
Ararat Top as Noah approached. And: "It's
boon to tak oopl" said the Yorkshireman....
It's bound to clear up! (Ford, 833).
This is a message of infinite hope in the face of the greatest trials. Mark also recalls an old song which has a message of love, consideration, domesticity, all virtues which previously had meant nothing to him:

Never thou let thy barnie weep for thy sharp tongue to thy goodman.... A good man! (Ford, 835).

Mark then cries for Valentine to hold his hand, an appeal for comfort and love that he could never before have uttered. The message is important to Valentine because it assures her that under the mask of Yorkshire taciturnity lie human desires. She had begun to have doubts about her liaison with Christopher. Mark’s recognition of the necessity of intimate communication ends the novel on a very optimistic note.

That Parade’s End is so structured that it ends optimistically suggests that Ford was presenting a comic vision in the novel. Critics have been willing to allow that Ford does produce some comic scenes, but few have suggested that the book is comic in overall structure or intent. One of those who does see much comedy in Parade’s End is Carol Ohmann; in her book Ford Madox Ford: From Apprentice to Craftsman she says:

To forget the tone of his voice, to fail to note the absurd human behavior in many of the scenes it presents, and to overlook the fact that Ford’s juxtapositions of episode are often funny as well as thematically significant, is to forget, as
some critics have done, one of the most engaging and characteristic features of the Tietjens series. From beginning to end Parade's End is, in part, social comedy.  

John A. Meixner, in his book Ford Madox Ford's Novels, says that Parade's End is "full of comic surprise." However:

Christopher is tragic, of course, but he is decidedly amusing, particularly when he is being very much the Yorkshireman as in Part One. 2

The assumption that Tietjens is tragic "of course" is a poor one. Tietjens, although his fate seems to follow the pattern of Medieval tragedy in that he apparently falls from good fortune to bad, is closer to Christy Mahon of The Playboy of the Western World than he is to any tragic hero. There is no denying that Synge's play is a comedy. Christy like Tietjens ends his life in exile: "you're setting me now to think if it's a poor thing to be lonesome it's worse, maybe, go mixing with the fools of the earth." 3 Mahon is a comic, not a tragic, hero in his isolation.

The symbolism of the name Christy Mahon suggests that whereas he was like a sacrificial lamb, or a persecuted Christ, in his early life, by means of rebellion he became more of a man (Mahon). This transition is very similar to the change that takes place in Tietjens. Tietjens aspires to be an Anglican saint and patterns himself after Christ. He also is a type of sacrificial victim until he begins to
fight for his personal freedom and happiness. He becomes capable of individual action and also becomes more of a man. Both comedies reject inadequate societies and have protagonists who, by becoming more human, become capable of establishing new societies.

A more reasonable view of Parade's End than Meixner's is that of Paul Wiley in his book Ford Madox Ford: Novelist of Three Worlds. He presents an admirable exegesis of Parade's End which he refers to as a "muted epic". Ford's vision of the shifting of ages, the breakup and substitution of cultures, he sees as epic. The interweaving of commonplace personal affairs adds greater reality by "muting" the epic. He concerns himself primarily with the "presence of the tragic and epic qualities in the novel." It is not necessary, however, to assume that a novel dealing with the war is either epic or tragic. One can think of Joseph Heller's Catch-22 as an example of a novel which deals with intense personal suffering in war and is still very comic both in incident and in structure. Yossarian's escape from all that threatens him is a comic solution to existence.

It is possible, then, for a novel about war to be a comedy. The theme does not necessitate an epic or tragic view. The choice of mode depends upon the author's attitude towards the subject. The question thus arises, "What was Ford's attitude to the war?" We know that he returned
from it physically beaten, having suffered much as Tietjens
suffers during the war. Was he embittered and hysterical?

Here is what he says in *It Was the Nightingale*:

> War to me was not very dreadful. I would, for personal comfort, far rather go through another similar war than face an eternity of writing endless books. But the desperation and horror that was caused to other people impressed me with such mass and such vividness that I was ready to put my principles behind me....  

Even discounting for overstatement, one detects a calmness towards the subject. Ford dropped his principles about propagandistic novels so far as to say that he was going to write a book "that should have for its purpose the obviating of all future wars." Notice also that he said, "I was not going to go against my literary conscience to the extent of piling horrors on horrors or even of exaggerating horrors." Ford's attitude was one which would easily allow him to choose the comic mode. He would choose that mode which would most reveal the truth as he saw it.

In his famous *Essay on Comedy*, George Meredith indicates that the choice of the comic mode is not inappropriate for the purpose of revealing truth:

> But if the comic idea prevailed with us, and we had an Aristophanes to barb and wing it, we should be breathing the air of Athens.  

There would be a bright and positive, clear Hellenic perception of facts. The vapours of unreason and sentimentalism would be blown away before they were productive.

Such an Apollonian view of comedy is not entirely foreign
to Ford who is indeed a very close observer and a very clear perceiver. It is possible that Ford could tell the truth about the horror of war and still maintain a comic form.

What then of the age of anxiety? Fortunately we have passed through the terrible thirties and forties into the absurd fifties and sixties when comedy is recognized as a serious mode. We now realize that comedy does contain and mirror torment. It can be terribly serious. Kierkegaard, the prophet of our new attitude, has this to say on the subject of despair:

It is impossible to represent truly this sort of despair without a certain admixture of satire. The comical thing is that he will talk about having been in despair; the dreadful thing is that after having, as he thinks, overcome despair, he is then precisely in despair. It is infinitely comic that at the bottom of the practical wisdom which is so much extolled in the world...lies complete stupidity as to where the danger really is and what the danger really is.

The perception of incongruity in man's existence strikes Kierkegaard as comic even beside the work "despair". But then we recall that Kierkegaard not only gave to modern thought an awareness of the absurd but provided a comic solution to existence by declaring that he had faith in God because of the very absurdity of doing so.

I have already indicated that the tetralogy has a broadly comic ending in The Last Post; the rest of this
thesis will be concerned primarily with the nature of the first three novels for which I shall attempt to demonstrate a detailed and rigorous use of the comic form. Northrop Frye's *Anatomy of Criticism* provides a description of the structure and essence of comedy which can also be taken as a description of the structure and essence of *Parade's End*.

The discussion will proceed by a series of character analyses. Tietjens' character develops from novel to novel as he achieves his greater humanity. The other characters are representatives or victims (or both) of repressive Victorian society. The fate of Sylvia seems at times too painful to be considered as comedy. Tietjens, too, suffers greatly, but this suffering does not preclude the comic form. The victory which Valentine and Tietjens win points to a new world, one which will obviate war and, as a corollary, make the intense personal suffering portrayed in *Parade's End* a phenomenon which need not recur.
Let us consider Frye's statement:

In the first place, the movement of comedy is usually a movement from one kind of a society to another. (Frye, 163).

As a first clue about the nature of comedy, this is an important one because of its application to the movement of *Parade's End*. One of the most overt themes of the novel is that of the transition from the Victorian-Edwardian world to the Modern Age. In his discussion of his friend Marwood, Ford makes it clear that Christopher Tietjens is the type of the "last Tory". The novels present the dissolution of moral-social code and attitude to life. The break-up of a condition of society is indicated in the title. In *No More Parades*, Tietjens is describing the ceremony for disbanding a battalion:

...Well, the end of the show was to be: the adjutant would stand the battalion at ease; the band would play *Land of Hope and Glory*, and then the adjutant would say: There will be no more parades.... Don't you see how symbolical it was—the band playing *Land of Hope and Glory*, and then the adjutant saying *There will be no more parades?*... For there won't... There won't, there damn well won't.... No more Hope, no more Glory, no more parades for you and me any more. Nor for the country...nor for the world, I dare say... None... Gone... Na poo, finny! No... more... parades! (Ford, 306).
The story of personal intrigue and debased integrity that unfolds proves the truth of Tietjens' prediction of the demise of glory. Fortunately, his pessimism on the subject of hope is not fulfilled. There is a hope at the end of A Man Could Stand Up and at the end of The Last Post, a new kind of hope.

But there will be no more parades, or at least, the parades will no longer be meaningful. A "parade" is a military muster for inspection, with bands, fine uniforms... and it is often a public inspection. The public show inspires patriotism, a sense of duty, of cohesion and of rightness. It relates to a time when war was still a gentleman's game and had not yet become depersonalized slaughter or phony war or war of attrition. "Parade" is also to be taken in a more general sense applying to a code of values recognized by everybody—parade as a form of social cohesion. In A Man Could Stand Up, Tietjens rejects this artificial form of solidarity.

"Parade" implies an overt code of behavior which one displays to indicate culture, cultivation. The noble, feudal atmosphere evoked by "parade" was one that had much appeal for Ford. Parade's End laments the passing of the "hope and glory". The word "parade", however, also signifies a procession towards something and its end, or culmination,
in this case, is World War II. The parade of high manners, social distinction (class differentiation), has become so extreme, so much a hollow sham of one-upmanship, that it leads, because of the absence of integrity, to chaos. So, *Parade’s End* plays the last post for parade, hope, glory, honor; but it also indicts the parade of a mis-directed society as dangerous and inhuman.

The old way has died, says Ford and he says it with a tone of regret; but he is open-eyed enough to see that a society that finds itself inexorably drawn into a war, is one with some inner inconsistency: the time has arrived for a new beginning. It is the break-up of the old order and the possibility and the promise of the new beginning that makes *Parade's End* comic. The end is not only the finish, it is the beginning. Ford was able to record a sense of the acute suffering involved in a change of manners while still embracing the new chance for man's happiness which is the only end of society.

The motion from one kind of society to another may also be the movement of tragedy. The plot motion peculiar to comedy is this:

> What normally happens is that a young man wants a young woman, that his desire is resisted by some opposition, usually paternal, and that near the end of the play some twist in the plot enables the hero to have his will. (Frye, 163).
This pattern is obvious in Tietjens' desire for Valentine Wannop which he himself blocks because of his conception of divorce. A twist in plot (perhaps Tietjens' chance to command the battalion, perhaps Sylvia's separation from him) is not so important as the change in Tietjens' character which allows the comic resolution. It is important to be aware that Tietjens himself is one of those that Frye calls the "obstructing characters"; that is, even though he is the comic-romantic protagonist, he has in him a blocking impulse which leads him to the conclusion, in the first novel, that he is one of those who does not. By the end of *A Man Could Stand Up*, Tietjens has purged himself of his restricting, repressive traits.

At the beginning of the play the obstructing characters are in charge of the play's society, and the audience recognizes that they are usurpers. At the end of the play the device in the plot that brings hero and heroine together causes a new society to crystallize around the hero, and the moment when this crystallization occurs is the point of resolution in the action, the comic discovery, anagnorisis or cognitio. (Frye, 163).

Frye finds that in many comedies an oedipal situation is responsible for bringing about much of the "blocking":

The obstacles to the hero's desire, then, form the action of the comedy, and the overcoming of them the comic resolution. The obstacles are usually parental, hence comedy often turns on a clash between a son's and a father's will. (Frye, 164).
For a great part of *Parade's End* it is believed that Tietjens senior committed suicide because his last son Christopher is a maquereau. Christopher and his father are at odds but the situation has a peculiar comic twist: Christopher will not forgive his father for killing himself:

"I won't forgive father for not making a will. I won't forgive him for calling Ruggles. I saw him and you in the writing-room the night before he died. He never spoke to me. He could have. It was clumsy stupidity. That's unforgivable."

"The fellow shot himself," Mark said. "You usually forgive a fellow who shoots himself."

"I don't," Christopher said. "Besides he's probably in heaven and don't need my forgiveness."

(Ford, 218).

Frye refines this point of parental opposition:

The opponent to the hero's wishes, when not the father, is generally someone who partakes of the father's closer relation to established society: that is, a rival with less youth and more money.

(Frye, 164).

The description perfectly fits "Lord Edward Campion, Lieutenant General retired, K.C.M.G. (military) M.P.V.C., M.C., D.S.O...." (Ford, 779). Campion is Tietjens' godfather and does carry many of the attributes of the father in relation to Tietjens. Although Sylvia's mother, Lady Sattherwaite, blames Sylvia and dotes on Christopher, Campion regards Sylvia as an angel and Christopher as a blackguard. Campion is convinced that Tietjens has set up some cheap mistress in a tobacco shop; he is responsible for the decision to send Tietjens to the front even though his chest is rotten
and he is classified as permanent base. Campion gives the specious reason—which Tietjens accepts since it appeals to a "gentleman's" sense of propriety—that an officer cannot allow himself to become embroiled in personal scandal. Campion may also be a rival for Sylvia—as the banker Port Scatho certainly is—and we see the two of them in *The Last Post*, hovering on the edge of elopement to India.

Critics, commenting on the general weakness of *The Last Post*, have noted the fate of Campion who becomes a blustering boob where earlier he was a very competent, adequately sensitive and intelligent general of the British Army. When we consider that the war is over, however, and that Campion's "occupation's gone" we may see that Ford was justified in presenting him as merely a shell of conservatism and uncertainty. Potential in Campion from the beginning is the gouty, blundering colonial officer of much British comedy. Frye comments on the usual fate of characters of Campion's type:

> The fury with which these characters are baited and exploded from the stage shows that they are father-surrogates and even if they were not, they would still be usurpers, and their claim to possess the girl must be shown up as somehow fraudulent. They are, in short, impostors, and the extent to which they have real power implies some criticism of the society that allows them in power. (Frye, 165).

It has already been noted that one must not be oversentimental
(as Ford was not) about the passing of the era of "parade". Campion, in The Last Post, is parade reductio ad absurdam, "pure" parade with no relation to human values. He is the victim of a system of behavior which produces a role but not a self.

That Tietjens rejects parade for a more intimate human relationship, is a measure of his self. I quoted Campion's degrees and orders above; now look at the passage in context. Campion is responding to Sylvia's question: "If I divorce Christopher, will you marry me?"

Merely to look at him you would know that he was something like Lord Edward Campion, Lieutenant General retired, K.C.M.G. (military) M.P.V.C., M.C., D.S.O.... So he exclaimed: "Good God, no!" (Ford, 779).

It is because he is what he is, defined and bound by his role, that he must reply as he does. Such a man could not answer otherwise, is the implication. Although Tietjens had earlier made a similar assertion to himself, by the end of the novels he is virtually of the bonds of parade.

At one point, Tietjens says that the battle he is continually fighting is the battle of the sexes (Ford, 491). Certainly the sexual theme is central to Parade's End. For Meredith, the battle of the sexes is the theme of comedy:

The heroines of comedy are like women of the world, not necessarily heartless from being clear-sighted; they seem so to the sentimentally reared, and only for the reason that they use their wits, and are not wandering vessels crying for a captain or a pilot. Comedy is an
exhibition of their battle with men, and that of men with them; and as the two, however divergent, both look on one object, namely, life, the gradual similarity of their impressions must bring them to some resemblance.1

Meredith would not hesitate a second before choosing Valentine over Sylvia. Frye also emphasizes the importance of the sexual theme:

The presiding genius of comedy is Eros, and Eros has to adapt himself to the moral facts of society: Oedipus and incest themes indicate that erotic attachments have in their undisplaced or mythical origin a much greater versatility. (Frye, l81).

The incest theme is present in the possibility that is believed in for quite some time, that Valentine might be the illegitimate daughter of Tietjens senior and therefore Christopher's sister.

The matter is straightened out in The Last Post (as everything seems to be reconciled there):

That then was over. The worst of it rolled up together. No suicide. No incest. No by-blow at Groby. (Ford, 832).

This clearing up of all problems, which has been called over-fortuitous and forced by Ford to make a "happy" ending is true to the comic pattern:

the cognitio of comedy is much concerned with straightening out the details of the new society, with distinguishing brides from sisters and parents from foster-parents. (Frye, 180).

Valentine is not Tietjens' sister and the young Mark is really
his own son and not Drake's bastard. As Frye says:

Happy endings do not impress us as true, but as desirable, and they are brought about by manipulation. The watcher of death and tragedy has nothing to do but sit and wait for the inevitable end; but something gets born at the end of comedy, and the watcher of birth is a member of a busy society. (Frye, 170).

Valentine's pregnancy is perhaps an indication of the rebirth of society that is taking place at the conclusion of Parade's End. Ford may have "manipulated" a happy ending for Tietjens, but it appears to be his right to manipulate within the confines of the genre. One must remember, though, the irony; Tietjens suffers immensely and continues to suffer at the hands of Sylvia and Mrs. de Bray Pape. The convincingness of the ending is a highly subjective question. Personally I like the presence of The Last Post and find it convincing. Others do not.

Frye lists four central types of comic characters. Three of them are the "alazons or impostors, the eirons or self-deprecators, and the buffoons." The fourth type is the "agroikos or churlish, literally rustic." "The contest of eiron and alazon forms the basis of the comic action, and the buffoon and the churl polarize the comic mood." (Frye, 172).

It has already been noted that Campion belongs to the alazon or impostor group. Sylvia seems to be a female alazon:

Katharina the shrew represents to some extent
Sylvia is too human to be ridiculous but she is sinister, being associated with Astarte, Medea, and Hell in general. Tietjens himself is an eiron: "Central to this group is the hero...." (Frye, 173). Tietjens continually sacrifices his own interests for those of others. His attitude is indicated by the way he covers up Sylvia's vagaries and assumes blame. Tietjens, in so far as he is obstructing his own desires by adhering to the position that "some do not", is also an alazon. He is a member of the old society and is in part an impostor until he breaks free of his restrictions.

Buffoons, "whose function it is to increase the mood of festivity rather than contribute to the plot" are of several types: "professional fools, clowns, pages, singers, and incidental characters with established comic habits like malapropism or foreign accents." (Frye, 175). Tietjens' troop of Cockney soldiers are buffoons in this sense; they add much to the comic tone—and they also contribute to the plot. Tietjens' association with them, is part of the process of his humanizing; he begins to see the amount of ability to live inherent in the "common" people. Old Gunning, who
appears in *The Last Post*, is one of the buffoon types but he is also clearly the adept *agroikos*. His knowledge of the bases of life is a counterpoint to the effete mannerisms of "high" society.

The question arises as to what type of character impedes the desires of the hero. That the members of established society strive to keep down the disruptive powers of Eros is understandable. Frye refers to the "social judgement against the absurd" which is "closer to the comic norm than the moral judgement against the wicked." (Frye, 168).

The absurd characters he describes by means of Ben Jonson's theory of "humors". A humor is one who is obsessed by a "ruling passion":

The humor's dramatic function is to express a state of what might be called ritual bondage. He is obsessed by his humor, and his function in the play is primarily to repeat his obsession. A sick man is not a humor, but a hypochondriac is, because *qua* hypochondriac, he can never do anything inconsistent with the role that he has prescribed for himself. (Frye, 168).

Sylvia, Campion, Macmaster, Mark Tietjens (who becomes so bound that he wills his own paralysis), and again the early Christopher all seem to qualify as humors:

The humor in comedy is usually someone with a good deal of social prestige and power, who is able to force much of the play's society into line with his obsession. Thus the humor is intimately connected with the theme of the absurd or irrational law that the action of comedy moves toward breaking. (Frye, 169).
Tietjens and his society are bound by the somewhat arbitrary set of rules of the "gentleman". The code of honor has had its relative merit and perhaps aided communication and the smooth functioning of society. Mankind, however, is more than a species of gentleman; men are also creatures of desire. If a "code" works for greater social cohesion, it also blurs the importance of the individual, who is superseded by the needs of the group.

The breakdown of a system of society can (unless it be immediately replaced by another system) plunge the individual into isolation by destroying the means of communication. The theme of the destruction of communication is evident in Parade's End. Society needs a non-restricting, non-systematic, human method of communication. Christopher and Valentine, at the end of The Last Post, are discovering the proper way, the way of personal relationships, the way of love.

The degree of the old society's bondage is summed up by the catch phrase "some do not." Christopher's holiday from "principles" begins the motion to a freer society.

We notice how often the action of a Shakespearian comedy begins with some absurd, cruel, or irrational law: the law of killing Syracusans in the Comedy of Errors, the law of compulsory marriage in A Midsummer Night's Dream... which the action of the comedy then evades or breaks. (Frye, 166).

The law of compulsory marriage may remind one of Tietjens' statement: "No one but a blackguard would submit a woman
to the ordeal of divorce." (Ford, 6). This attitude is an offshoot of the position that some do not. The overthrow of "parade" allows a new, more liberal society to emerge:

The society emerging at the conclusion of comedy represents, by contrast, a kind of moral norm, or pragmatically free society. Its ideals are seldom defined or formulated: definition and formulation belong to the humors, who want predictable activity. (Frye, 169).

The freeing of the society from "ritual bondage" is a freeing of the hero of the restraints of the humors. The humor exists by means of a social mask without substance while the hero represents the potential of self-fulfillment, of the lifting of the mask and the revealing of truth. The change is not without danger for the hero and we see that Tietjens suffers an identity loss during the war—half of his mind is dead as the result of his injury and he must re-learn by reading the Encyclopaedia Britannica.

The action of comedy moves toward a deliverance from something which, if absurd, is by no means invariably harmless. We notice too how frequently a comic dramatist tries to bring his action as close to a catastrophic overthrow of the hero as he can get it, and then reverses the action as quickly as possible. (Frye, 178).

Ford brings Tietjens to the brink of disaster when Tietjens, with his rotten chest, is sent to the front in A Man Could Stand Up. There is a fairly rapid reversal of fortune and the novel ends comically with the reunion of Tietjens and Valentine.
As the hero approaches the point of "ritual death", the comedy moves towards a potentially tragic crisis. Tietjens is potentially tragic when he returns from the war ill, having no money, and few people interested in his welfare. Sylvia too is potentially tragic in The Last Post when she confesses that she wanted only to have another child by Tietjens. Some readers have seen Sylvia's plea as maudlin sentimentality of Ford's which they say mars much of The Last Post, but her display of domestic emotion is not out of character.

The third novel of the tetralogy, A Man Could Stand Up, sounds the note of freedom and comic saturnalia. Frye, indicating the release of restraint that comedy achieves, says:

> the hero's society rebels against the society of the senex and triumphs, but the hero's society is a Saturnalia, a reversal of social standards which recalls a golden age in the past before the main action of the play begins. (Frye, 171).

The end of the war is a signal for what Valentine calls a saturnalia (Ford, 509) which is wildly celebrated by "Cockney London" where she is teaching. The golden age theme is one that Tietjens forwards by his longing first for the eighteenth and then the seventeenth century and the pastoral simplicity of Herbert's parsonage, Bemerton.
Tietjens finally achieves a type of escape to the pastoral world where he becomes an antique dealer. Frye says that the motion to the "green world", the enchanted forest, or the charming, simple pastoral is a basic element of Shakespearian comedy:

The green world has analogies, not only to the fertile world of ritual, but to the dream world that we create out of our own desires. This dream world collides with the stumbling and blinded follies of the world of experience.... Thus Shakespearian comedy illustrates, as clearly as any mythos we have, the archetypal function of literature in visualizing the world of desire, not as an escape from "reality," but as the genuine form of the world that human life tries to imitate. (Frye, 183).

A comic fiction, then, moves towards a world which is more human. Parade's End pictures the downfall of a restrictive social structure and indicates the source of new potential for man. In doing so it follows the comic pattern of avoiding exclusion. The new society is to be a society of man. All members are welcome and no notice is to be taken of rank, role, position:

The tendency of comedy is to include as many people as possible in its final society: the blocking characters are more often reconciled or converted than simply repudiated. Comedy often includes a scapegoat ritual of expulsion which gets rid of some irreconcilable character, but exposure and disgrace make for pathos, or even tragedy. (Frye, 165).

Perowne is one of the few blocking characters who is in a sense repudiated; he is killed shortly after being sent to
the front. Sir Vincent Macmaster is not included in the final society because he has gone "dotty" and is in an asylum. He may return, however, for his Egeria, Edith Ethel, comes rolling into the final pages of *The Last Post* to have some dealings with Tietjens. Also present among the cast of *The Last Post* are some characters who appear in none of the other novels: Marie Leonie; Mrs. de Bray Pape descended from the Maintenons; the young Mark Tietjens, Christopher's son; Gunning, the tenant farmer. All these people congregate around Tietjens' cottage with Sylvia, the most anxious to study the new menage. General Campion reappears, somewhat more rigidified in his social mask and Mark Tietjens senior, still allied—until the moment of his death—with the old society, lies paralyzed. Valentine is pregnant, promising increase of life to the new society.

Thus the movement from *pistis* to *gnosis*, from a society controlled by habit, ritual bondage, arbitrary law and the older characters to a society controlled by youth and pragmatic freedom is fundamentally, as the Greek words suggest, a movement from illusion to reality. Illusion is whatever is fixed or definable, and reality is best understood as its negation: whatever reality is, it's not *that*. Hence the importance of creating and dispelling illusion in comedy: the illusions caused by disguise, obsession, hypocrisy, or unknown parentage.

(Frye, 169).

This skeleton outline strongly indicates that Ford was consciously employing the comic mode in *Parade's End*. 
Before we can move on to a more specific analysis of the novels, however, there is a further qualification to be made about the nature of Ford's comedy. The matter of irony has not yet been considered. "Irony" further defines the type of comedy that Ford produced and illuminates Ford's technique.
Chapter Three: Irony and Impressionism:

Technique in the Twentieth Century

At one point in *Some Do Not...*, Tietjens is talking to Valentine Wannop about their different attitudes to the war and their attitudes to each other:

"You and I are like two people..." He paused and began again more quickly: "Do you know these soap advertisement signs that read differently from several angles? As you come up to them you read 'Monkey's Soap'; if you look back when you've passed it's 'Needs no Rinsing.' ... You and I are standing at different angles and though we both look at the same thing we read different messages. Perhaps if we stood side by side we should see yet a third...." (Ford, 234)

It is the overcoming of the limitations of personal interpretation that marks the success of the relationship of Valentine and Tietjens. The point that is made in Tietjens' speech is that each person has a unique and private vision of reality and each "point of view" has its boundaries or limitations. The gaps of vision make for gaps in communication. *Parade's End* contains many instances of faulty communication and misinterpretation. The matter of names is indicative. Mrs. Wannop thinks that the name Tietjens is something like "tea-tray". Tietjens himself for a long time believes that McKechnie is called MacKenzie.
We also have the example of the phone call which opens

*A Man Could Stand Up.* Edith Ethel is trying to tell

Valentine about Tietjens' state, but Valentine is distracted
by the noise of her immediate surroundings and cannot
make sense out of the message. She is not certain who
is talking or about what.

It is important that it is the telephone that is
the vehicle of misinterpretation. The telephone is a
social tool or system for the extension of communication
but it seems rather to limit the ability to get the
message across:

> Slowly, amidst intolerable noises from,
on the one hand, the street and, on the other,
from the large and voluminously echoing play­
ground, the depths of the telephone began, for
Valentine, to assume an aspect that, years ago
it had used to have--of being a part of the
supernatural paraphernalia of inscrutable
Destiny.  (Ford, 503)

The difficulty in both instances, that of the sign and
that of the telephone conversation, is the separation of
the people involved. Tietjens says that if the two of
them could stand together they would be able to see (both
of them seeing the same thing presumably) a third something.
Communication must be between people, with no interference
either from over-personal visions or from any public system
of communication such as the telephone. The telephone
indicates the tendency of society to replace inter-personal
relationships with devices, mechanisms, or systems which
limit the extent of true companionship or exchange.
We get a similar message about the vast separation of "points of view" in Browning's *The Ring and the Book*. Browning heralds the shift to the contemporary world in his emphasis on the relativity of truth and the importance of several points of view in making up what he saw as absolute truth. Twentieth century literature has extended the belief in relativity. No one report is believed to be "true". Truth is made up of many "points of view". One result of this extension is that a reader no longer trusts what an author tells him directly about the fictional action. There is a tendency to keep the author out of his story and to keep the illusion complete so that the reader will have little trouble in crediting the action of the story once having made the necessary "willing suspension of disbelief". There must be no comments on the action of the novel; the reader must be allowed to see for himself and to decide on the basis of having seen. It was Flaubert who developed the technique of the "complete" illusion which has become so established in twentieth century fiction. From Flaubert the technique came to Conrad, Ford, Joyce and from there spread widely.

A corollary of a relativist vision is an ironic sense. When an age believes that there is no absolute truth, it is ready to see the irony of characters who still labor to sell their "version" of truth. A writer of fiction, trying to
get at some truths about existence, operates with an ironic sense of the nature of his endeavour. When it cannot be philosophic or directly dogmatic about truth, creative fiction (poetry) must become more realistic or impressionistic. It no longer "tells about" reality; it attempts to mirror the details of experience. Much contemporary fiction deals with the interaction of what is "really" out there and what is inside the human mind. The split between subjective and objective provides the material for irony.

Realism and naturalism tend to emphasize the deterministic role of external reality. Impressionist fiction tries to do justice to the complex interaction of object and subject. Joyce's impressionism is superior to George Moore's realism in that it includes more of what is "real"; it takes the reader into the minds of the characters.

Frye notes the objectivity of the ironist:

The ironic fiction-writer, then, deprecates himself and, like Socrates, pretends to know nothing, even that he is ironic. Complete objectivity and suppression of all explicit moral judgements are essential to his method. Thus pity and fear are not raised in ironic art: they are reflected to the reader from the art. When we try to isolate the ironic as such, we find that it seems to be simply the attitude of the poet as such, a dispassionate construction of a literary form, with all assertive elements, implied or expressed, eliminated. Irony, as a mode, is born from the low mimetic; it takes life exactly as it finds it. But the ironist fables without moralizing, and has no object but his subject. (Frye, 40)

The objectivity of impressionist fiction is ironic in that it is a kind of understatement—not editorializing or open
moralizing—that allows the "fiction" to say a great deal.

Conrad points to the undercurrent of truth of impressionist fiction in the Preface to *The Nigger of the 'Narcissus'*:

> My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel—it is, before all, to make you see. That—and no more, and it is everything. If I succeed, you shall find there according to your deserts: encouragement, consolation, fear, charm—all you demand—and, perhaps, also that glimpse of truth for which you have forgotten to ask. 1

Truth is ironically there and works upon the reader through the apparently innocuous, objective, impressionist presentation.

Ford too sees the novel as having a strong philosophical import:

> We agreed that the novel is absolutely the only vehicle for the thought of our day. With the novel you can do anything: you can inquire into every department of life, you can explore every department of the world of thought. 2

Ironically, however, the novelist will do best if he has few or no ideas at all which he is pushing:

> It is obviously best if you can contrive to be without views at all; your business with the world is rendering, not alteration. You have to render life with such exactitude that more specialised beings than you, learning from you what are the secret needs of humanity, may judge how many white-tiled bathrooms are, or to what extent parliamentary representation is, necessary for the happiness of men and women. 3

Ford was very much interested in making the point that his novels did not necessarily reflect his own philosophical point of view. The business of impressionism, he said, is to produce an illusion of reality:
Thus the Impressionist author is sedulous to avoid letting his personality appear in the course of his book. On the other hand, his whole book, his whole poem is merely an expression of his personality. 4

In the dedicatory letters to the last three novels of the tetralogy, Ford says plainly, over and over, that the ideas expressed by characters in the novels do not reveal his own point of view:

State, underline and emphasize the fact how you will it is impossible to get into the heads of even intelligent public critics the fact that the opinions of a novelist's characters as stated in any novel are not of necessity the opinions of the novelist. 5

Frye says:

The conception of irony meets us in Aristotle's *Ethics*, where the *eiron* is the man who deprecates himself, as opposed to the *alazon*. Such a man makes himself invulnerable, and, though Aristotle disapproves of him there is no question that he is a predestined artist, just as the *alazon* is one of his predestined victims. The term irony, then, indicates a technique of appearing to be less than one is, which in literature becomes most commonly a technique of saying as little and meaning as much as possible, or, in a more general way, a pattern of words that turns away from direct statement or its own obvious meaning. (Frye, 40)

The suppression of propagandising and the sense of relativity are elements of Ford's technique of impressionism and we see that they are also inherent in ironic fiction. Impressionism and irony are very close together and, since Ford was using all the techniques of literary impressionism in writing *Parade's End*, we should find that the comedy of the novel has a distinctively ironic flavor.
Speaking of irony, Frye says that it "begins in realism and dispassionate observation" (42). Impressionism most certainly depends upon exact observation. Ford's technique is to see and to record but not to theorize in his novels. The tradition of the "absent" author harmonizes with what Frye says of ironic fiction:

Irony is consistent both with complete realism of content and with the suppression of attitude on the part of the author. (Frye, 224)

As we have seen, in a relativist age, it will not do to have the comments of the author interfering with our perception of the matter:

The ironic method of saying one thing and meaning something rather different is incorporated in Mallarme's doctrine of the avoidance of direct statement. The practice of cutting out predication, of simply juxtaposing images without making any assertions about their relationship, is consistent with the effort to avoid oratorical rhetoric. (Frye, 61)

The mention of juxtaposing images should recall Ford's use of the time-shift, one of the central techniques of impressionist writing. The story is to be presented in a fashion similar to the way stories appear in life. We get a part of the action, then an earlier, then a later part, then a character sketch: chronology is sacrificed to the importance of the item recalled. In fiction, this apparently haphazard placing of events and scenes is more than just realistic. By having them juxtaposed, one scene comments on another and so the thematic line is linked to structure.
The ironic element of Ford's comedy becomes obvious when one realizes that Tietjens, much as one may sympathize with him, is hardly the usual romantic young hero defeating the restrictions of an established society. It has already been noted that Tietjens is strongly allied with the tradition of reticence and renunciation implied in "Some do not." The passionate side of his nature wars with his moral restraint and wins out allowing him to take a holiday from his principles, from himself. Although he has a physical attractiveness, he is no longer young and healthy. Although he is only twenty-six at the opening of the novel, by the time of his return from the front he is greying and his chest is "rotten". Tietjens does win his victory; he is able at last to stand up on a hill with his lover, but the cost of the victory is great. He is nearly destroyed by the old society which continues to torment him even at the end of *The Last Post*.

The first or most ironic phase of comedy is, naturally, the one in which a humorous society triumphs or remains undefeated. (Frye, 175)

The second phase of comedy, in its simplest form, is a comedy in which the hero does not transform a humorous society but simply escapes or runs away from it, leaving its structure as it was before. A more complex irony in this phase is achieved when a society is constructed by or around a young hero, but proves not sufficiently real or strong to impose itself. In this situation the hero is usually himself at least partly a comic humor or mental runaway, and we have either a hero's illusion thwarted by a superior reality or a clash of two illusions. (Frye, 180)
The last quotation perhaps comes closest to Tietjens' situation. The new society is in its infancy and may be able to impose itself, if the strength of the hero lasts. Tietjens is not really a mental runaway but he is at least an abdicator and as we have seen is "at least partly a comic humor."

Tietjens is not the average, aggressive romantic lover; it takes all his potential to ask Valentine to be his mistress and even then he backs down at the last minute. He is not the doer of great deeds; he is, in fact, not at all heroic.

Ford, speaking of the genesis of Tietjens, says:

> I carefully avoid the word "hero". I was in no mood for the heroic. My character would be deprived of any glory. He was to be just enough of a man of action to get into the trenches and do what he was told. ^

It turns out that such an unheroic central character belongs to comic irony:

> The figure of the low-norm eiron is irony's substitute for the hero, and when he is removed from satire we can see more clearly that one of the central themes of the mythos is the disappearance of the heroic. This is the main reason for the predominance in fictional satire of what may be called the Omphale archetype, the man bullied or dominated by women, which has been prominent in satire all through its history, and embraces a vast area of contemporary, both popular and sophisticated. (Frye, 228)

Parade's End is not quite satire; it is ironic fiction which Frye implies is a less stringent form of satire. While Tietjens is bullied by a woman, he does finally escape from her and is able to live with his mistress—
note that near the end of The Last Post Sylvia gives up her seige and decides to grant a divorce. Although Ford says that he was carefully avoiding the heroic, it will be seen that Tietjens does become a type of hero. His victories are internal ones and may lack the touch of bravado, but the true hero is the one who is able to come to grips with his own self.
Ford's comedy is ironic, then. What does this mean to an understanding of Tietjens? It means that we will find his position dual, at least in *Some Do Not...*. He is a hero in that he will throw off the bonds of the old society. We have already noted the irony in the fact that his victory is pyrrhic at best and his new position, although promising, is tenuous. Tietjens is also a member of the old society. The ironic vision, which is so often the double vision, seeing the coexistence of mutual exclusives, makes Tietjens villain as well as hero, *alazon* or impostor as well as *eiron*. He has two roles to play and their distinctness and his lack of vision of the split make the situation comic. Tietjens the hero, the passionate lover, the rebellious soul, must overcome the last Tory, the conservative, the mechanical public figure. There is in Tietjens, a struggle between mask and creative mind.

Elliott B. Gose, in an article called "Reality to Romance: A Study of Ford's *Parade's End*" comments on Ford's double conception of Tietjens. He points out that although Tietjens is ostensibly modelled on Ford's friend, Marwood,
he also contains much of Ford himself. Ford describes Marwood in *It Was the Nightingale*:

> There he was, large—an "elephant built out of meal sacks." Deliberate, slow in movement and extraordinarily omniscient. He was physically very strong and enduring. And he was, beneath the surface, extraordinarily passionate—with an abiding passion for the sort of truth that makes for intellectual accuracy in the public service. It was a fascinating task to find him a posthumous career.

This description of Marwood obviously provided a pattern for Tietjens but, as Gose points out, much of Tietjens' private experience is a parallel to Ford's. He wished to be free from his wife so that he would be free to live with Violet Hunt. Ford was wounded in the war and returned much in disrepute as does Tietjens.

Tietjens then, is a composite of Ford and Marwood. Marwood is the last Tory, a critical intellect, and Ford is the young man of passion and action. It is the conjunction in the one character of these two "ideals" that creates the comic tension. Tietjens is refined by his experience until he is primarily the "Ford-like man of passion who finally wins Valentine." 2 The Marwood element in Tietjens comes to be epitomized in the person of Mark Tietjens whom Gose calls a "symbol of an outmoded tradition."

Certainly Ford had a great deal of admiration for the Marwood-like character, just as he had an admiration for the world of hope and glory which he saw passing. It is
not quite correct, however, to say as Gose does, that Ford's conception of Tietjens makes it difficult for him to "present objectively a hero drawn partly from himself and partly from Marwood, two people whom he had loved." Because Marwood was a friend is not to say that Ford could not be objective about him. Ford was an impressionist and he had to be objective or to fail in his undertaking. Ford was objective and even if his perfect man would be an amalgamation of himself and Marwood, Ford saw that, given the times and the circumstances, such an ideal was not to be thought of. The fact that he wrote Marwood out of the novel, as it were, indicates that Ford was making thematic use of certain traits of his friend and was not unclear about which side of Tietjens would ultimately transcend.

The day of the Tory and the precise analytical mind was dying. A new world was being born and a new facet of human life was being discovered (or, better, freed). Ford was concerned with rendering the inevitabilities of life. He was aware that life continues regardless of men's subjective feelings about it. Although he may have longed for the ideal of the gentleman, he had a sufficiently objective vision to see that the ideal was becoming deleterious rather than beneficial to humanity.

We have noted the relativity of the ironic vision. It is not concerned with what is best so much as it is
with what is. It requires an ironic relativist vision to see that what has been best can have become the worst. Tietjens is Ford's conception of mankind on the verge of a sweeping cultural change. The refinement of Tietjens from Marwood-Ford to simply Ford is a reflection of what Ford thought necessary for the continuing welfare of mankind. Just as Ford felt free to take Violet Hunt, so Tietjens gains the freedom to take Valentine as his mistress. The new Tietjens may not be any better than the old one, but at least he has discarded the weaknesses of the old one. He also promises a new chance. With restrictions removed, perhaps the man who could be the epitome of Toryism at its best, can become something even greater.

Since the public code of virtue has broken down, one cannot continue to live by an arbitrary code or system of behaviour. One must shift from the mechanism and false aesthetics of "correct behaviour" to the exigencies of behaviour demanded by the needs of man. The world that Tietjens moves towards is the world of personal relationships. As he is refined, he becomes less and less public, impersonal and unemotional. He becomes more and more of a human being. His education is a move towards completeness of the self and a confrontation of personal self with personal self. It is the move into the area of the personal that will allow Tietjens to
become more human.

The ironic vision gives us a greater sense of "reality": victories are not won without much loss. Tietjens embodies two ideals, one of which is out of date. Ford was completely in control as he set the conflict working and knew that such a hero must be literally blown apart by the flux of time and society. Ford's sympathies for Marwood did not limit his ability to show what must happen, if man is to have any chance of survival, in a contest between the passive critical intellect and the passionate Ford-like man of action.

Tietjens' function is to act as pivot for a great change. As pivot he is in touch with both sides, before and after. He is Janus looking forward as well as back. The inevitable result of such a tension is inner as well as outer conflict. We can expect from Tietjens, composed of opposites as he is, a definite lack of self-knowledge. We can also expect that he will find himself in numerous tight situations caused partly by himself. As long as the conflicts do not become pathetic or fearful, the work will remain comic. Tietjens' limitations in conflict with his abilities provide the comedy. Any flayings he receives as a result of his affiliation with a tradition that is outmoded can be accepted as the necessary punishment of the inhibitor of festivities. The Tietjens who suffers is similar to Malvolio of *Twelfth Night* whose function it is to see that there will...
be no more cakes and ale. Such inhibitors must, in comic action, be driven out. Tietjens continues to say "Some do not" until he discovers that his banner is in reality a whipping rod and his code merely a set of chains.

Perhaps the point should be made once again that Ford did admire the tradition of honor and glory, staunchness and courtesy that goes by the name of parade. With the tradition went a sense of personal as well as public integrity which promised to establish a perfect community of man, run on humanitarian and rational principles. Society, by adhering to its system of virtue, would achieve "progress". Ford was not unaware, however, of the severe limitations of any rational system of progress. He could see that a split had developed between the needs of the individual and the demands of society. Tietjens is aware of this paradox:

And Tietjens, who hated no man, in face of this simple-minded and agreeable schoolboy type of fellow, fell to wondering why it was that humanity that was next to always agreeable in its units was, as a mass, a phenomenon so hideous. (Ford, 79)

...you formed them into a Government or a club and at once, with oppressions, inaccuracies, gossip, backbiting, lying, corruptions and viliness, you had the combination of wolf, tiger, weasel and louse-covered ape that was human society. And he remembered the words of some Russian: "Cats and monkeys. Monkeys and cats.) All humanity is there." (Ford, 79)

Somehow the system has become autonomous and is out of touch with the real needs of mankind. When this happens,
some upheaval is inevitable. What went wrong, according to Tietjens, is that "integrity" disappeared from public life to be replaced by "All sorts of bounders" that get into "all sorts of holies of holies!" (Ford, 94) What though, caused that breakdown? Why did public trust disappear? The answer is that the system was not humane enough. It may have been a very good system in its intentions but it repressed the forces of Eros, limiting the creative capacity of mankind.

Kenner points out the overtones of virginity in the opening paragraph of *Some Do Not*:

> The leather straps to the windows were of virgin newness; the mirrors beneath the new luggage racks immaculate as if they had reflected very little.

> The compartment smelt faintly, hygienically of admirable varnish; the train ran as smoothly—Tietjens remembered thinking—as British gilt-edged securities.

The train is a symbol for a system that has carried society into a precarious state. Figuratively, it is the same train which is blown up by the French insurgents in *A Man Could Stand Up*. The way of life is out of touch with human experience. The train which has reflected very little, which is "perfect" but not experienced, is a train leading into war. Tietjens himself is out of touch with experience and must be initiated into a truer vision. One of the lessons of *Parade's End* is that no system, no matter how admirable, can do full justice to the impulses and needs of humanity. Putting things into categories is perhaps
satisfying but it is also dangerous because a force contained becomes explosive.

The code that Tietjens—not Ford—enunciates and that all of Victorian, Pre-Raphelite England enunciates, is repressive. The war is seen to be an inevitable occurrence in a society that is held down, cramped, stifled. Tietjens gives some reasons for the conflagration, but they are not quite good enough. Cassandra though he is, one must remember that his vision is limited. He says that it is the demise of public honesty and an increasing national greed that has brought the downfall. There is, however, a reason behind that reason which is implied in Tietjens' oft repeated expression of tiredness: "I'm not vindictive.... But I am deadly tired: of all old women and their chatter." (Ford, 286). It is also expressed in Sylvia's exclamations: "I'm bored," she said. "Bored! Bored!" (Ford, 156). The whole world has grown tired of living up to the demands of a code which is summarized by the phrase from Rosetti: "circumspect and right". Although Ford had a respect for the old way, he was ready to accept its demise and to look to the future. The forces of Eros are at work and signs of rebellion are evident in many of the characters of Parade's End. It is this rebellion prompted by the forces of life against those of stultification, decay and death that is part of the vitality of comedy.
A brief look at some of the characters suffering under the flag of circumspection will aid in understanding the character of Tietjens and the novels as a whole.

The Rev. Mr. Duchemin

We can see in the lives of the Rev. Duchemin, his wife Edith Ethel and her lover-then-husband, Macmaster, the evil effects of the repressive ideal of circumspection. In the very comic breakfast party scene, the Rev. Mr. Duchemin provides an element of obscenity, perversity and comedy which strains English good manners to the utmost. Tietjens admires the ability of gentlemen and ladies to sit and talk as if nothing were going on. The guests politely ignore, or more accurately, fearfully try to ignore Duchemin’s shouting:

Then they continued talking with polite animation and listening with minute attention. To Tietjens that seemed the highest achievement and justification of English manners! (Ford, 100).

One with good manners acts as if nothing had happened. Such an attitude may be admirable in its consideration for the feelings of others. But it becomes absurd when so much absolutely is happening. The overlooking of pecadillos pro-tamps is ballasted in the scene by the minute attention that is being paid and which will be
turned to capital in gossip later. Rev. Duchemin's shouts are an implied attack on the hypocrisy of an unnecessarily repressive code of manners.

Duchemin contravenes the rule that says the subject of sex is not open for public conversation. The fact that he is a minister underlines his plight. He represents a world which hides sex under a cover of delicacy and religion. He is the classic victim of Freudian repression. He finds an outlet for desire in a perverted form by using taboo words in public. Petronius provides his particular mode of expression. The "elegance" of the Latin tongue provides a superficial excuse to wander amidst the sexual expressiveness, the sensuality and bestiality of a more open society. The fact that *The Satyricon* centers around homosexual love may also be a reason for Duchemin's choice. He has been unable to find sexual satisfaction with his wife and can perhaps find comfort in the contemplation of love without women.

The phrases that Duchemin shouts refer to a general malaise:

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Post coitum tristis! Ha! Ha! That's what it is? ... You know what that means? (Ford, 93).
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The translation is quite simple, but its meaning is only clear when we see that the society for which it is true is one in which sex has become obscene and unhealthy.
The truth is not universal; it is an expression of a sick society. Another of Duchemin’s offensive outbursts is:

"Chaste!" He shouted. "Chaste, you observe! What a world of suggestion in the word..." He surveyed the opulent breadth of his tablecloth; it spread out before his eyes as if it had been a great expanse of meadow in which he could gallop, relaxing his limbs after long captivity. He shouted three obscene words and went on in his Oxford Movement voice: "But chastity..."

(Ford, 99).

Duchemin is finally able to release some of his stallion-like energy and for him it is like being freed from a long captivity. His problem illustrates the difficulty of Victorian society in handling the beast in human nature.

Chastity and virginity when taken as absolute ideals are seen to be damaging to the natural proclivities of man. The code of "English manners" is in league with the professors of chastity and virginity. Bourgeois morality at its strongest requires that one be, above all, delicate, chaste and inexperienced. Just as the repressive manners are the villain in the first instance, we see that they are also inadequate for solving a trying situation. Duchemin is finally quietened not by reason but by a swift blow to the kidney from the prize-fighter.

Tietjens is unaware of the violent rebellion that he is witnessing and is willing to write off Duchemin as "dotty" on the subject of sex. Tietjens has no "Freudian insight" to allow him to see that Duchemin's behavior
has an efficient cause in the social repression of sexual
instincts. Duchemin himself is almost totally schizo-
phrenic. He is acting compulsively and is unaware of his
misbehavior. Macmaster at one point so shifts the tone
of discussion that Duchemin is jolted:

Macmaster made his voice dry and penetrating
to say: "'Youth of tepid loves' is a lamentable
rendering of puer calide! It's lamentably
antiquated..."
Duchemin choked and said:
"What? What? What's that?"
"It's just like Oxford to use an eighteenth-
century crib. I suppose that's Whiston and
Ditton? Something like that..." He observed
Duchemin, brought out of his impulse, to be
wavering—as if he were coming awake in a
strange place! (Ford, 98).

Duchemin comes awake in a strange place (his own parlor)
and then busies himself with table matters until he
stumbles again on the trigger word "chaste". His person-
ality is split in two by the total conscious denial of
sexuality.

The forces of life, however, are surging out of him.
His "unconscious" mind is in a state of rebellion which
is not yet assimilated into the conscious world. His
condition, admittedly a pathetic one, remains comic because
Ford places most emphasis on the embarrassment caused to
an overdelicate society rather than the pain of Duchemin.
Duchemin will give us a clue to the understanding of Tietjens
who is split in a somewhat similar fashion and who cannot
recognise in himself the forces of rebellion. Duchemin is
a "rule" breaker and suffers for it. Much of Tietjens' suffering comes from the fact that he is also an emerging outlaw.

Edith Ethel and Sir Vincent Macmaster

Tietjens' friend Sir Vincent Macmaster and his "Egeria" and ultimately wife, Edith Ethel Duchemin, represent the effete tradition of Pre-Raphaelite sexual morality. Tietjens (and Ford) reacts violently to the hypocrisy of the "aesthetes":

We're always, as it were, committing adultery—like your fellow!—with the name of Heaven on our lips. (Ford, 20).

Tietjens says that there "ought to be a twenty years' close time for discussions of sham sexual morality." It is not that he objects to illicit affairs, at least for other people; he objects, rather to the attempt to romanticize them and to justify "lachrymose polygamy" by calling it Love.

Macmaster and Edith Ethel are concerned primarily about appearances. They cultivate an air of being "circum­spect and right" while in fact they are having an affair behind the back of Mrs. Duchemin's lunatic husband. It is this hypocrisy about experience which infuriates Tietjens. He believes that if a man wants a woman "he has her. And again, no talking about it." (Ford, 18). The dichotomy
in Macmaster between principle and behavior is pointed up by his numerous romantic fiascos with young trollops. Although he aspires to a woman of grace and perfection, one who would be "a tribute at once to his discernment and his achievements",

He had had passages when a sort of blind unreason had attracted him almost to speechlessness towards girls of the most giggling, behind-the-counter order, big-bosomed, scarlet-cheeked. It was only Tietjens who had saved him from the most questionable entanglements. (Ford, 13).

His surface decorum is only a front for a passion which he has never allowed himself to face. He is peculiarly innocent of sexual matters, having "necessarily been starved of women."

Macmaster's hypocrisy about experience is shown up finally in his acceptance of a knighthood on the basis of figures prepared by Tietjens. It is so necessary for him to be "in the tradition" that he can resort to fraud.

Edith Ethel is a very painful example of the worst results of the tradition of self-suppression. She finds her beauty in the very abstraction which drives her husband insane:

There's something beautiful, there's something thrilling about chastity. I'm not narrow-minded. Censorious! I don't condemn! But to preserve in word, thought and action a lifelong fidelity.... It's no mean achievement.... (Ford, 85).

To which Valentine supplies the appropriate comment, "You mean like an egg and spoon race...." Chastity and fidelity have become part of the social sport of keeping up appearances.
Mrs. Duchemin thinks the real symbol is "Atalanta, running fast and not turning aside for the golden apple." She does not realize that while Atalanta is trying to preserve an ideal, she is also running away from love.

The denial of emotion and experience leads to serious explosions. Like the Rev. Duchemin, Edith Ethel has her dark side which breaks out unexpectedly. Valentine is first aware of the change when Edith Ethel asks her, "How do you get rid of a baby? You've been a servant. You ought to know!" (Ford, 229). She and Macmaster who had "seemed to swim in a sea of renunciations, of beautiful quotations," have made a slip in their intimate relations and are threatened with social embarrassment:

Mrs. Duchemin had, stored somewhere, a character of an extreme harshness and great vulgarity of language. She raged up and down in the candle-light, before the dark oak panelling, screaming coarse phrases of the deepest hatred for her lover. Didn't the oaf know his business better than to...? The dirty little Port of Leith fish-handler....

What, then, were tall candles in silver sticks for? And polished panelling in galleries? (Ford, 230).

The last question is an important one and helps to explain the ascetic menage that Tietjens adopts in The Last Post. It is the luxurious show, the attempt at paltry splendour, that has too long thwarted the deeper needs of mankind. Tietjens and Valentine reject false luxury in an attempt to get back to the elements of life.
Sylvia

We can also see signs of division and certainly of revolt in Sylvia Tietjens. One can quickly see Sylvia as a convincing and complete bitch, one of the best bitches of twentieth century fiction. She is apparently the tormentress bent upon ruining the long-suffering and innocent Tietjens. She threatens, early in Some Do Not... to play Medea:

You will then. Listen here.... I've always got this to look forward to: I'll settle down by that man's side. I'll be as virtuous as any woman. I've made up my mind to it and I'll be it. And I'll be bored stiff for the rest of my life. Except for one thing. I can torment that man. And I'll do it. Do you understand how I'll do it? There are many ways. But if the worst comes to the worst, I can always drive him silly... by corrupting the child!' (Ford, 41).

It is easy to see Sylvia, after this comment, as the type of the wicked woman. Father Consett characterizes her by implying that she is inhabited by Astarte whom he calls "a very powerful devil. There's some that hold that she's not dead yet." (Ford, 37). Sylvia does, however, require more understanding. She apparently has will power: she will be virtuous. It is evident also that a virtuous life with Tietjens is a life of consummate boredom. We must consider her charge that Tietjens has tormented her as at least partly true.

Sylvia is Roman Catholic and has the convent-girl's
background. Even more, perhaps, than Duchemin, then, she has been subject to the repressions demanded by religion and by a pseudo-religious society. Her education into sex was, we can gather, rather abrupt and impersonal. Her experience was similar to that of many of her friends who found marriage rather suddenly:

Certain of her more brilliant girl friends certainly made very sudden marriages; but the averages of those were not markedly higher than in the case of the daughters of doctors, solicitors, the clergy, the lord mayors, and common councilmen. They were the product usually of the more informal type of dance, of inexperience and champagne --- of champagne of unaccustomed strength or of champagne taken in unusual circumstances ---a sting as often as not. They were, these hasty marriages, hardly ever the result of either passion or temperamental lewdness. (Ford, 148).

The daughters of the members of the Establishment, of the doctors, solicitors, clergy, councillors and mayors, are the ones who lack experience of life and so are victims of unforeseen situations. Their lives comprised no initiation into passion. Inexperience coupled with champagne overcomes abstract precept. Custom demands marriage to prevent scandal and the young sophisticates become unloved and loveless wives.

Here is Sylvia's story:

In her own case---years ago now---she had certainly been taken advantage of, after champagne, by a married man called Drake. A bit of a brute she acknowledged him now to be. But after the event passion had developed: intense on her side and quite intense enough on his. (Ford, 148).
Sylvia is at least capable of passion, intense passion, even though her situation is less promising than the ones of her friends. She had been frightened by her mother (probably about the possibility of pregnancy) into seducing Tietjens in a railway car and "married him in Paris to be out of the way." (Ford, 149). After the affair, she suffered terribly and had visions of the "distorted face of Drake, who was mad with grief and jealousy."

She knew that she had been very near death. She had wanted death. (Ford, 149).

Some of this may be discounted as melodramatic posings of the dilettante. We cannot ignore, however, the psychological effect on Sylvia of her tawdry sexual experience:

The miserable memory would come, ghost-like, at any time, anywhere. She would see Drake's face, dark against the white things; she would feel the thin night-gown ripping off her shoulder; but most of all she would seem, in darkness that excluded the light of any room in which she might be, to be transfused by the mental agony that there she had felt: the longing for the brute who had mangled her, the dreadful pain of the mind. The odd thing was that the sight of Drake himself, whom she had seen several times since the outbreak of the war, left her completely without emotion. She had no aversion, but no longing for him.... She had, nevertheless, longing, but she knew it was longing merely to experience again that dreadful feeling. And not with Drake....

(Ford, 149).

The experience has destroyed her ability to respond emotionally to any person. Her fixation on the traumatic experience leads her to a type of sadism which is in reality disguised.
masochism. She mistreats men in the hope that they will react violently towards her. She desires to feel again that "dreadful pain of the mind."

Her "turnings down" then of the really nice men, if it were a sport, was a sport not without a spice of danger. (Ford, 149).

We can now, perhaps, better understand Sylvia's relationship to Tietjens. Her tormenting him is an attempt to get even with men for their having disappointed her sexually. She would like to see Tietjens suffer to help avenge her hurt. Even more she would like to see him wince so that she would not be alone in feeling nothing but pain and boredom. Certainly Sylvia requires that Tietjens castigate her:

"If," Sylvia went on with her denunciation, "you had once in our lives said to me: 'You whore! You bitch! You killed my mother. May you rot in hell for it....' If you'd only once said something like it... about the child! About Perowne!...you might have done something to bring us together...." (Ford, 172).

To which Tietjens coolly replies: "That's, of course, true!" When Tietjens continues in his "gentlemanly" refusal to disapprove of her actions, Sylvia pleads:

"Oh, Christopher," she said, "don't carry on that old play acting. I shall never see you again, very likely, to speak to. You'll sleep with the Wannop girl to-night; you're going out to be killed tomorrow. Let's be straight for the next ten minutes or so. And give me your attention. (Ford, 173).

She makes a sincere attempt to communicate while Tietjens continues to wear his "wooden mask".
Sylvia's lack of vitality is, in part at least, a result of Tietjens' reticence, of his mask-like indifference to what she does. No matter how much he may be being affected, he does not allow Sylvia's attacks to break through his reserve. Her desire is to make him wince and it is surely justified. There is a scene that illustrates the point. Tietjens has returned from the war with his mind half gone and is having dinner with Sylvia previous to leaving again for France:

Being near Tietjens she lifted her plate, which contained two cold cutlets in aspic and several leaves of salad; she wavered a little to one side and, with a circular motion of her hand, let the whole contents fly at Tietjens' head. She placed the plate on the table and drifted slowly towards the enormous mirror over the fireplace. (Ford, 156).

Tietjens refuses to recognize the incident; one must be composed even with salad oil dripping down onto one's tunic. Tietjens' manners have completely paralyzed any normal interaction between husband and wife. A domestic squabble could lead to some new ground for understanding which would open the way for a viable relationship. Since he refuses to fight—a gentleman does not—Sylvia's gambits are always frustrated. Tietjens, in trying to be more than a man, becomes less than human.

Tietjens keeps an unnecessary restraint upon both himself and Sylvia. Sylvia, having all natural outlets closed to her, is, like Duchemin, forced to seek perverted
forms of satisfaction. She recalls an incident with a lost, wet dog:

And the poor beast had left its kennel to try and be let into the fire.... And I found it at the door when I came in from a dance without Christopher.... And got the rhinoceros whip and lashed into it. There's a pleasure in lashing into a naked white beast.... Obese and silent, like Christopher.... I thought Christopher might... That night... It went through my head... It hung down its head.... (Ford, 417).

Tietjens too, to adopt the suggestive phrase, hangs down his head when whipped instead of reacting in a more virile manner. That she is under severe restraint also explains Sylvia's dealings in the occult. Father Consett says of her:

She's a silly girl. She's been playing at Black masses along with that Mrs. Profumo and the fellow whose name I can't remember. You could tell that. They cut the throat of a white kid and splash its blood about. That was at the back of her mind.... It's not very serious. (Ford, 42).

The white kid is symbolic of the innocent Tietjens whose "perfection" is Sylvia's rack. The laws of her life are so rigid that she must go beyond the law (here the Catholic dogma) desperately seeking fulfillment.

It is Tietjens' sanctified indifference and saintliness that perpetuate Sylvia's neurotic state. He is lacking in intimate knowledge of her, not having made the effort to go beyond surfaces to seek personal contact.

Sylvia correctly summarizes Tietjens for us:
But, in the name of the Almighty, how could any woman live beside you...and be for ever forgiven? Or no: not forgiven; ignored!...

Well, be proud when you die because of your honour. But, God, you be humble about... your errors in judgment. You know what it is to ride a horse for miles with too tight a curb-chain and its tongue cut almost in half....

Well! Think of this mare's mouth sometimes! You've ridden me like that for seven years....

(Ford, 173).

It is not until we reach *No More Parades* that we find Tietjens, who shows that he can be uncommonly slow-witted in some matters, begins to comprehend Sylvia's mind. He is putting his confused thoughts into writing in order to make a "calm analysis of his relations with his wife."

She had apparently been banking on the idea that if I had physical contact with Miss Wannop I might satisfy my affection for the girl.... And feel physical desires for her.... But she knew, without my speaking, that I had not had physical contact with the girl. She threatened to ruin me; to ruin me in the Army; to drag my name through the mud.... I never spoke. I am damn good at not speaking.

(Ford, 347).

In the second novel, Tietjens begins to become aware of just how great has been the rift in communication between himself and Sylvia.

The horse image has already been found to refer to Duchemin; he is a stallion (with all the connotations of sexuality) that has been in captivity for too long. Sylvia we see is mare (with the pun on "mother") with too tight a
check on the bit. It will be seen that Tietjens as stallion leaves something to be desired. Sylvia certainly suffers because of Tietjens, but she also suffers because of a society that has become too refined to be able to exist:

Very tall, fair, as graceful, as full of blood and as cruel as the usual degenerate Derby winner. In-bred for generations for one purpose: to madden men of one type.... Pacing backwards and forwards, exclaiming: I'm bored! Bored! (Ford, 121).

It is Tietjens, of course, who is thinking this of Sylvia and he believes himself the victim of a Fate which purposed her to drive him Jad. This is part of his egoism and limited vision. He does, however, reveal Sylvia's nature. She suffers from over-breeding like the over-bred horses that win the Derby. She suffers from too much living in the rarified atmosphere of an in-dwelling society. She is the thoroughbred perfected to death, the fine woman lifted on a pedestal so high that she is dying from lack of contact. She represents the tag-end of the effete tradition of courtly love.

Rather than pigeon hole Sylvia as a bitch, we should recognize that she is the most nearly tragic figure of the novel. Her pain is spiritual, in her self, while that of Tietjens is primarily social, exterior. Note that Sylvia is more human than Tietjens in Some Do Not.... She has
"personality", soul, while Tietjens is bound by his role, his mask. Both suffer identity crises in war and they reverse positions. Tietjens begins to shed his mask and Sylvia gets one. She moves more and more into impersonality. She hopes to marry Campion and become "India". She recalls Cleopatra whom Antony referred to as "Egypt": "I am dying, India, dying..." (Ford, 780). Passages such as the following indicate that Sylvia is not such a hard-hearted bitch as one might at first think:

She looked at him now almost incredulously, but with great coolness. Why shouldn't he, she asked herself, give himself a little pleasure with his girl before going to almost certain death... She felt a real, sharp pain at her heart. A poor wretch in such a devil of a hole.... (Ford, 167).

"Oh, Christopher," she said, "it's true I've not been a bad woman to the child. And I never will be. And I will keep Marchant with him till she dies." (Ford, 176).

Tietjens shall not resign from your beastly club. He shall not! Your committee will request him formally to withdraw his resignation. He will withdraw it. Then he will resign for good. He is too good to mix with people like you.... (Ford, 197).

These passages help to illustrate the point that Sylvia as she appears in The Last Post, is not inconsistent with the Sylvia we see earlier. Her statement in the fourth novel that she simply desires another child, reflects a lifelong desire for domesticity which is never fulfilled.
The discussion of Sylvia makes Tietjens appear of somewhat of a villain. We should not be too unwilling to accept Tietjens' limitations. The ironic vision as we have seen, is dual and relative in so far as it sees a situation or character from all points of view possible. Irony and impressionism allow us to see to what extent every hero is a villain and every bitch a queen. Tietjens is a member of the system against which he rebels. As a member of a guilty society, he is guilty by association. His rebellion and rejection purge him, free him and enable him to become the seed of a new, hopefully a more humane, society. One result of his rebellion is that he learns how to live with the animal in his nature.

Ford uses many animal images throughout Parade's End, one of which is the image of the horse for Duchemin and Sylvia. Tietjens has so far been associated with Sylvia's white dog and the white kid. It is not unexpected, then, to find him referred to as the "last stud-white hope of the Groby Tory breed...." (Ford, 417). He is the stud, the procreator; or, at least he is supposed to be. As heir to Groby it is incumbent upon him to continue the tradition
of the country gentleman. He is to carry on the ideals of the happy congenial family, chastity, fidelity, honor, truthfulness. He is to be the leader of his flock of people, the tenant farmers.

The fact that he is a white stud is perhaps meant to convey a suggestion of chivalry, of knighthood, for he is meant to fill the position of a feudal lord. Tietjens' whiteness also, however, suggests innocence from experience:

As Christopher is the last stud-white hope of the Groby Tory breed.... Modelling himself on our Lord.... But our Lord was never married. He never touched on topics of sex. Good for Him.... (Ford, 417).

But bad for Tietjens. The conjunction of "stud-white" implies the contradiction inherent in his character. As long as he continues to pattern himself on Christ, he will be less than a man.

Instead of being the realization of the hopes of the Groby Tory breed, Tietjens is a cuckold whose son may not even be his own. He is unable to keep his wife and is aware of the consequences:

A certain discredit has always attached to cuckolds. Very properly. A man ought to be able to keep his wife. (Ford, 10).

This is the early Tietjens speaking, the Tietjens of precepts, continually defining what a gentleman is and what he ought to be able to do. Tietjens becomes more and more aware of
his limitations as the novel progresses. Near the beginning of No More Parades, he is musing:

But, damn it, he [Tietjens] had never kissed her [Valentine]. So how did he know how she smelt? She was a little tranquil, golden spot. He himself must be a--eunuch. By temperament. That dead fellow down there must be one, physically. It was probably indecent to think of a corpse as impotent. But he was, very likely. (Ford, 309).

One function of this passage is to make the association of sexual impotence and abstinence with death; this association becomes the central theme of No More Parades. There, Tietjens discovers the meaning of death and as a correlative discovers the necessity of love and sexuality for life. The passage also presents Tietjens' own value judgment, that the chivalric code by which he has attempted to live, has made him virtually a eunuch. By the beginning of No More Parades, Tietjens has an awareness of just how much he was implicated in his earlier denunciation of high society:

And all the other society women with unfaithful husbands.... They must do their best to down and out a man. They would cut him off their visiting lists! Let them. The barren harlots mated to faithless eunuchs!... Suddenly he thought that he didn't know for certain that he was the father of his child, and he groaned. (Ford, 78).

Valentine at one point is prepared to make an appeal for love to Tietjens in the mistaken belief that he is an archetypal soldier: bloodthirsty and lusty:
If he answered: "Yes! I am such a man!" she was going to say: "Then you must take me too! If them, why not me? I must have a child. I too!"... She imagined her fainting mind; her consenting limbs. (Ford, 275).

Tietjens, true to type, answers her something like, "Certainly not. I imagined you knew me better." His reply quells the deep surges of Valentine's passion and she returns to herself again: "She was Valentine Wannop again; in the sunlight the chaffinches said "Pink! pink!" (Ford, 275). Undersurface emotional rages are denied existence. Both Tietjens and Valentine wear again their public, presentable masks. The terms used to describe the transformation are illuminating:

For just then she was occupied with a curious pattern; almost mathematically symmetrical. Now she was an English middle-class girl—whose mother had a sufficient income—in blue cloth, a wide-awake hat, a black silk tie; without a thought in her head that she shouldn't have. And with a man who loved her: of crystal purity. Not ten, not five minutes ago, she had been... She could not even remember what she had been! And he had been, he had assuredly appeared a town... No, she could not think the words... A raging stallion then! If now he should approach her, by the mere movement of a hand along the table, she would retreat. (Ford, 275).

Ford uses the image of the horse to express the sensual, sexual, instinctual man. There is a suggestion of sleek majestic power and beauty. The tiger is another animal used to express beauty and power.
She asked herself the eternal question...whether no man and woman can ever leave it at the beautiful inclination. And, looking at Mrs. Marchemin, rushing backwards and forwards in the light of candles, blue-white of face and her hair flying, Valentine Wannop said: "No! no! The tiger lying in the reeds will always raise its head!" (Ford, 231).

One thinks of Blake's tiger, "burning bright/ In the forests of the night." The tiger is always there, hidden in the grass, and if one refuses to recognize it, the tiger is destructive. The tiger is the unconscious self, the sexual self, the repressed self. The tiger in Tietjens is being born and is transforming him. The eruptions of his unconscious parallel the explosive freeing of the bonds of the psyche of western man. World War I is seen as the inevitable destructive result of years of hypocrisy and repression of the animal side of human nature.

*Parade's End* is a novel to end all wars since it shows mankind how more properly to be man. If society is molded to fit the needs of man rather than having the power to mold man, rebellion, revolution, war will become obsolete. The lesson of *Parade's End* is that "The sabbath was made for man, and not man for the sabbath..."

We have looked at several figures who are, to a lesser or greater extent, in rebellion against their repressive society. Those most consciously in rebellion tend to become "outlaws"—for example, Valentine and her friend Gertie.
who demonstrate on the golf-course and are chased by the police—while those who are unable to assimilate and recognize their own unconscious rebellion, are on the verge of insanity. Among the characters who are at one time or another "dotty" can be placed: Duchemin, Edith Ethel, Macmaster, McKechnie, Sylvia and Tietjens himself.

It is Tietjens' capacity for rebellion that keeps him from being a mere villain and makes him into an outlaw and a hero instead. He is a hero being born. It is his violent moral objection to the decayed honor of his society which makes him memorable. In the midst of collusion, he maintains his integrity of being by means of justified indignation and finally by rejecting the old ways for a new life and new precepts. His attacks on the ruling class often disturb his position-conscious friend Macmaster. He treats "almost every hierarch as if he were a born fool...." (Ford, 48). Tietjens exists for us, partly because he continues "throwing away opportunity and committing outrage." He hovers between being "dotty" and being an outlaw but he ultimately chooses the way of the outlaw.

The early Tietjens is a man of great precision of mind and of values for living. He is able to put his powerfully analytical mind to solving any problem and can
call up untold pieces of information:

It was in that way his mind worked when he was fit: it picked up little pieces of definite, workmanlike information. When it had enough it classified them: not for any purpose, but because to know things was agreeable and gave a feeling of strength, of having in reserve something that the other fellow would not suspect.... (Ford, 70).

Tietjens silently accepts the tribute from Macmaster that he is a "perfect encyclopaedia of exact material knowledge."

Tietjens' analytical precision sections his life out into economically measured portions:

There are those British Columbia figures of yours. If we took a cab now I could finish them for you in an hour and twelve minutes. Then British North America can go to the printers. It's only 8.30 now. (Ford, 9).

His exactitude in business matters extends also into his private life. When he decides to take Sylvia back after her affair with Perowne, he says:

"Yes, in principle I'm determined to. But I shall take three days to think out the details." He seemed to have no feelings about the matter. (Ford, 8).

For Tietjens, relationships with people are practical, rational, predictable, diplomatic, functional, but never personal. The upper mind must always control the lower; there must be above all, no scenes; there must be no disruption of the social mask:

For the basis of Tietjens' emotional existence was a complete taciturnity—at any rate as to
his emotions. As Tietjens saw the world, you didn't "talk". Perhaps you didn't even think about how you felt. (Ford, 6).

As a result of his dogmatic idealism, he develops a rigid code of behavior which is perhaps epitomized by: "No! No one but a blackguard would ever submit a woman to the ordeal of divorce."

A set of unalterable rules, admitting of no exceptions, must prove inadequate at some time. Some Do Not... is the beginning of the demonstration that codified precepts for behavior can be sorrowfully out of touch with the actualities and necessities of life. It is where Tietjens appears as one of those who inhibits the motion towards the establishment of the new society. When Tietjens is faced with an intensely personal situation, it is as if he were receiving a heavy blow. At one point he is denouncing the ruling classes and suddenly remembers that he is not certain that he is the father of his child. He groans at the recollection but is able to cover up:

But it gave him a nasty turn. He hadn't been able to pigeon-hole and padlock his disagreeable reflections. He had been as good as talking to himself. (Ford, 78).

Emotions which have been locked up are beginning to make their strength felt and Tietjens the senex or alazon is giving way to Tietjens the romantic hero.

Tietjens is at war with himself. His sharp mind is
set against his emotional nature. His emotions are
beginning to demand freedom, and he finds himself involved
in situations which his mind cannot grasp. Ford seems to
be using quite a basic psychological idea in Parade's End.
If individuals repress emotions, they become caught up
in a psychic war. World War I is a large scale explosion
of a society too long repressed, a society not aware of
what man needs for life.

There is an obvious duality in Parade's End:

In every man there are two minds that work
side by side, the one checking the other; thus
emotion stands against reason, intellect corrects
passion and first impressions act a little, but a
very little, before quick reflection. Yet first
impressions have always a bias in their favour,
and even quiet reflection has often a job to
efface them. (Ford, 87).

Ford sees a split and perhaps implies that there should be
a balance, a harmony, between intellect and emotion. It
is clear that he sees "impressions" as much more powerful
than reason and perhaps even much more accurate.

The war between the two sides of man can be virulent
and destructive. In No More Parades, an explanation of
Sylvia's behavior is offered:

At the later date Sylvia had no difficulty
in accounting to herself for her having gone off
with such an oaf: she had simply reacted in a
violent fit of sexual hatred, from her husband's
mind. (Ford, 389).

Tietjens says that his "whole problem will remain the same
whether I'm here or not. For it's insoluble. It's the whole problem of the relations of the sexes." (Ford, 491).

A man has been too long defined as a thinking, reasoning being; his physical nature needs to be recognized. A woman also has been too long regarded as sexless, shrieking and "pure". By overemphasizing the mind and de-emphasizing the body and emotions, the western "gentleman" has brought about a split in his psyche and the two sides are at war in Parade's End.

Tietjens has the potential to be the best of his tradition. His tradition is that of the Anglican Saint and the English public schoolboy. He feels that he should be able to touch pitch and not be defiled. (Ford, 187).

He wants to be in the world but not of it. Such an attempt to reconcile opposites leads to his dehumanization. Sainthood, because it is other-worldly, implicitly denies the values of life here and now. The more Tietjens aspires after perfection, the more inadvertently emotionless and cruel he becomes.

But, also, as Valentine Wannop saw it, humanity has these doublings of strong natures; just as the urbane and grave Spanish nation must find its outlet in the shrieking lusts of the bullring or the circumspect, laborious and admirable city typist must find her derivative in the cruder lusts of certain novelists, so Edith Ethel must break down into physical sexualities—and into shrieked coarseness of fishwives. How else, indeed, do we have saints? Surely, alone, by the ultimate victory of the one tendency over the other! (Ford, 268).
In Tietjens' character, one tendency almost gains a victory over the other. He aspires to the detachment of Sainthood. Sylvia says what she thinks to be at the bottom of his mind:

"He desires," Sylvia said, and she had no idea when she said it, "to model himself upon our Lord...."

He said almost indulgently:
"Who's that...our Lord?"
Sylvia said:
"Upon our Lord Jesus Christ...."  (For d, 412).

Tietjens completes his severance from the world of man by immersing himself in abstract calculations. Instead of playing the game of golf, he studies it, making notes on trajectory, club-face angle, spin and roll. He uses his abstract mind as a shield from reality:

No gentleman thinks.... By God; she must have been with child by another man.... He had been fighting the conviction down all the last four months. He knew now that he had been fighting the conviction all the last four months whilst, anaesthetized, he had bathed in figures and wave-theories.  (Ford, 122).

In No More Parades, Tietjens realizes that his morality is not only out of date, it is a type of psychological "complex" resulting from overexposure to an authoritarian system:

Or really, because it is not good to have taken one's public school's ethical system seriously. I am really, sir, the English public schoolboy. That's an eighteenth-century product. What with the love of truth that--
God help me!—they rammed that into me at Clifton and the belief Arnold forced upon Rugby that the vilest of sins—the vilest of all sins is to preach to the head master! That's me, sir. Other men get over their schooling. I never have. I remain adolescent. These things are obsessions with me. Complexes, sir! (Ford, 490).

The resolution of the comic action sees Tietjens slough off his authoritarian complexes. In Some Do Not..., he is beginning to reach inchoately for freedom. Precept and principle have already become tedious and he makes a break:

He had then forty-eight and three-quarter hours! Let them be a holiday! A holiday from himself above all; a holiday from his standards, from his convention with himself. From clear observation, from exact thought, from knocking over all the skittles of the exactitudes of others, from the suppression of emotions.... From all the weariness that made him intolerable to himself.... He felt his limbs lengthen, as if they too had relaxed. (Ford, 129).

This declaration of a holiday is Tietjens' first consciousness of a rebellion of his unconscious. He too is involved in the surge of libido expressed publicly by the two disreputable golfers who chase Valentine and Gertie yells:

"Strip the bitch naked!... Ugh... Strip the bitch stark naked!" (Ford, 67). Tietjens stops the primitive emotions of the "city man" who stands "as if the bottom of his assured world, where all men desire in their hearts to bash women, had fallen out." As it turns out, Tietjens shares this very primitive emotion but is usually able to repress it.
If we recall Meredith's conception of comedy, it will be seen that it is the restrictive society, the society as yet unpurged by the comic spirit, which delimits the freedom of life of women. The action of comedy is parallel to and brings about the emancipation of women. Eros threatens the status quo, the security; hence one reason for the desire to bash women, and inversely, the desire to bash men. There is also the reason that bashing women who are considered to be objectionable would be an accepted form of disguised sexual expression. Eric Partridge, speaking of the origin of the word fuck, says that it is "probably one of the sadistic group of words for the man's part in copulation (cf. clap, cope, hit, strike, thump, and the modern slang term, bang), for it seems to derive from Ger. ficken, "to strike'", as Kluge maintains." 4 In Tietjens' Victorian society, the need for bashing women has become greater and it is increasingly difficult for a gentleman to disguise his lusts. Symbolic bashings cannot long take the place of actuality without producing "complexes". There is a long passage, when Tietjens is walking with Valentine in the country after Duchemin's breakfast, wherein Tietjens describes the "perfect" England. It is worth quoting in full:
"God's England!" Tietjens exclaimed to himself in high good humour. "Land of Hope and Glory!"--F natural descending to tonic, C major: chord of 6-4, suspension over dominant seventh to common chord of C major.... All absolutely correct! Double basses, 'cellos, all violins, all woodwind, all brass. Full grand organ, all stops, special vox humana and key-bugle effect.... Across the counties came the sound of bugles that his father knew.... Pipe exactly right. It must be: pipe of Englishman of good birth; ditto tobacco. Attractive young woman's back. English midday midsummer. Best climate in the world! No day on which man may not go abroad!" Tietjens paused and aimed with his hazel stick an immense blow at a tall spike of yellow mullein with its undecided, furry, glaucous leaves and its undecided, buttony, unripe lemon-coloured flower. The structure collapsed, gracefully, like a woman killed among crinolines! "Now I'm a bloody murderer!" Tietjens said. "Not gory! Green stained with vital fluid of innocent plant... And by God! Not a woman in the country who won't let you rape her after an hour's acquaintance!" He slew two more mulleins and a sow-thistle! A shadow, but not from the sun, a gloom, lay across the sixty acres of purple grass bloom and marguerites, white: like petticoats of lace over the grass! (Ford, 106).

In the midst of his vision of perfection, we see Tietjens gripped by a long stifled passion. The destruction of the flowers appears to be a type of symbolic rape; Tietjens fantasizes that there is not a woman in the country who does not welcome rape. His disgust at the lapse of public morality is tinged with a vital curiosity about the sexual nature which threatens to break its bondage.

Tietjens' comic potential is displayed here, since he
is unaware of how much he implicates himself whenever he acts or speaks. In denouncing bounders, he indirectly awakens his own lusts. It is his strength and potential for life that make him admirable. He is endowed with mind capable of forming principles which his will allows him to keep. At the same time, he is tossed by the strength of his irrational emotional impulses. Gradually the chaotic, the passionate, the revolutionary inner self wins a comic victory over the restrictive public self.

Tietjens believes that one must follow "principles" both in personal and public life. Nevertheless, he himself does not always act according to principle. He does not scruple to allow Macmaster to claim credit for work that he himself has done. The dichotomy is typical of Tietjens. The end of Part One of Some Do Not... finds him in a dilemma over his "principles". The Wannop horse has been badly injured and stands bleeding while Tietjens attempts to decide what would be the best legal-economic-social principle to follow:

Tietjens said:
"I suppose I could get the governor to pay fifty quid for it. They want the money...."
He said:
"But it wouldn't be playing the game!"
A long time afterwards he said:
"Damn all principles!" And then:
"But one has to keep on going.... Principles are like a skeleton map of a country—you know whether you're going east or north."
The knacker's cart lumbered around the corner. (Ford, 144).
The knacker's cart comes as a threat to the horse but also it represents a threat to Tietjens. Principles have become otiose—at least the current ones—and Tietjens is partly aware of the fact, but he must cling to principles. He has not yet the courage to free himself from an ossified society although he is making steps towards a declaration of independence. The knacker's cart is a warning of what is to come for him. He must suffer the war in order to become more humanized. "For Valentine Wannop the war had turned Tietjens into far more of a man and far less of an inclination..."

(Ford, 233). His proposal that Valentine become his mistress is further evidence of the freeing of his humanity. His dilemma, the dilemma of the comic character who is both romantic hero and repressive senex at the same time, is indicated by his statement which forms the climax of Some Do Not:...

He had said at some time: "But obviously.... Not under this roof...." And he had added: "We're the sort that...do not!"

She had answered, quickly too: "Yes—that's it. We're that sort!"

(Ford, 283).

It is in No More Parades that Tietjens discovers the meaning of life and he discovers it in a way similar to that of the mystic. He goes through a dark night of the soul in which he realizes the presence of death and so has his
vision of life sharpened and clarified. He discovers the
world of personal relationships, the world of personal
anguish. He sees through the regimental saying: "Death
is better than dishonour."

No, not death, _angau_ means pain. Anguish!
Anguish is better than dishonour. The devil
it is! (Ford, 310).

Tietjens' initiation begins when the soldier O Nine
Morgan dies in his arms. The sight of the blood on his
hands makes a deep impression on him. He feels a res­
ponsibility for Morgan's death since he had refused to give
the soldier leave. If he had given Morgan leave, he would
not have been still at the front and would never have been
killed. Tietjens feels a further attachment to Morgan in
that the soldier's personal problems were similar to his own.
Morgan wanted leave to visit his wife who was reportedly
having an affair with a boxer who would have killed him if
Tietjens had granted the leave.

The sight of Morgan's blood becomes almost an obsession
for Tietjens:

> The red viscousness welled across the floor;
you sometimes so see fresh water bubbling up
in sand. It astonished Tietjens to see that
a human body could be so lavish of blood.
(Ford, 307).

This passage seems to relate directly to an earlier one in
which Tietjens makes a sign of his love to Valentine:
And I... from the first moment... I'll tell you... if I looked out of a door... it was all like sand.... But to the half left a little bubbling up of water. That could be trusted. To keep on for ever....

(Ford, 284).

The refreshing spring of love had not been given enough freedom to run over the wasteland and so it has turned into a spring of blood and destruction. When vital forces are denied they produce dire results.

There is another passage which expresses the great desire that Valentine was developing for Tietjens:

But, in these later days, much greater convulsions had overwhelmed her. It sufficed for Tietjens to approach her to make her feel as if her whole body was drawn towards him as, being near a terrible height, you are drawn towards it. Great waves of blood rushed across her being as if physical forces as yet undiscovered or invented attracted the very fluid itself. The moon so draws the tides. (Ford, 266).

Here, the so-called physical passions, the waves of blood, are closely associated with the natural world. A society which denies the passions, or which fails to discover them, contravenes the natural order of things and gives rise to such an unnatural, anti-natural phenomenon as war. Valentine's passionate waves of blood make an appearance much changed when Tietjens, being "strafed" by Campion, has a vision of the world at war:

The whole map of the embattled world ran out in front of him—as large as a field. An embossed map in greenish papier mâché, with the blood of O Mine Morgan blurring luminously over it. (Ford, 493).
Tietjens seems to realize that his lack of personal contact with people is partly responsible for Morgan's death. He feels that the dead soldier is joined to his "own identity by a black cord...." (Ford, 356).

It is in the second novel that the final end of "parade" is announced. Tietjens has his vision shifted to the personal level mainly by his involvement in the death of O Nine Morgan. Tietjens becomes increasingly aware of the faults of the hierarchy:

If they so betray us from Whitehall that fellow Levin has no right to pry into my matrimonial affairs. It is proper that one's individual feelings should be sacrificed to the necessities of a collective entity. But not if that entity is to be betrayed from above. (Ford, 357).

His attitude to the ministry is that "if they were professionals at all [they] were professional boodlers." (Ford, 431).

General Campion echoes an earlier speech of Tietjens' when he says, "Then there had better be no more parades...." (Ford, 412).

Nevertheless, the second novel ends with one final parade, even if it is a mock one. Tietjens and Campion inspect Tietjens' kitchens and find everything in order while the kitchen staff "stand easy":

They moved as white objects move in a childish dream. Their eyes rolled. (Ford, 500).

For Tietjens, this parade, which vindicates his honour, has
a peculiar finality:

To Tietjens this was like the sudden bursting out of the regimental quick-step, as after a funeral with militaryhonours the band and drums march away, back to barracks.

(Ford, 500).

The funeral is that of "parade" which has been relegated to the mess kitchen. This parade is perhaps, however, the most important of all parades. It gets at what is essential to all endeavours, the men who take part. Sergeant-Cook Case was proud that his kitchen would be impeccable within ten minutes and would have been disappointed if the inspection had not occurred. Tietjens insists that the inspection be carried out so that the men will be given a chance to show their prowess.

In the two novels, No More Parades and A Man Could Stand Up, Tietjens develops his latent sense of respect for the lower classes. One of the first sentiments he expresses in Some Do Not... concerns the virtue of the common folk:

The lower classes are becoming vocal. Why shouldn't they? They're the only people in the country who are sound in wind and limb. They'll save the country if the country's to be saved. (Ford, 18).

In the war, Tietjens finds that his high birth makes him no better than the rest of the men. The threat of imminent death is a great leveller. Tietjens' crack Sergeant Cowley
several times asks a riddle which contains one of the themes of *No More Parades*:

Do you know the only time the King must salute a private soldier and the private takes no notice?... When 'e's dead....

(Ford, 433).

Death destroys social distinction and reminds lords and peasants of their common humanity. This perception of common humanity is germane to the comic solution. As the old order continues to disgrace itself and die out, Tietjens begins to seek meaning in life through his association with his fellow men. His relationship to his troops represents a basic change in him:

> It was perhaps the dominant idea of Tietjens, perhaps the main idea he got out of warfare—that at all costs you must keep in touch with your neighbouring troops.

(Ford, 624).

Although the keeping up of communication with troops is a military necessity, his concern marks belies his earlier precept that one does not talk, or perhaps even think about emotions.

When Sylvia visits Tietjens at his base in France, she finds herself "in the very belly of the ugly affair...."

She sees Tietjens in a new way; she sees him working with and for other people:

> She had never seen Tietjens put his head together with any soul before; he was the lonely buffalo.... Now! Anyone, any fatuous staff-officer, whom at home he would never so much as have spoken to;
any trustworthy beer-sodden sergeant, any street urchin dressed up as orderly.  (Ford, 438).

She sees that Tietjens has become, or is becoming capable of human suffering:

She had never seen him so suffer; she had never seen him so appeal for sympathy—him, a cold fiend of reticence! Yet he was now in an agony! Now!... And she began to have a sense of the infinitely spreading welter of pain, going away to an eternal horizon of night.  (Ford, 438).

Tietjens is making the move from passivity to activity.

He is beginning to feel a sense of personal responsibility:

With the dreadful dread of the approaching strafe all over him, with a weight on his forehead, his eyebrows, his heavily labouring chest, he had to take... Responsibility. And to realize that he was a fit person to take responsibility.  (Ford, 585).

He is ready to become the romantic hero by overcoming his paralyzing "complexes":

Now what the Hell was he? A sort of Hamlet of the Trenches! No, by God he was not.... He was perfectly ready for action. Ready to command a battalion. He was presumably a lover. They did things like commanding battalions. And worse!  (Ford, 630).

He declares his independence finally, saying that he and Valentine, if she will have him, "would do what they wanted and take what they got for it!" (Ford, 636). Tietjens is ready to flex himself and use his full capacity for life.

He sees that "times change" and that a man must also change:

But to-day the world changed. Feudalism was finished; its last vestiges were gone. It held no place for him. He was going—he was damn well
going!—to make a place in it for... A man could now stand up on a hill, so he and she could surely get into some hole together!

(Ford, 668).

Tietjens, somewhat like Frederic Henry of A Farewell To Arms, is going to make a separate peace. Tietjens, however, has acquitted himself honourably. He has performed his duty out of respect for the past order. Now there is no doubt that the order was dead. It had carried the demand for personal submission to the corporate enterprise too far:

The curse of the army, as far as the organisation is concerned, was our imbecile national belief that the game is more than the player. (Ford, 305).

Tietjens is to begin a new way. The idea of a community of man is still a good one, but it must be achieved through innumerable personal relationships. The game will be played only after the players have been seen to. An imposed system delimits the freedom by which a man is defined:

What distinguished man from the brutes was his freedom. When, then, a man was deprived of freedom he became like a brute. To exist in his society was to live with brutes, like Gulliver amongst the Houyhnhnms! (Ford, 620).

Tietjens achieves his new state in a fashion similar to the archetypal pattern of the birth of the hero. A couple of times in A Man Could Stand Up, Tietjens expresses the desire to be free of the limitations of his world of war:
And he glanced aside and upwards at the phosphorescent cockscomb! Within his mind something said that if he were only suspended up there.... (Ford, 545).

If he, Tietjens, stood in space, his head level with that cockscomb, he would be in an inviolable vacuum—as far as projectiles were concerned! (Ford, 548).

This desire seems to be "in effect the desire for privacy."

The war and the society behind it continue to violate the privacy of the individual as is evidenced by the effect of Sylvia's "pulling the strings of shower baths." Tietjens is granted his wish in a startling fashion: he is blown up and buried alive:

The earth manoeuvred for an infinite time. He remained suspended in space. As if he were suspended as he had wanted to be in front of that cockscomb in whitewash. Coincidence!

The earth sucked slowly and composedly at his feet.

It assimilated his calves, his thighs. It imprisoned him above the waist. His arms being free, he resembled a man in a life-buoy. The earth moved him slowly. It was solidish. (Ford, 637).

The young Aranjuez is buried simultaneously and cries out: "Save me, Captain!" Tietjens replies: "I've got to save myself first!" This reply is a marked contrast to the statement made about Tietjens earlier: "He saved others: himself he could not save!" (Ford, 272). Tietjens has given up the sacrificial ideal embodied in his desire to be an Anglican Saint or even Christ. To be human
one must save oneself first. Tietjens comes out of the mud like a hero and it is as if his physical nature has been born out of contact with the very physical, "slimy", mud. Like Aeneas, he has had an underground journey and returns more able to deal with life. He uses his "enormous physical strength" to pull Aranjuez out and carry him to safety:

He heaved back. The boy came up a little. He was certainly fainting. He gave no assistance. The slime was filthy. It was a condemnation of a civilisation that he, Tietjens, possessed of enormous physical strength, should never have needed to use it before. (Ford, 638).

So the hero is born and he is born into a world of the flesh where the needs of the body are as real as those of the soul. A new society is presaged where man will be able to be man. A Man Could Stand Up heralds the arrival of the new beginning with celebrations.

The novel is divided into three parts. Part Two deals with Tietjens' experiences at the front and his determination to live as he wills with Valentine. Parts One and Three take place amid the world-wide jubilation of Armistice Day. The birth of the hero is framed by the celebration at the beginning of a new world. Valentine expresses a sense of joy and of freedom to do, to live:

The wings of a dove; then would I flee away, flee away and eat pomegranates beside an infinite washtub of Reckitt's blue. Incredible, but you could! (Ford, 506).
It is like Valentine to refer to the Mediterranean as a washtub, but it is clear that she feels free to dream and to dream sensuously. She senses the demise of social distinctions:

She was never going to show respect for anyone ever again. She had been through the mill: the whole world had been through the mill! No more respect! (Ford, 506).

Repressive authority is dead and the spirit of the people is freed:

Undoubtedly what the Mistresses with the Head at their head had feared was that if they, Headmistresses, Mistresses, Masters, Pastors—by whom I was made etcetera!--should cease to be respected because saturnalia broke out on the sounding of a maroon the world would go to pieces! An awful thought! The girls no longer sitting silent in the nonconformist hall while the Head addressed repressive speeches to them.... (Ford, 509).

Even Edith Ethel's attempts over the phone at damping off saturnalia are unsuccessful. When a world has been suffering under repression, it is proper that saturnalia break out. It is also proper for a comic work to conclude with saturnalia:

The same impulse that drove people, even in prehistoric times, to enact fertility rites and celebrate all phases of their biological existence, sustains their eternal interest in comedy. It is in the nature of comedy to be erotic, risqué, and sensuous if not sensual, impious and even wicked.

Part Three deals with the meeting of Valentine and Tietjens in his deserted flat. Sylvia has left him and
he is "madly" selling his furniture to get enough money for a party. This party ends the third novel and is a climax to the comic action. The party brings together Tietjens' disreputable friends, the outcasts of the old society, the wrecks of the war. Mad McKechnie shows up still clutching the sonnet; Aranjuez appears, one eye missing, married to his not so satisfactory girl, Nancy. The party is a type of wedding celebration for Valentine and Tietjens:

> They three went up the stairs together, but they were two alone. They were going on their honeymoon journey.... The bride's going away! (Ford, 670).

The "marriage" of Valentine and Tietjens announces the reign of the new society where the harassed hero may live with his mistress. The passionate can at last have their way. The inhibitors of festivity have been overcome.

The appearance of this new society is frequently signalized by some kind of party or festive ritual, which either appears at the end of the play or is assumed to take place immediately afterward. Weddings are most common, and sometimes so many of them occur, as in the quadruple wedding at the end of As You Like It, that they suggest also the wholesale pairing off that takes place in a dance, which is another common conclusion, and the normal one for the masque. (Frye, 163).

The ending of the trilogy has both a wedding and a dance. Valentine and Tietjens are at the centre of a vast ritual dance:
They were prancing. The whole world round them was yelling and prancing round. They were the centre of unending roaring circles. (Ford, 674).

Tietjens, although at the centre of the circle, does not remain motionless as he used to do, but takes an active part. For Valentine, he is no longer a threatening beast but a helpful one:

Tietjens was stretching out his two hands from the waist. It was incomprehensible. His right hand was behind her back, his left in her right hand. She was frightened. She was amazed. Did you ever! He was swaying slowly. The elephant! They were dancing! (Ford, 674).
Chapter Five: Conclusion

In writing Parade's End, Ford was consciously using the comic structure. The totalitarian repressiveness of the dying Victorian society is shown at its strongest in Some Do Not... It is this restrictive, anti-romantic society of humors, which is the target of comedy. In the first novel, romance is only nascent and is quickly stifled; in fact it is stifled partly by Tietjens himself. Tietjens, potentially the romantic hero, is paralyzed by his adherence to the code of reticence and circumspection. One consequence of this allegiance appears to be the loss of part of his mind during the war and the other consequence is the loss (temporarily) of Valentine. The suffering that he undergoes in No More Parades and A Man Could Stand Up, could almost be a punishment for his failure to seize the day.

No More Parades reveals fully the demise of leadership and the absence of integrity in government. Petty personal squabbles interfere with the progress of the war and indecision at Whitehall costs many lives. Tietjens becomes more and more disillusioned with the representatives of the elite ruling class. At the same time, he discovers the tremendous life-force of the lower class, average soldier, as typified by the Cockney troops he has under his command. He begins to
discover people as opposed to high ideals. He finds the ability to become involved on a personal level with someone (O Nine Morgan) who is beneath his social class. "Parade" and social status are wiped out by the war and the value of the individual is revealed. The close vision of death on a large scale convinces Tietjens of the importance of seizing life while one can. In the second novel, Ford begins to jar him from his rigid passivity.

*A Man Could Stand Up* sees Tietjens break completely with his old ways. He becomes a passionate, active man. He is both warrior and lover. His old self is literally blown up. His desire to be Christ-like is cast off for the desire to be more completely human. Tietjens discovers his physical self and learns to live with Eros. The circus parade of "cats and monkeys" is at an end, and Tietjens begins a new parade as an elephant. The elephant image indicates that he has solved the problem which led to the overthrow of Victorian society. He has learned to live with his instinctual nature which is not a dangerous raging stallion or tiger, but is a friendly, helpful, lumbering elephant. *The Last Post* finds Tietjens and Valentine transposed to a pastoral world, beginning a new, freer society.

The best novel is probably *A Man Could Stand Up*. It is precisely and tightly structured and perfectly caps the
whole of the comic action. The Last Post suffers from
the fact that it appears to be tacked on. I believe it
is necessary because it satisfies a curiosity about how
Tietjens fared and what became of everybody else. The
fact that so many new characters are introduced, however,
detracts from the unity. Marie Leonie Ritori and Mark
Tietjens, who occupy most of the last novel, are relatively
flat and uninteresting in comparison with Christopher,
Valentine and Sylvia, who appear only very briefly.

One problem that Ford seems to have had may have
originated in his attempt to unite both romance and irony.
These two modes are quite effectively controlled in the
first three novels, but they seem to clash in The Last Post.
Sylvia becomes too pathetic and melodramatic. The romantic
Ford seems to want everything to work out all right for her
while the realist-ironist sees what must be. The irony
in the fourth novel becomes much more biting. Tietjens is
still troubled by his old tormentors, but more have been
added (Mrs. de Bray Pape, for example). The presence of
death is heavily felt because Mark lies paralyzed and
dying throughout the novel. Despite these weaknesses,
however, The Last Post does seem satisfying partly because
it gives more information about the characters which are so
fascinating in the rest of Parade's End, but mainly because
it continues and completes the comic structure of the tetralogy. Although *Parade's End* is structured as a comedy, the form does not violate Ford's use of impressionism. He gives a sense of what the times were like. He does this by means of his accurate perception and presentation of detail. We get a feeling of what the society and war were like without being weighed down with indigestible facts and figures. The ending of the novel is not too manipulated for its happy ending to be convincing. Ford's ironic thread gives to his romancing a sense of reality.

Evidence of this realism is that, even though *Parade's End* is a comedy rather than a tragedy, there is no lessening of the forcefulness of its treatment of the war. As we have seen, *Parade's End* contains much human suffering. The destruction of a person with Sylvia's potential for life is an indictment of the evils of society. Ford was fully aware of the horror of war, but he was not willing to have his vision stop with the war. He could not be Hemingway's Jake Barnes, incapacitated because of the war. The artist with the comic vision is forever seeking new life, more life, even amidst the rubble of an old order (or perhaps especially there). That *Parade's End* is comic is a tribute to Ford's faith in the powers of humanity to rebuild and to build better. It is evidence of the creative spirit which is always fighting off the powers of death.
Footnotes

Chapter One: Introduction


7 Ibid., p.37.


Chapter Two: The Nature of the Comic

Chapter Three: Irony and Impressionism:  
Technique in the Twentieth Century

1 Joseph Conrad, "Preface" to The Nigger of the 'Narcissus',  

2 Ford Madox Ford, Joseph Conrad: A Personal Remembrance,  
London, 1924, p.222.

3 Ibid., p.223.

4 Ford Madox Ford, "On Impressionism," Critical Writings  
of Ford Madox Ford, ed. Frank MacShane, Lincoln, Nebraska, p.43.

5 Ford Madox Ford, Dedicatory Letter to No More Parades,  

6 Ford Madox Ford, It Was the Nightingale, p.217.

Chapter Four: Characters in the Comedy:  
The Double-take of the Ironic Vision

1 Ford Madox Ford, It Was the Nightingale, p.222.

2 Elliott B. Gose, "Reality to Romance: A Study of  

3 Ibid., p.450.

4 Eric Partridge, Shakespeare's Bawdy, Dutton, p.118.

5 Susanne K. Langer, Feeling and Form, London, 1959,  
p. 349.


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"On Impressionism," Poetry and Drama, II (June, December 1914), 167-175, 323-334.


The Last Post. Literary Guild of America arranged with A.&C. Boni, New York, 1928.


