

The
SADDEST STORY
A Biography of
**FORD MADDOX
FORD**



ARTHUR MIZENER

"AN ASSURED, INFORMED
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—SATURDAY REVIEW

Saddest Story A Biography Of Ford Madox Ford

M.C. Rintoul



Saddest Story A Biography Of Ford Madox Ford:

The Saddest Story Arthur Mizener, 1985 *History and Representation in Ford Madox Ford's Writings*, 2021-10-18

History and Representation in Ford Madox Ford's Writings explores the idea of history across various genres fiction autobiography books about places and cultures criticism and poetry I wanted the Novelist in fact to appear in his really proud position as historian of his own time wrote Ford The twenty leading specialists assembled for this volume consider his writing about twentieth century events especially the First World War and also his representations of the past particularly in his fine trilogy about Henry VIII and Katharine Howard The Fifth Queen Ford's provocative dealings with the relationship between fiction and history is shown to anticipate postmodern thinking about historiography and narrative The collection includes essays by two acclaimed novelists Nicholas Delbanco and Alan Judd assessing Ford's grasp of literary history and his place in it

An Introduction to Ford Madox Ford Ashley Chantler, Rob Hawkes, 2016-05-23 For students and readers new to the work of Ford Madox Ford this volume provides a comprehensive introduction to one of the most complex important and fascinating authors Bringing together leading Ford scholars the volume places Ford's work in the context of significant literary artistic and historical events and movements Individual essays consider Ford's theory of literary Impressionism and the impact of the First World War illuminate *The Good Soldier* and *Parade's End* engage with topics such as the city gender national identity and politics discuss Ford as an autobiographer poet propagandist sociologist Edwardian and modernist and show his importance as founding editor of the groundbreaking *English Review* and transatlantic review The volume encourages detailed close reading of Ford's writing and illustrates the importance of engaging with secondary sources

Ford Madox Ford and America, 2012-01-01 The controversial British writer Ford Madox Ford 1873 1939 is increasingly recognized as a major presence in early twentieth century literature This series of International Ford Madox Ford Studies was founded to reflect the recent resurgence of interest in him Each volume is based upon a particular theme or issue and relates aspects of Ford's work life and contacts to broader concerns of his time Ford is best known for his fiction especially *The Good Soldier* long considered a modernist masterpiece and *Parade's End* which Anthony Burgess described as the finest novel about the First World War Samuel Hynes has called the greatest war novel ever written by an Englishman and which has been adapted by Tom Stoppard for the BBC and HBO Ford's America like the other places he wrote about extensively such as England or France is a place of the imagination as much as the real place in which he lived and travelled This volume is the first extended treatment of Ford's lifelong contacts with American literature and culture It combines contributions from British and American experts on Ford and Modernism It has five closely inter connected sections which display between them the range of Ford's creative relationships with American writers and American territory The first explores the transatlantic dimension of Ford's modernism from his involvement with Americans like James and Pound in Britain before the war through the Paris days among the Americans in the transatlantic review circle such as Hemingway and Stein to his time

in America in the 20s and 30s and the American care for his reputation after his death The second section focuses on New York and the publishing world portrayed in Ford's only novel set mainly in the US When the Wicked Man A third section discussing culture politics and journalism in his writing of the 1930s is followed by two examples of his commentary on contemporary American culture both published here for the first time The final section juxtaposes two examples of the many American writers who have paid tribute to Ford an essay tracking Robert Lowell's regular recollections of his encounters with him and Mary Gordon's celebration of his life with the Polish American painter Janice Biala The volume also contains fourteen illustrations including artwork by Biala and photographs of Ford

Ford Madox Ford and Visual Culture Laura Colombino, 2009 The controversial British writer Ford Madox Ford 1873-1939 is increasingly recognized as a major presence in early twentieth century literature This series of International Ford Madox Ford Studies was founded to reflect the recent resurgence of interest in him Each volume is based upon a particular theme or issue and relates aspects of Ford's work life and contacts to broader concerns of his time This volume marks the seventieth anniversary of Ford's death Its focus is how his work engages with visual culture He wrote criticism biography and reminiscences about the Pre-Raphaelite artists he'd been brought up amongst Rossetti Holman Hunt and in particular his grandfather Ford Madox Brown But his art writing ranges much more widely from Holbein to Cézanne and Matisse Ford came to advocate Impressionism in literature In London before the First World War he got to know avant-garde artists like Wyndham Lewis and Henri Gaudier Brzeska and wrote about modern visual art movements such as Futurism Vorticism and Cubism This work is discussed not just in terms of what it tells us about art but for what it reveals about the development of Ford's own practice as a writer and of his critical ideas After the War he lived in France with two painters first the Australian Stella Bowen then the American Janice Biala and moved in the Modernist art circles of Picasso Juan Gris Gertrude Stein and Brancusi This volume includes sixteen new essays by critics and art historians on Ford's engagement with the rapidly transforming visual cultures of his era which break new ground discussing his writing about visual arts and how it affected his fiction poetry and criticism Among numerous illustrations are several portraits of Ford by Janice Biala reproduced for the first time Also published here for the first time are generous extracts from Biala's marvelous letters from the 1930s about Ford

Portraits from Life Jerome Boyd Maunsell, 2018-01-05 What happens when novelists write about their own lives directly in memoirs and autobiographies rather than in novels How do they present themselves and what do their self-portraits reveal In a series of biographical case studies *Portraits from Life* examines how seven canonical Modernist writers Joseph Conrad Ford Madox Ford Henry James Wyndham Lewis Gertrude Stein H.G. Wells and Edith Wharton depicted themselves in their memoirs and autobiographies during the first half of the twentieth century Drawing on a range of life-writing sources in this innovative group portrait Jerome Boyd Maunsell reconstructs the periods during which these authors worked on their memoirs often towards the end of their lives and shows how memoirs and autobiographies are just as artful as novels The seven portraits in the book also

create a rich network of encounters as many of these writers knew each other and wrote about each other in their reminiscences *Portraits from Life* investigates the difficulties and possibilities of autobiography the relation of fact and fiction biography and autobiography the ethical issues of dealing with real people the thin generic lines between novels and autobiographies and the deceptive workings of memory and how all these writers dealt with these concerns as they looked back on their lives An act of portraiture and biography as well as an act of criticism moving from London to Paris and through two world wars it also pieces together a fresh and constantly inter connecting narrative of the Modernist era in England and France

Russomania Rebecca Beasley, 2020-03-31 *Russomania* Russian Culture and the Creation of British Modernism provides a new account of modernist literature's emergence in Britain British writers played a central role in the dissemination of Russian literature and culture during the early twentieth century and their writing was transformed by the encounter This study restores the thick history of that moment by analyzing networks of dissemination and reception to recover the role of neglected as well as canonical figures and institutions as well as individuals The dominant account of British modernism privileges a Francophile genealogy but the turn of the century debate about the future of British writing was a triangular debate a debate not only between French and English models but between French English and Russian models Francophile modernists associated Russian literature especially the Tolstoyan novel with an uncritical immersion in life at the expense of a mastery of style and while individual works might be admired Russian literature as a whole was represented as a dangerous model for British writing This supposed danger was closely bound up with the politics of the period and this book investigates how Russian culture was deployed in the close relationships between writers editors and politicians who made up the early twentieth century intellectual class the British intelligentsia *Russomania* argues that the most significant impact of Russian culture is not to be found in stylistic borrowings between canonical authors but in the shaping of the major intellectual questions of the period the relation between language and action writer and audience and the work of art and lived experience The resulting account brings an occluded genealogy of early modernism to the fore with a different arrangement of protagonists different critical values and stronger lines of connection to the realist experiments of the Victorian past and the anti formalism and revived romanticism of the 1930s and 1940s future

Joseph Conrad Andrew Michael Roberts, 2014-05-12 *Joseph Conrad* is a key figure in modernist fiction whose innovative work engages with many of the crucial philosophical moral and political concerns of the twentieth century This collection of major critical readings of his work is arranged according to the issues which each critic addresses issues which are of crucial importance and in many cases remain controversial within contemporary literary theory and criticism Following an opening section on the critical tradition indicating how the study of Conrad's work has been politicised since the 1970s there are sections on Narrative Textuality and Interpretation Imperialism Gender and Sexuality Class and Ideology and Modernity Within each section two or three critical excerpts offer contrasting and complementary accounts of the fiction while the headnotes to each piece and the

introduction place these excerpts within the wider critical debate clarifying for the reader both the theoretical issues and the interpretation of Conrad's fiction. A glossary of terms and a bibliography categorised by critical approach complete a volume which will provide an invaluable resource for students of Conrad and twentieth century literature as well as other readers of Conrad's work.

The Routledge Research Companion to Ford Madox Ford Sara Haslam, Laura Colombino, Seamus O'Malley, 2018-12-07 Taking account of Ford Madox Ford's entire literary output this companion brings together prominent Ford specialists to offer an overview of existing Ford scholarship and to suggest new directions in Ford studies. The Routledge Research Companion to Ford Madox Ford is split into five parts exploring the scholarly foundations of Ford Madox Ford studies: Ford's literary identity; Ford and place specific case studies and themes and critical approaches. Within these five parts the contributors cover areas relevant to Ford's fiction, nonfiction and poetry including reception history, life writing, literary histories, gender and comedy. The Routledge Research Companion to Ford Madox Ford is an invaluable resource for students and scholars in Ford Studies, in modernism and in the literary world that Ford helped shape in the early years of the twentieth century.

A Writer's Eye: Collected Book Reviews Welty, Eudora, 1994 Although she is eminent primarily as the prize winning author of classic works of fiction, Eudora Welty is notable also as an astute literary critic. Her essays on the art of fiction and on the writers who enlarged the range of the short story and the novel are definitive pieces. Her distinguished book reviews along with her critical essays augment her reputation for being one of the most discerning author critics in literary America. This collection of her book reviews manifests the connecting of her penetrating eye with her responsive intellect in forming sympathetic judgments of the books she reviewed. Between 1942 and 1984 Welty wrote sixty seven reviews of seventy four books. Fifty eight of these appeared in the New York Times Book Review and others in the Saturday Review of Literature, Tomorrow, the Hudson Review, the New York Post and the Sewanee Review. The reviewed books include novels, short story collections, books of essays, biographies and memoirs, books of letters, children's books, books of ghost stories, photography books, books of literary criticism and books of World War II art. Over nearly half a century she reviewed books by some of the foremost authors of her time: Virginia Woolf, William Faulkner, V. S. Pritchett, Colette, Isak Dinesen, E. B. White, E. M. Forster, J. D. Salinger, Ross Macdonald, Patrick White, S. J. Perelman, Annie Dillard, Elizabeth Bowen and Katherine Anne Porter. A Writer's Eye includes all of Welty's book reviews, even one published in the New York Times Book Review under the pseudonym Michael Ravenna. Sixteen of the reviews were collected previously in Welty's *The Eye of the Story* 1978. In this collection Pearl Amelia McHaney's introduction records the history of Welty's career in book reviewing and illuminates the honesty and compassion with which Welty wrote reviews. Welty's keen vision, her wit and her refined style make these monuments to interruption a phrase she wrote in description of Virginia Woolf's essays and reviews an important record of her literary standards and special interests. They show as well how book reviewing consumed a large measure of creative time that she customarily devoted to fiction writing. Placed beside her authoritative critical essays, this volume

enhances Welty's considerable literary stature and completes the image of Eudora Welty as a consummate woman of letters

Modernism, History and the First World War Trudi Tate, 2013-01-01 Drawing upon medical journals newspapers propaganda military histories and other writings of the day Modernism History and the First World War reads such writers as Woolf HD Ford Faulkner Kipling and Lawrence alongside fiction and memoirs of soldiers and nurses who served in the war This ground breaking blend of cultural history and close readings shows how modernism after 1914 emerges as a strange but important form of war writing and was profoundly engaged with its own troubled history Dictionary of Real People and Places in Fiction M.C. Rintoul, 2014-03-05 Fascinating and comprehensive in scope the Dictionary of Real People and Places in Fiction is a valuable source for both students and teachers of literature and for those interested in locating the facts behind the fiction they read In a single scholarly volume it provides intriguing insight into the real identity of people and places in the novels of over 300 American and British authors published in the nineteenth and twentieth centuries **The Great War of Words** Peter Buitenhuis, 2011-11-01 I wouldn't have had one of you stay at home though I had a dozen sons That is if it is the noble war they all say it is Surely they wouldn't deceive mothers J M Barrie In September 1914 twenty five of Britain's most distinguished authors met under the chairmanship of C F G Masterman head of the war propaganda bureau to discuss how they could assist the Allied effort They included such prominent figures as H G Wells Arnold Bennett John Galsworthy John Masefield John Buchan Edith Wharton and Henry James In The Great War of Words Peter Buitenhuis tells the hitherto unknown story of the secret collaboration between leading writers and the government He examines the propaganda books and articles they wrote and also the work of those opposed to the war such as G B Shaw and Bertrand Russell The official line was the the urbane French and the decent British had to defend civilization against the savagery of the invading Huns However after the war many writers became deeply embittered about the Allied propaganda machine and their role in it There was a growing conviction that too many lies had been told and that in propagating Allied myths they had sacrificed the all important detachment of the writer Buitenhuis chronicles both the disillusionment of the former propagandists and the reaction against their elders by younger writers many of whom had served in the trenches The consequences for post war literature were profound the prestige and power of authorship dwindled significantly while the old rhetoric based on a widely held consensus collapsed and was replaced by lean ironic and often understated modes of writing

A Sense of Shock Adam Parkes, 2011-08-19 What does modern British and Irish literature have to do with French impressionist painting And what does Henry James have to do with the legal dispute between John Ruskin and J M W Whistler What links Walter Pater with Conrad's portrait of a genocidal maniac in Heart of Darkness Or George Moore with Irish nationalism Virginia Woolf with modern distraction and Ford Madox Ford with the Great Depression Adam Parkes argues that we must answer such questions if we are to appreciate the full impact of impressionist aesthetics on modern British and Irish writers Complicating previous accounts of the influence of painting and philosophy on literary

impressionism *A Sense of Shock* highlights the role of politics uncovering new and deeper linkages In the hands of such practitioners as Conrad Ford James Moore Pater and Woolf literary impressionism was shaped by its engagement with important social issues and political events that defined the modern age As Parkes demonstrates the formal and stylistic practices that distinguish impressionist writing were the result of dynamic and often provocative interactions between aesthetic and historical factors Parkes ultimately suggests that it was through this incendiary combination of aesthetics and history that impressionist writing forced significant change on the literary culture of its time *A Sense of Shock* will appeal to students and scholars of nineteenth and twentieth century literature as well as the growing readership for books that explore problems of literary history and interdisciplinarity

Joseph Conrad Zdzisław Najder, 2007 Up to date and extensive revision of Najder's much acclaimed scholarly biography of Conrad employing newly accessible sources Joseph Conrad is not only one of the world's great writers of English and world literature but was a writer who lived a particularly full and interesting life For the biographer this is a double edged sword however there are many periods for which documentation is uncommonly difficult Zdzisław Najder's meticulously documented biography first appeared in English in 1983 garnering high praise as the best most complete biography of Conrad Najder's command of English French Polish and Russian allowed him access to a greater variety of sources than any other biographer and his Polish background and his own experience as an exile have afforded him a unique affinity for Conrad and his milieu All this has come into play once again in the present extensively revised edition much of its extensive new material was unearthed in newly opened former east bloc archives There is new material on Conrad's father's genealogy and his role in Polish politics Conrad's service in the French and British merchant marines his early English reading and correspondence his experiences in the Congo the circumstances of writing his memoirs and much more In addition several aspects of Conrad's life and works are more thoroughly analyzed his problems with the English language his borrowings from French writers his attitude toward socialism his reaction to the reception of his books Zdzisław Najder teaches at the European Academy Cracow

Conservative Modernists Christos Hadjiyiannis, 2018-03-29 Shows that modernism was concocted out of surprising sources and that one of them was Toryism during 1900-1920

Modernist Melancholia Anne Enderwitz, 2015-07-02 Modernist Melancholia explores modernism's melancholic roots through the detailed discussion of writings by Freud Conrad and Ford Melancholia ties modernism to the 19th century obsession with loss and continuity and at the same time constitutes a formative moment in the history of 20th century literature modern subjectivity and critical theory

The Peculiar Sanity of War Celia Malone Kingsbury, 2002 During wartime paranoia gossip and rumor become accepted forms of behavior and dominant literary tropes *The Peculiar Sanity of War* examines the impact of war hysteria on definitions of sanity and on standards of behavior during World War I Drawing upon Joseph Conrad's comprehensive understanding of war's impact on soldiers and civilians alike and extending Michel Foucault's construction of madness and reason Kingsbury expands the definition of war neurosis to include peculiar

sanity at home as well as on the front lines While other investigations of World War I consider shell shock to be the only definable war madness Kingsbury is the first to build a powerful argument around the insanity of the home front s vilification of the enemy Ultimately Kingsbury s study establishes peculiar sanity among civilians and soldiers as an inevitable response to war s madness The Peculiar Sanity of War begins by locating the roots of war mania in Edwardian hypocrisy then moves on to examine the way propaganda operates in nontraditional texts such as housekeeping guides and in the novels of Joseph Conrad Ford Madox Ford H G Wells Rebecca West Edith Wharton Willa Cather Rudyard Kipling Virginia Woolf and H D Celia Kingsbury s eloquent and moving book brings together war and madness in unexpected ways Beginning with a phrase from Joseph Conrad she diagnoses the condition of a culture gone awry a peculiar sanity from Laurence Davies s foreword

John Galsworthy's Life and Art James Gindin,2015-12-22 **The Presence of Ford Madox Ford** Sondra J. Stang,2017-01-30 No detailed description available for The Presence of Ford Madox Ford

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