from

A Bibliography of Literary Theory, Criticism and Philology

<http://www.unizar.es/departamentos/filologia_inglesa/garciala/bibliography.html>

by José Ángel García Landa

(University of Zaragoza, Spain)

# Ford Madox Ford (1873-1939)

(Ps. of Ford Madox Huefer, modernist novelist)

**Works**

Ford, Ford Madox. (Ford Madox Huefer). *Collected Poems.* 1911.

\_\_\_\_\_. "The Passing of the Great Figure." In *The Critical Attitude.* London: Duckworth, 1911.

\_\_\_\_\_. *The Good Soldier.* Novel. 1915. Harmondsworth: Penguin, 1985.

\_\_\_\_\_. *The Good Soldier.* New York: Random House.

\_\_\_\_\_. *The Good Soldier.* (Vintage International). New York: Random House-Vintage, *c.* 1989.

\_\_\_\_\_. *The Good Soldier: A Tale of Passion.* Oxford: Oxford UP, 1990.

\_\_\_\_\_. *The Good Soldier.* Ed. Thomas C. Moser. Oxford: Oxford UP, 1991.

\_\_\_\_\_. *The Good Soldier.* Ed. Martin Stannard. (Norton Critical Edition). New York: Norton, 1995.

\_\_\_\_\_. *Parade's End.* Novel tetralogy on Christopher Tietjens. *Some Do Not*. (1924), *No More Parades* (1925), *A Man Could Stand Up* (1926), *Last Post* (1928).

\_\_\_\_\_. *Some Do Not.* Novel. 1924. Vol. 1 of *Parade's End.*

\_\_\_\_\_. *Some Do Not.* London: Bodley Head, 1980.

\_\_\_\_\_. *No More Parades.* Novel. 1925. Vol. 2 of *Parade's End.*

\_\_\_\_\_. *A Man Could Stand up.*  Novel. 1926. Vol. 3 of *Parade's End.*

\_\_\_\_\_. *Last Post.* Novel. 1928. Vol. 4 of *Parade's End.*

\_\_\_\_\_. *Joseph Conrad.* Criticism. London: Duckworth,1924.

\_\_\_\_\_. *The English Novel: From the Earliest Days to the Death of Joseph Conrad.* 1930. Manchester: Carcanet, 1983.

\_\_\_\_\_. *The Fifth Queen.* Oxford: Oxford UP.

\_\_\_\_\_. *La quinta reina.* Novel. Trans. Antonio Desmonts. Barcelona: Edhasa.

\_\_\_\_\_. *The March of Literature: From Confucius to Modern Times.* 1938.

\_\_\_\_\_. *Collected Poems.* New York: Oxford UP, 1936.

\_\_\_\_\_. *Critical Writings of Ford Madox Ford.*Ed. F. MacShane. Lincoln: U of Nebraska P, 1964.

\_\_\_\_\_. *The Ford Madox Ford Reader.* Ed. Sondra J. Stang. London: Collins, 1987.

\_\_\_\_\_. "The Scaremonger." In *Women, Men, and the Great War: An Anthology of Stories.* Ed. Trudi Tate. Manchester: Manchester UP, 1995. 268-74.\*

\_\_\_\_\_. *Return to Yesterday.*

Conrad, Joseph, and Ford Madox Ford. *The Inheritors.* Novel. 1901.

\_\_\_\_\_. *Los herederos.* Trans. Juan Antonio Molina Foix. Madrid: Debate, 1996.

\_\_\_\_\_. *Romance.* 1903.

Hutchinson, W. W. *London Past and Present (With a Chapter on the Future of London by Ford Madox Hueffer).* 1909.

**Biography**

Saunders, Max. *Ford Madox Ford: A Dual Life. Vol. 1: The World Before the War. Vol. 2: The After-War World.* Oxford: Oxford UP, 1996.

**Criticism**

Creese, Richard. "Abstracting and Recording Narration in *The Good Soldier* and *The End of the Affair."* *Journal of Narrative Technique* 16.1 (Winter 1986): 1-14.

Donoghue, Denis. "Listening to the Saddest Story." In *The Presence of Ford Madox Ford: A Memorial Volume of Essays, Poems, and Memoirs.* Ed. Sondra J. Stang. Philadelphia: U of Pennsylvania P, 1981.

Galef, David. "Forster, Ford, and the New Novel of Manners." In *The Columbia History of the British Novel.* Ed. John Richetti et al. New York: Columbia UP, 1994. 819-41.\*

Green, R. *Ford Madox Ford: Prose and Politics.* Cambridge: Cambridge UP, 1981.

Mepham, John "London as Auditorium: Public Spaces and Disconnected Talk in Works by Ford Madox Ford, Patrick Hamilton and Virginia Woolf." In *London in Literature: Visionary Mappings of the Metropolis.* Ed. Susana Onega and John A Stotesbury. Heidelberg: Winter, 2002. 83-106.\*

Morrison, Mark. "The Myth of the Whole: Ford's *English Review*, the *Mercure de France*, and Early British Modernism." *ELH* 63.2 (Summer 1996).\*

Robertson, Robert M. "The Wrong 'Saddest Story': Reading the Appearance of Postmodernity in Ford's *Good Soldier."* In *Postmodernism Across the Ages.* Ed. Bill Readings and Bennet Schaber. Syracuse (NY): Syracuse UP, 1993. 171-87.\*

Ross, Charles L. "'The Saddest Story' Part Two: *The Good Soldier* and *The Sun also Rises." The Hemingway Review* 12.1 (Fall 1992): 26-34.\*

Saunders, Max. "Ford Madox Ford and Nomadic Modernism." In *Transits: The Nomadic Geographies of Anglo-American Modernism.* Ed. Giovanni Cianci, Catherine Patey and Sara Sullam. (Cultural Interactions: Studies in the Relationships between the Arts, 18). Oxford, Bern, Berlin, Brussels, Frankfurt a/M, New York, Vienna, 2010. 77-100.\*

Skinner, John. "Fork Madox Ford's *The Good Soldier:* A Narratological *cas limite.*" *Journal of Narrative Technique* 19.3 (1989): 287-299.\*

Stang, Sondra J., ed. *The Presence of Ford Madox Ford: A Memorial Volume of Essays, Poems, and Memoirs.* Philadelphia: U of Pennsylvania P, 1981.

Vogt, Robert. *Theorie und Typologie narrativer unzuverlässigkeit am Beispiel englischsprächiger Erzählliteratur.* (Narratologia, 63). Berlin and Boston: de Gruyter, 2018.\* (Possible worlds theory, metacognition, *David Copperfield, The Good Soldier,* Palahniuk's *Fight Club,* Bierce, Easton Ellis' *American Psycho,* McEwan's *Atonement).*