



**SOME DO NOT  
PARADE'S END**

**FORD  
MADDOX  
FORD**

# Some Do Not Parades End

**Celia Malone Kingsbury**



## **Some Do Not Parades End:**

*The Parade's End Tetralogy: Some Do Not, No More Parades, A Man Could Stand Up & Last Post* Ford Madox Ford, 2023-12-24 Ford Madox Ford's *The Parade's End Tetralogy* comprises four interconnected novels *Some Do Not*, *No More Parades*, *A Man Could Stand Up* and *Last Post* that together form a profound examination of the moral and psychological complexities of life during World War I. The narrative intricately weaves themes of love, duty, and disillusionment, employing a modernist style marked by stream of consciousness techniques and a distinctive narrative structure that reflects the fragmentation of the era. Ford's vivid portrayal of the tumultuous changes in British society during and after the war serves to highlight the existential dilemmas faced by its characters, particularly the war-hardened protagonist Christopher Tietjens, whose internal struggles mirror the broader societal upheavals of the time.

Ford Madox Ford, a luminary of 20th-century literature, drew on his personal experiences, including his service in the war and his tumultuous relationships, to craft this tetralogy. His insights into the psychological landscape of wartime Britain, shaped by his friendships with contemporaries such as Joseph Conrad and Ezra Pound, culminated in a work that critiques traditional values and reflects the disillusionment that followed the Great War. Ford's innovative narrative techniques and his keen eye for social commentary invite readers into the troubled psyche of his characters, making the tetralogy a seminal exploration of the human condition. For readers seeking a profound literary journey that deftly navigates the chaos of war and personal turmoil, *The Parade's End Tetralogy* stands as an essential read. Ford's elegant prose and incisive observations compel readers to ponder the arduous path of individuals caught in the wake of history. This tetralogy not only reshapes our understanding of modernist literature but also urges us to confront the ethical questions that resonate even today.

[Parade's End - Part One - Some Do Not](#) Ford Madox Ford, 2013-03-05 This early work by Ford Madox Ford was originally published in 1924 and we are now republishing it with a brand new introduction. This is part one of Ford's hugely successful *Parade's End* tetralogy that has now been adapted into a BBC television drama. Ford Madox Ford was born Ford Madox Hueffer in Merton, Surrey, England, on 17th December 1873. The creative arts ran in his family; Hueffer's grandfather, Ford Madox Brown, was a well-known painter, and his German migrant father was music critic of *The Times*. After a brief dalliance with music composition, the young Hueffer began to write. Although Hueffer never attended university, during his early twenties he moved through many intellectual circles and would later talk of the influence that the Middle Victorian, tumultuously bearded Great Men such as John Ruskin and Thomas Carlyle exerted on him. In 1908 Hueffer founded the *English Review*, and over the next 15 months published Thomas Hardy, H. G. Wells, Joseph Conrad, Henry James, John Galsworthy, and W. B. Yeats, and gave a boost to many authors, including D. H. Lawrence and Norman Douglas. Hueffer's editorship consolidated the classic canon of early modernist literature and saw him earn a reputation as one of the century's greatest literary editors. Ford continued to write through the thirties, producing fiction, non-fiction, and two volumes of autobiography: *Return to Yesterday* (1931) and *It*

was the Nightingale 1933 In his last years he taught literature at the Olivet College in Michigan Ford died on 26th June 1939 in Deauville France at the age of 65      **Parade's End** Ford Madox Ford, Graham Greene, 1963      *Parade's end. pt. 1. Some do not ... v.4 Parade's end. pt. 2 No more parades. pt. 3 A man could stand up* Ford Madox Ford, 1962      **Parade's End** Ford Madox Ford, Joseph Wiesenfarth, 2010 The second volume of Ford Madox Ford's *Parade's End* series this fully annotated edition follows Christopher Tietjens an officer and gentlemen from the secure orderly world of Edwardian England into the chaotic madness of World War I Recounting a complex sexual intrigue involving Tietjens and his faithless wife Sylvia this account is not only a panorama of WWI but an exploration of time history and sexuality The text also provides key contexts such as Ford's biography the historical moment the novel's reception at the time of its original publication and its relation to the author's other novels giving readers a close up view of this major literary technician at work Transcripts of significant deletions and revisions to the work as well as a glossary of pertinent terms are also included      **The Great War and the Language of Modernism** Vincent Sherry, 2003-04-10 With the expressions Lost Generation and The Men of 1914 the major authors of modernism designated the overwhelming effect the First World War exerted on their era Literary critics have long employed the same phrases in an attempt to place a radically experimental specifically modernist writing in its formative historical setting What real basis did that Great War provide for the verbal inventiveness of modernist poetry and fiction Does the literature we bring under this heading respond directly to that provocation and if so what historical memories or revelations can be heard to stir in these words Vincent Sherry reopens these long unanswered questions by focusing attention on the public culture of the English war He reads the discourses through which the Liberal party constructed its cause its Great Campaign A breakdown in the established language of liberal modernity the idioms of public reason and civic rationality marked the sizable crisis this event represents in the mainstream traditions of post Reformation Europe If modernist writing characteristically attempts to challenge the standard values of Enlightenment rationalism this study recovers the historical cultural setting of its most substantial and daring opportunity And this moment was the occasion for great artistic innovations in the work of Virginia Woolf T S Eliot and Ezra Pound Combining the records of political journalism and popular intellectual culture with abundant visual illustration Vincent Sherry provides the framework for new interpretations of the major texts of Woolf Eliot and Pound With its relocation of the verbal imagination of modernism in the context of the English war *The Great War and the Language of Modernism* restores the historical content and depth of this literature revealing its most daunting import      *Parade's End* Ford Madox Ford, 2001 In creating his acclaimed masterpiece *Parade's End* Ford Madox Ford wanted the Novelist in fact to appear in his really proud position as historian of his own time The subject was the world as it culminated in the war Published in four parts between 1924 and 1928 his extraordinary novel centers on Christopher Tietjens an officer and gentleman the last English Tory and follows him from the secure orderly world of Edwardian England into the chaotic madness of the First World War Against the backdrop of a world at war Ford recounts

the complex sexual warfare between Tietjens and his faithless wife Sylvia A work of truly amazing subtlety and profundity *Parade's End* affirms Graham Greene's prediction There is no novelist of this century more likely to live than Ford Madox Ford

Ford Madox Ford and the Misfit Moderns R. Hawkes, 2012-09-18 Ford Madox Ford is a major modernist writer yet many of his works do not conform to our assumptions about modernism Examining ways in which he alongside other misfit moderns undermines stabilities we expect from novels and memoirs this book poses questions about the nature of narrative and the distinction between modernism and modernity

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

**Modernism and the Aristocracy** Adam Parkes, 2023-06-14 During a modern age that saw the expansion of its democracy the fading of its empire and two world wars Britain's hereditary aristocracy was pushed from the centre to the margins of the nation's affairs Widely remarked on by commentators at the time this radical redrawing of the social and political map provoked a newly intensified fascination with the aristocracy among modern writers Undone by history the British aristocracy and its Anglo Irish cousins were remade by literary modernism *Modernism and the Aristocracy* *Monsters of English Privilege* is about the results of that remaking The book traces the literary consequences of the modernist preoccupation with aristocracy in the works of Elizabeth Bowen Ford Madox Ford Aldous Huxley D H Lawrence Evelyn Waugh Rebecca West and others writing in Britain and Ireland in the first half of the twentieth century Combining an historical focus on the decades between the two world wars with close attention to the verbal textures and formal structures of literary texts Adam Parkes asks What did the decline of the British aristocracy do for modernist writers What imaginative and creative opportunities did the historical fate of the aristocracy precipitate in writers of the new democratic age Exploring a range of feelings affects and attitudes that modernist authors associated with the aristocracy in the interwar period from stupidity boredom and nostalgia to sophistication cruelty and kindness the book also asks what impact this subject matter has on the form and style of modernist texts and why the results have appealed to readers then and now In tackling such questions Parkes argues for a reawakening of curiosity about connections between class status and literature in the modernist period

*Ford Madox Ford*, 2008-01-01 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. The present book is part of a large scale reassessment of his roles in literary history. 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 and Samuel Hynes has called the greatest war novel ever written by an Englishman. In these, as in most of his books, Ford renders and analyses the crucial transformations in modern society and culture. One of the most striking features of his career is his close involvement with so many of the major international literary groupings of his time. In the South East of England at the fin de siècle he collaborated for a decade with Joseph Conrad and befriended Henry James and H. G. Wells. In Edwardian London he founded the *English Review*, publishing these writers alongside his new discoveries, Ezra Pound, D. H. Lawrence and Wyndham Lewis. After the war he moved to France, founding the transatlantic review in Paris, taking on Hemingway as a sub-editor, discovering another generation of Modernists such as Jean Rhys and Basil Bunting and publishing them alongside Joyce and Gertrude Stein. Besides his role as contributor and enabler to various versions of Modernism, Ford was also one of its most entertaining chroniclers. This volume includes twelve new essays on Ford's engagement with the literary networks and cultural shifts of his era by leading experts and younger scholars of Ford and Modernism. Two of the essays are by well-known creative writers: the novelist Colm Tóibín and the novelist and cultural commentator Zinovy Zinik.

**Parade's End** Ford Madox Ford, 2019-11. This tetralogy, widely regarded as one of the best novels in English, celebrates the end of an era, the irrevocable destruction of the comfortable, predictable society that vanished during World War I. There are not many English novels which deserve to be called great. *Parade's End* is one of them. W. H. Auden.

Novel Theory and Technology in Modernist Britain Heather Fielding, 2018-04-26. Modernism reshaped novel theory, shifting criticism away from readers' experiences and toward the work as an object autonomous from any reader. *Novel Theory and Technology in Modernist Britain* excavates technology's crucial role in this evolution and offers a new history of modernism's vision of the novel. To many modernists, both novel and machine increasingly seemed to merge into the experiences of readers or users. But modernists also saw potential for a different understanding of technology in pre-modern machines or the technical functioning of technologies stripped of their current social roles. With chapters on Henry James, Ford Madox Ford, Wyndham Lewis and Rebecca West, *Novel Theory* argues that in these alternative visions of technology, modernists found models for how the novel might become an autonomous intellectual object rather than a familiar experience and articulated a future for the novel by imagining it as a new kind of machine.

**Shell Shock, Memory, and the Novel in the Wake of World War I** Trevor Dodman, 2015-09-09. *Shell Shock, Memory, and the Novel in the Wake of World War I* explores the narrative traces, subaltern faces and commemorative spaces of shell shock in wartime and postwar novels by Mulk Raj Anand, Ford Madox Ford, Mary A. Ward, George Washington Lee, Ernest Hemingway, F. Scott Fitzgerald and

Christopher Isherwood This book argues that World War I novels serve as an untapped source of information about shell shock and renews our present understanding of the condition by exploring the nexus of shell shock and practices of commemoration Shell shock novelists testify to the tenaciousness and complexity of the disorder write survivors into visibility and articulate the immediacy of wounds that remain to be seen This book helps readers understand more fully the extent to which shell shock continues to shape and trouble modern memories of the First World War 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 Modernism and Mourning Patricia Rae, 2007 The essays in Modernism and Mourning examine the work of mourning in modernist literature or more precisely its propensity for resisting this work Drawing from recent developments in the theory and cultural history of mourning its contributors explore the various ways in which modernist writers repudiate Freud's famous injunction to mourners to work through their grief endorsing instead a resistant or melancholic mourning that shapes both their themes and their radical experiments with form The emerging picture of the pervasive influence of melancholic mourning in modernist literature casts new light on longstanding critical arguments especially those about the politics of modernism It also makes clear the pertinence of this literature to the present day in which the catastrophic losses of 9/11 of retaliatory war of racially motivated genocide of the AIDS epidemic have made the work of mourning a subject of widespread interest and debate Patricia Rae is Head of the Department of English at Queen's University **Gallipoli Diary** Ian Hamilton, 2023-12-15 In Gallipoli Diary Ian Hamilton presents a poignant and meticulously crafted narrative of the ill-fated Gallipoli Campaign during World War I Blending personal memoir with historical commentary Hamilton utilizes a reflective and descriptive literary style that immerses readers in the trials faced by soldiers on the frontline By chronicling his wartime experiences as a commander Hamilton not only captures the chaos and

camaraderie of battle but also invites critical examinations of military strategy and leadership contributing significantly to the body of literature surrounding the Great War Hamilton a seasoned British General and a prominent figure in the Gallipoli Campaign draws upon his direct involvement and extensive military knowledge to craft this compelling diary The forthrightness of his account reveals the psychological and emotional toll of war demystifying the glorified perceptions often associated with military heroism Through his reflections Hamilton sheds light on the broader implications of leadership sacrifice and the human experience in warfare bridging the gap between personal narrative and historical discourse Gallipoli Diary is an indispensable read for historians scholars and casual readers alike who seek to understand the complexities of war through the eyes of one who lived it Hamilton's candid observations and vivid storytelling make this diary not just a historical document but a timeless examination of courage and resilience in the face of adversity **Be a Good Soldier**

Jennifer Fraser,2011-11-12 In the modern era children experiencing grief were encouraged to dry their tears and be good soldiers How was this phenomenon interrogated and deconstructed in the period's literature Be a Good Soldier initiates conversation on the figure of the child in modernist novels investigating the demand for emotional suppression as manifested later in cruelty and aggression in adulthood Jennifer Margaret Fraser provides sophisticated close readings of key works by Joseph Conrad Virginia Woolf and James Joyce among others who share striking concerns about the concept of infantry both as a collection of infants and as foot soldiers of war A phenomenon associated traditionally with Freud Fraser instead uses a unique Derridean theoretical prism to provide new ways of understanding modernist concerns with power dynamics knowledge and meaning Be a Good Soldier establishes a pioneering nuanced vocabulary for further historical and cultural inquiries into modernist childhood *Food and Culture in the Works of Ford Madox Ford, Gertrude Stein, and Virginia Woolf*

Nanette O'Brien,2024-01-09 Writing about food has long been a part of autobiographical expression that combines culinary record keeping and histories drawing on the personal and the cultural Concentrating on the transatlantic work of Ford Madox Ford Gertrude Stein and Virginia Woolf this book illuminates modernist uses of the terms civilization and barbarism showing how these concepts are shaped by the rules of preparing and eating food in literature and in public Nanette O'Brien introduces the concept of culinary Impressionism as an extension and repositioning of current scholarly thinking about Ford's literary Impressionism and his synesthetic writing about cookery and small farming She also presents a new reading of Stein's crafting of her modernist authority as interlinked with her cooks and shows Stein's and Toklas's jointly authored unpublished cookbook draft as evidence of their direct authorial collaboration and of Stein adapting domestic culinary techniques into her other writing O'Brien goes on to present new archival research demonstrating that Virginia Woolf's representation of the financial and culinary difference between men's and women's dining in colleges at the University of Cambridge is justified and the material inequality was in fact worse than previously understood This disparity in institutional food intensifies Woolf's later reimagining of the term civilization While drawing on themes of modernism and life

writing the everyday domestic life and gender the book argues that food is a vehicle for positive modernist re conceptions of civilization

**Ford Madox Ford** Max Saunders, 2023-05-17 A critical biography of the great modernist editor and novelist Ford Madox Ford 1873 1939 lived among several of the most important artists and writers of his time Raised by Pre Raphaelites and friends with Henry James H G Wells and Joseph Conrad Ford was a leading figure of the avant garde in pre WWI London responsible for publishing Ezra Pound Wyndham Lewis and D H Lawrence After the war he moved to Paris published Gertrude Stein and discovered Ernest Hemingway A prolific writer in his own right Ford wrote the modernist triumph *The Good Soldier* 1915 as well as one of the finest war stories in English *the Parade s End* tetralogy 1924 1928 Drawing on newly discovered letters and photographs this critical biography further demonstrates Ford s vital contribution to modern fiction poetry and criticism

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