

scars upon my heart womens poetry and verse of the first world war

****Scars Upon My Heart: Women's Poetry and Verse of the First World War****

scars upon my heart womens poetry and verse of the first world war is a phrase that immediately evokes powerful emotions and deep reflections on the often overlooked perspectives of women during one of the most devastating conflicts in history. While the First World War is frequently remembered through the eyes of soldiers in the trenches, women's poetry from that era offers an intimate glimpse into the emotional landscapes shaped by war—loss, resilience, sorrow, and hope. This collection of verse not only enriches our understanding of World War I but also highlights the unique contributions women made to literature, culture, and history during those turbulent years.

The Hidden Voices: Women Poets of the First World War

When we think of war poetry, names like Wilfred Owen and Siegfried Sassoon often come to mind—poets who wrote from the front lines. However, the First World War also inspired a significant body of poetry penned by women. These poets expressed the war's impact from the home front, through lenses of grief, anxiety, and steadfast endurance. The phrase “scars upon my heart” is drawn from one of these poignant poems by women whose voices have too often been overshadowed in traditional war narratives.

Who Were These Women Poets?

Women of various backgrounds contributed to the poetry of the era. Some were professional writers and artists, while others were amateurs whose verses emerged from personal experience. They were nurses, mothers, sisters, and lovers—roles that connected them intimately to the war's human cost. Poets like Vera Brittain, Jessie Pope, and Inez Davies captured different facets of the wartime experience:

- ****Vera Brittain****: A nurse and author, Brittain's poetry and prose reflect her personal losses and the horrors she witnessed.
- ****Jessie Pope****: Known for her patriotic and sometimes controversial verses encouraging enlistment.
- ****Inez Davies****: A lesser-known poet whose heartfelt verses articulate the emotional toll on women left behind.

These women's writings reveal the psychological and emotional “scars” that war imprinted upon the hearts of those not on the battlefield but equally affected.

Exploring the Themes in Scars Upon My Heart

Women's Poetry and Verse of the First World War

Women's poetry from the First World War is rich with themes that provide valuable insight into the period's social and emotional dynamics. Unlike the often graphic and brutal depictions found in men's trench poetry, women's verses tend to explore inner landscapes of emotion and societal impact.

Grief and Loss

One of the most dominant themes is grief. Women poets articulated the deep pain of losing loved ones, often before the full scale of the war's devastation was publicly acknowledged. The "scars" spoken of are frequently emotional wounds—losses that could never fully heal.

Patriotism and Propaganda

Some women's poetry served a patriotic purpose, echoing the calls to duty and sacrifice. Jessie Pope's work, for example, reflects the era's nationalist fervor, encouraging men to enlist. However, this facet sparked debate, as later women poets offered more nuanced or critical perspectives on war.

Hope and Resilience

Despite the dark subjects, many poems are imbued with hope and the human capacity to endure. Women's poetry often portrayed a steadfast spirit, emphasizing the strength of those who maintained the home front and cared for the wounded.

The Role of Gender and Society

These poems also reveal the gendered experiences of war. Women's writing frequently touched on societal expectations, the strain of taking on new roles, and the emotional labor involved in supporting soldiers while facing their own fears and uncertainties.

Why "Scars Upon My Heart" Remains a Significant Collection

The phrase "scars upon my heart" is not just the title of a collection of women's war poetry; it has become emblematic of the emotional and cultural wounds the war left on a generation of women. The anthology **Scars Upon My Heart: Women's Poetry and Verse of the First World War**, edited by

Catherine Reilly in 1981, was groundbreaking in bringing these voices to the forefront.

Giving Voice to the Forgotten

Before this collection, the majority of First World War poetry anthologies focused on male soldiers. Reilly's work challenged this narrative by showcasing the depth and diversity of women's poetic responses to the war. It highlighted that women's experiences, though different, were equally profound and deserving of recognition.

Impact on Literary Studies and History

This anthology reshaped how scholars and readers approach First World War literature, encouraging a more inclusive understanding of wartime expression. It has influenced subsequent research into gender, war, and literature, inspiring new generations to explore the intersection of history and poetic voice.

Emotional and Therapeutic Dimensions

Reading these poems today offers a way to connect emotionally with the past. The "scars" described are not just historical artifacts but living reminders of war's impact on human hearts. Women's poetry serves as a medium for processing trauma and preserving memory.

How to Appreciate and Understand Women's Poetry of the First World War Today

Engaging with scars upon my heart womens poetry and verse of the first world war can be a deeply rewarding experience. Here are some helpful pointers to enrich your reading:

Contextualize the Poems Historically

Understanding the historical background—social norms, the role of women at the time, and the scale of the war—adds layers of meaning. Knowing about the home front struggles and the expectations placed on women helps readers grasp the subtext in these verses.

Pay Attention to Emotional Nuance

Unlike some war poetry that depicts graphic battlefield scenes, women's poetry often conveys subtle emotional shifts—hope mingled with despair, pride with fear. Appreciating these nuances requires slowing down and reflecting on the feelings evoked.

Explore Different Voices

There is no single “women’s perspective” on the war. By reading a variety of poets, from the patriotic to the grieving, you gain a fuller picture of how women experienced and responded to the conflict.

Consider the Literary Style

Many of these poems use traditional forms, but some experiment with language and structure to convey disruption or fragmentation—mirroring the chaos of war itself. Noticing these stylistic choices enhances appreciation.

Women’s Poetry: A Lens into the Untold Stories of the First World War

The significance of scars upon my heart womens poetry and verse of the first world war extends far beyond literature. It offers a lens through which we can explore the untold stories of women who lived through the war’s upheaval. Their poetry captures the silent battles waged at home—the anxiety over missing loved ones, the strain of new responsibilities, and the quiet mourning of futures lost.

This poetry collection challenges us to remember that war’s impact is not confined to battlefields but reaches into the hearts of entire societies. Women’s voices provided an essential counterpoint to the male soldier’s narrative, enriching our historical and cultural understanding of the First World War.

Engaging with these verses today encourages empathy and reflection on how conflict shapes human experience. It reminds us that behind every statistic and historical event lie countless personal stories—scars upon many hearts, waiting to be heard.

Frequently Asked Questions

What is 'Scars Upon My Heart' about?

'Scars Upon My Heart' is an anthology of poetry written by women during the First World War, capturing their experiences, emotions, and reflections related to the war.

Who compiled 'Scars Upon My Heart'?

The anthology 'Scars Upon My Heart' was compiled by Catherine Reilly, who aimed to highlight the voices of women poets from the First World War era.

Why is 'Scars Upon My Heart' significant in war literature?

It is significant because it brings to light the perspectives of women, often overlooked in war literature, showing how the First World War affected them emotionally and socially through their poetry.

What themes are commonly found in the poems featured in 'Scars Upon My Heart'?

Common themes include grief, loss, patriotism, hope, sorrow, and the impact of war on families and society from a woman's perspective.

How does 'Scars Upon My Heart' differ from traditional WWI poetry anthologies?

Unlike traditional anthologies that focus primarily on male soldiers' experiences, this collection centers on women's voices and their unique insights into the war's effects on the home front and personal lives.

Are the poems in 'Scars Upon My Heart' written by well-known poets?

The anthology includes poems by both well-known and lesser-known women poets, many of whom had not been widely recognized before this collection.

What impact did 'Scars Upon My Heart' have on the recognition of women poets?

The anthology helped to elevate the status of women poets from the WWI period, increasing scholarly and public awareness of their contributions to war poetry.

Can 'Scars Upon My Heart' be used as a historical source?

Yes, it provides valuable insight into the social and emotional history of the First World War, reflecting women's experiences and societal attitudes during that time.

Where can one find or purchase 'Scars Upon My Heart'?

'Scars Upon My Heart' can be found in libraries, bookstores, and online retailers, and it is also available in some academic collections and digital archives.

Additional Resources

Scars Upon My Heart: Women's Poetry and Verse of the First World War

scars upon my heart womens poetry and verse of the first world war stands as a poignant

testament to the often overlooked literary contributions of women during one of the most devastating conflicts in modern history. While much of the First World War's poetic canon has traditionally centered on male soldiers' experiences in the trenches, the anthology and study titled **Scars Upon My Heart** sheds light on the powerful voices of women, whose verse encapsulated the emotional, social, and cultural reverberations of war from the home front and beyond. This article explores the significance, themes, and impact of women's First World War poetry, contextualizing its place within both wartime literature and feminist literary traditions.

Unearthing Voices: The Context of Women's Poetry in WWI

The First World War (1914-1918) marked an unprecedented global conflict that reshaped societies and altered perceptions of gender roles. While male poets such as Wilfred Owen, Siegfried Sassoon, and Rupert Brooke have been extensively studied for their frontline experiences, women's poetry has received comparatively less academic attention. **Scars Upon My Heart** emerged as a groundbreaking anthology that compiled poems written by women during and immediately after the war, revealing a diverse spectrum of emotional responses — from grief and loss to resilience and hope.

Women's poetry during the war was often shaped by their unique vantage points: as nurses on the front lines, as bereaved relatives, as workers in munitions factories, and as those grappling with the societal upheavals caused by the conflict. The anthology's title itself — **Scars Upon My Heart** — metaphorically conveys the profound emotional wounds inflicted by the war, wounds that were often invisible but deeply felt.

Key Themes in Women's WWI Poetry

Women's poetry from the First World War reveals several recurring themes that differentiate it from male war poetry:

- **Grief and Loss:** Women's verse frequently deals with the loss of loved ones, mourning not only for individual soldiers but also for the collective devastation of communities.
- **Home Front Experience:** Unlike frontline narratives, many poems reflect the anxieties, fears, and endurance of those who remained at home.
- **Gender and Identity:** The war challenged traditional gender norms, and women's poetry often explores the tension between societal expectations and personal emotions.
- **Hope and Resilience:** Despite the tragedy, many poems express hope for peace and renewal, emphasizing strength and perseverance.
- **Anti-War Sentiment:** Some women writers articulated pacifist or critical perspectives on the futility and devastation of war.

The Literary Significance of Scars Upon My Heart

The anthology **Scars Upon My Heart**, first published in 1981 and edited by Catherine Reilly, played a pivotal role in bringing women's First World War poetry into the literary spotlight. Prior to this, women's war poetry was often marginalized or relegated to the periphery of war literature studies. The collection comprises over 125 poems from more than 80 female poets, ranging from well-known figures to previously unpublished voices.

This body of work not only challenges the male-dominated war poetry canon but also enriches our understanding of the war's multifaceted impact. Women's poetry offers nuanced insights into the psychological toll of war, the shifting social landscape, and the complexities of memory and mourning.

Comparative Analysis: Women's vs. Men's War Poetry

While male poets often focus on the immediacy of combat and the brutal realities of the trenches, women's poetry tends to emphasize emotional and domestic spheres, reflecting their different experiences of war. For example:

- **Imagery:** Male poets frequently use stark, graphic imagery of battlefield carnage; female poets often employ domestic and natural imagery to convey loss and longing.
- **Perspective:** Men's poetry is often autobiographical or from the soldier's viewpoint, whereas women's poetry may adopt a communal or relational perspective, addressing families and society.
- **Tone:** While both male and female poets express grief, women's verse often carries an undercurrent of nurturing and hope, alongside sorrow.

These distinctions highlight the importance of including women's voices to gain a comprehensive picture of the war's cultural and emotional landscape.

Prominent Poets Featured in Scars Upon My Heart

Several poets featured in the anthology exemplify the diversity and depth of women's wartime poetry:

Mary Borden

An American nurse on the Western Front, Borden's poetry and prose capture the harrowing experiences of medical staff amid war's chaos. Her visceral depictions of suffering and compassion

reveal a frontline perspective often absent from traditional war poetry.

Vera Brittain

Brittain's works, including her memoir **Testament of Youth**, articulate the grief of losing close friends and her own pacifist convictions. Her poetry is imbued with a profound sense of loss and a plea for peace.

Julian Grenfell's Sister - Elizabeth Grenfell

While less known, Elizabeth Grenfell's poems reflect the personal impact of losing family members, adding intimate layers to the collective wartime experience.

Frances Cornford

Cornford's poetry often meditates on the fragility of life and the enduring pain caused by war, using delicate imagery and emotional restraint.

The Enduring Legacy of Women's WWI Poetry

The resurgence of interest in women's poetry from the First World War, catalyzed by **Scars Upon My Heart**, has influenced both academic studies and public perceptions of war literature. It challenges the monolithic narrative of war as solely a male domain and highlights the crucial emotional labor and cultural contributions of women during wartime.

In modern scholarship, women's First World War poetry is increasingly recognized for offering a more holistic understanding of the war's consequences, encompassing not only the physical battlefield but also the emotional and psychological terrains. This inclusive approach enriches World War I studies and broadens the scope of literary history.

Furthermore, the themes explored in **Scars Upon My Heart** resonate with contemporary audiences, touching on universal human experiences of trauma, resilience, and the quest for meaning amid suffering. The anthology remains a vital resource for educators, historians, and poetry enthusiasts seeking to explore the nuanced narratives of war beyond the frontline.

In examining scars upon my heart womens poetry and verse of the first world war, it becomes evident that these works serve as both historical documents and timeless expressions of human emotion. They invite readers to consider the profound ways in which war reshapes individual lives and collective memory, ensuring that the voices of women, too, are heard and remembered.

Scars Upon My Heart Womens Poetry And Verse Of The First World War

scars upon my heart womens poetry and verse of the first world war: *Scars Upon My Heart* Catherine W. Reilly, 1987

scars upon my heart womens poetry and verse of the first world war: *Scars Upon My Heart* , 2006-02-09 Your battle wounds are scars upon my heart' wrote Vera Brittain in a poem to her beloved brother, four days before he died in June 1918. The rediscovery of TESTAMENT OF YOUTH has reminded a new generation of the bitter sufferings of women as well as men in the terrible madness of the First World War. This, the first anthology of women war poets for over sixty years, will come as a surprise to many. It shows, for example, that women were writing protest poetry before Wilfred Owen and Siegfried Sassoon, and that the view of 'the women at home', ignorant and idealistic, was quite false. Many of these poems come out of direct experiences of nursing the victims of trench warfare, or the pain of lovers, brothers, sons lost. Poets include: Nancy Cunard, Rose Macaulay, Charlotte Mew, Alice Meynell, Edith Nesbit, Edith Sitwell, Marie Stopes, Katharine Tynan. Here, as elsewhere, 'the poetry is in the pity' - a moving record of women's experience of war.

scars upon my heart womens poetry and verse of the first world war: *Women's Writing on the First World War* Agnes Cardinal, Dorothy Goldman, Judith Hattaway, 1999 Covering every genre of writing about World War I from the period 1914 to 1930, this anthology collects letters, diary entries, reportage, and essays, as well as polemical texts, novels and short stories by well-known women authors.

scars upon my heart womens poetry and verse of the first world war: Great War and Women's Consciousness Claire M. Tylee, 1989-12-15 The literary memory of the Great War is dominated by the writings of Sassoon and Owen, Graves and Blunden. The voice is a male voice. This book is a study of what women wrote about militarism and world war 1

scars upon my heart womens poetry and verse of the first world war: *Women and World War 1* Dorothy Goldman, 1993-01-15 The literary canon of World War 1 - celebrated for realising the experience of an entire generation - ignores writing by women. To the sorrows that war has always brought them - the loss of husbands, lovers, brothers - the Great War added a revolutionary knowledge. And all the time they wrote - letters, poetry, novels, short stories, memoirs. This volume of mutually reflective essays brings this writing into literary focus and ensures that women's recent history and literature are neither forgotten nor undervalued.

scars upon my heart womens poetry and verse of the first world war: Behind the Lines Margaret R. Higonnet, Jane Jenson, Sonya Michel, 1987-01-01 Essays analyze the two world wars in respect to gender politics and reassesses the differences between men and women in relation to war

scars upon my heart womens poetry and verse of the first world war: Women and the First World War Susan R. Grayzel, 2013-11-04 The First World War was the first modern, total war, one requiring the mobilisation of both civilians and combatants. Particularly in Europe, the main theatre of the conflict, this war demanded the active participation of both men and women. *Women and the First World War* provides an introduction to the experiences and contributions of women during this important turning point in history. In addition to exploring women's relationship to the war in each of the main protagonist states, the book also looks at the wide-ranging effects of the war on women in Africa Asia, Australia, New Zealand, and North America. Topical in its approach, the book highlights: the heated public debates about women's social, cultural and political roles that the war inspired their varied experiences of war women's representation in propaganda their roles in peace movements and revolutionary activity that grew out of the war the consequences of the war for women in its immediate aftermath Containing a document section providing a wide range of sources from first-hand accounts, a Chronology and Glossary, *Women and the First World War* is an ideal text for students studying the First World War or the role of women in the twentieth century.

scars upon my heart womens poetry and verse of the first world war: The Long Shadow: The Legacies of the Great War in the Twentieth Century David Reynolds, 2014-05-12 Winner of the 2014 PEN Hessell-Tiltman Prize for the Best Work of History. If you only read one book about the First World War in this anniversary year, read *The Long Shadow*. David Reynolds writes superbly and his analysis is compelling and original. -Anne Chisolm, Chair of the PEN Hessell-Tiltman Prize Committee, and Chair of the Royal Society of Literature. One of the most violent conflicts in the history of civilization, World War I has been strangely forgotten in American culture. It has become a ghostly war fought in a haze of memory, often seen merely as a distant preamble to World War II. In *The Long Shadow* critically acclaimed historian David Reynolds seeks to broaden our vision by assessing the impact of the Great War across the twentieth century. He shows how events in that turbulent century—particularly World War II, the Cold War, and the collapse of Communism—shaped and reshaped attitudes to 1914-18. By exploring big themes such as democracy and empire, nationalism and capitalism, as well as art and poetry, *The Long Shadow* is stunningly broad in its historical perspective. Reynolds throws light on the vast expanse of the last century and explains why 1914-18 is a conflict that America is still struggling to comprehend. Forging connections between people, places, and ideas, *The Long Shadow* ventures across the traditional subcultures of historical scholarship to offer a rich and layered examination not only of politics, diplomacy, and security but also of economics, art, and literature. The result is a magisterial reinterpretation of the place of the Great War in modern history.

scars upon my heart womens poetry and verse of the first world war: Commemorative Modernisms Alice Kelly, 2020-07-06 One of the key questions of modern literature was the problem of what to do with the war dead. Through a series of case studies focusing on nurse narratives, Edith Wharton, Katherine Mansfield, H.D., and Virginia Woolf, as well as visual and material culture, this book provides the first sustained study of women's literary representations of death and the culture of war commemoration that underlie British and American literary modernism.--

scars upon my heart womens poetry and verse of the first world war: Arms and the Woman Helen M. Cooper, Adrienne Auslander Munich, Susan Merrill Squier, 2000-11-15 Although the themes of women's complicity in and resistance to war have been part of literature from early times, they have not been fully integrated into conventional conceptions of the war narrative. Combining feminist literary criticism with the emerging field of feminist war theory, this collection explores the role of gender as an organizing principle in the war system and reveals how literature perpetuates the ancient myth of arms and the man. The volume shows how the gendered conception of war has both shaped literary texts and formed the literary canon. It identifies and interrogates the conventional war text, with its culturally determined split between warlike men and peaceful women, and it confirms that women's role in relation to war is much more complex and complicitous than such essentializing suggests. The contributors examine a wide range of familiar texts from fresh perspectives and bring new texts to light. Collectively, these essays range in time from the Trojan War to the nuclear age. The contributors are June Jordan, Lorraine Helms, Patricia Francis Cholakian, Jane E. Schultz, Margaret R. Higonnet, James Longenbach, Laura Stempel Mumford, Sharon O'Brien, Jane Marcus, Sara Friedrichsmeyer, Susan Schweik, Carol J. Adams, Esther Fuchs, Barbara Freeman, Gillian Brown, Helen M. Cooper, Adrienne Auslander Munich, and Susan Merrill Squier.

scars upon my heart womens poetry and verse of the first world war: Nurse Writers of the Great War Christine Hallett, 2016-02-15 This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. The First World War was the first 'total war'. Its industrial weaponry damaged millions of men and drove whole armies underground into dangerously unhealthy trenches. Many were killed. Many more suffered terrible, life-threatening injuries: wound infections such as gas gangrene and tetanus, exposure to extremes of temperature, emotional trauma and systemic disease. In an effort to alleviate this suffering, tens of thousands of women volunteered to serve as nurses. Of these, some were experienced professionals, while others had undergone only minimal training. But regardless of their preparation, they would all gain a

unique understanding of the conditions of industrial warfare. Until recently their contributions, both to the saving of lives and to our understanding of warfare, have remained largely hidden from view. By combining biographical research with textual analysis, *Nurse writers of the great war* opens a window onto their insights into the nature of nursing and the impact of warfare.

scars upon my heart womens poetry and verse of the first world war: Her War Story

Sayre P. Sheldon, 1999 This volume contains writings of or about war from the following authors :

Nina Macdonald, Rebecca West, Vera Brittain, Edith Wharton, Mary Borden, Ellen La Motte, Colette, Helen Zenna Smith, Dorothy Canfield Fisher, Amy Lowell, Willa Cather, Mary Lee, Elizabeth Shepley Sergeant, Gertrude Stein, Kathe Kollwitz, Charlotte Mew, Katherine Mansfield, Louise Bogan, Toni Morrison, Jane Addams, Emmeline Pethick-Lawrence, Edna St. Vincent Millay, Martha Gellhorn, Frances Davis, Dorothy Parker, Gertrud Kolmar, Virginia Woolf, Dorothy Thompson, Ding Ling, Anna Akhmatova, Olivia Manning, Elizabeth Bowen, Bryher, H.D., Mary Lee Settle, Elizabeth Vaughan, Iris Origo, Christabel Bielenberg, Etty Hillesum, Sara Nomberg-Przytyk, Charlotte Delbo, Elsa Morante, Mitsuye Yamada, Hirabayashi Taiko, Kikue Tada, Doris Lessing, Kathryn Hulme, Kay Boyle, Gwendolyn Brooks, Marguerite Higgins, Martha Gelhorn, Mary McCarthy, Grace Paley, Huong Tram, Lady Borton, Margaret Atwood, Muriel Rukeyser, Susan Griffin, Karla Ramirez, Margaret Thatcher, Molly Moore, Fadwa Tuqan, Dahlia Ravikovitch, Meena Alexander, Marta Traba, Lina Magaia, and Margaret Drabble.

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Emma Higgins, Elizabeth Nolan, 2019-04-10 The First World War was a transformative experience for women, facilitating their entry into new spaces and alternative spheres of activity, both on the home front and on the edges of danger zones in Europe and beyond. The centenary of the conflict is an appropriate moment to reassess what we choose to remember about women's roles and responsibilities in this period and how women recorded their experiences. It is timely to (re)consider the narratives of women's involvement not only as nurses, VADs and mourning mothers, but as pacifist campaigners, poets, war correspondents and contributors to developing genres of war writing. This interdisciplinary volume examines women's representations of wartime experience across a wide range of genres, including modernist fiction, ghost stories, utopia, poetry, life-writing and journalism. Contributors provide fresh perspectives on women's written responses to the conflict, exploring women's war work, constructions of femininity and the maternal in wartime, and the relationship between feminism, suffrage and pacifism. The volume reinforces the importance of the retrieval of women's wartime experience, urging us to rethink what we choose to commemorate and widening the presence of women in the expanding canon of war writing. This book was originally published as a special issue of *Women's Writing*.

scars upon my heart womens poetry and verse of the first world war: The Literature of the Great War Reconsidered

P. Quinn, S. Trout, 2001-06-17 This definitive volume will profoundly alter our understanding of the literature of the Great War. New critical approaches have, over the last two decades, redefined the term 'war literature' and its cultural legacy. Consisting, in equal measure, of essays by male and female scholars (from several different countries), and devoted to both familiar and lesser-known works, this book presents the many faces of Great War literary study at the millennium.

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G. R. Searle, 2005-07-29 G. R. Searle's absorbing narrative history breaks conventional chronological barriers to carry the reader from England in 1886, the apogee of the Victorian era with the nation poised to celebrate the empress queen's golden jubilee, to 1918, as the 'war to end all wars' drew to a close leaving England to come to term with its price - above all in terms of human life, but also in the general sense that things would never be the same again. This was an age of extremes: a period

of imperial pomp and circumstance, with a political elite preoccupied with display and ceremony, alongside the growing cult of the simple life; the zenith of imperialism with its idealization of war on the one hand, the start of the Labour Party, a socialist renaissance, and welfare politics on the other; and a radical challenging of traditional gender stereotypes in the face of the prevailing cult of masculinity. Under Professor Searle's historical microscope, all the details of daily life spring into sharp relief. Half-forgotten figures such as Edward Carpenter, Vesta Tilley, and Sir Henry Campbell-Bannerman take their place on stage beside Oscar Wilde, the Pankhursts, and Lloyd George. Motoring and aviation, to become such an intrinsic part of life within the next decades, had their beginnings in this period as pastimes for the rich. From the wretched slums of England's great cities to their bustling docks and factories, from the grand portals of Westminster to the violent political challenges of the Ulster Unionists and the militant suffrage movement, from Blackpool's tower and beach packed with holidaymakers to the trenches of the Western Front, the energy, creativity, and often destructive turmoil of the years 1886-1918 are brought into focus in this magisterial history.

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scars upon my heart womens poetry and verse of the first world war: *The Long Shadow* David Reynolds, 2013-11-07 In Britain we have lost touch with the Great War. Our overriding sense now is of a meaningless, futile bloodbath in the mud of Flanders -- of young men whose lives were cut off in their prime for no evident purpose. But by reducing the conflict to personal tragedies, however moving, we have lost the big picture: the history has been distilled into poetry. In *The Long Shadow*, critically acclaimed author David Reynolds seeks to redress the balance by exploring the true impact of 1914-18 on the 20th century. Some of the Great War's legacies were negative and pernicious but others proved transformative in a positive sense. Exploring big themes such as democracy and empire, nationalism and capitalism and re-examining the differing impacts of the War on Britain, Ireland and the United States, *The Long Shadow* throws light on the whole of the last century and demonstrates that 1914-18 is a conflict that Britain, more than any other nation, is still struggling to comprehend. Stunningly broad in its historical perspective, *The Long Shadow* is a magisterial and seismic re-presentation of the Great War.

scars upon my heart womens poetry and verse of the first world war: *Pacifism and English Literature* R. White, 2008-02-21 This timely book traces ideas of pacifism in English literature, particularly poetry. Early chapters, drawing on religious and secular traditions, provide intellectual contexts. There follows a chronological analysis of literature which rejects war and celebrates peace, from the Middle Ages to the present day.

scars upon my heart womens poetry and verse of the first world war: *Encyclopedia of Feminist Literary Theory* Elizabeth Kowaleski-Wallace, 2009-03-23 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

scars upon my heart womens poetry and verse of the first world war: *British Culture and the First World War* George Robb, 2017-09-16 The First World War has left its imprint on British society and the popular imagination to an extent almost unparalleled in modern history. Its legacy of mass death, mechanized slaughter, propaganda, and disillusionment swept away long-standing romanticized images of warfare, and continues to haunt the modern consciousness. Focusing on the lives of ordinary Britons, George Robb's engaging new study seeks to comprehend what it meant for an entire society to undergo the tremendous shocks and demands of total war; how it attempted to make sense of the conflict, explain it to others, and deal with the war's legacies. *British Culture and*

the First World War - examines the war's impact on ideologies of race, class and gender, the government's efforts to manage news and to promote patriotism, the role of the arts and sciences, and the commemoration of the war in the decades since - Synthesizes much of the best and most recent scholarship on the social and cultural history of the war. - Reclaims a great deal of neglected or forgotten popular cultural sources such as films, cartoons, juvenile literature and pulp fiction. Compact but comprehensive, this accessible and refreshing text is essential reading for anyone interested in British society and culture during the turbulent years of the First World War.

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