

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

In *The Poetic Eye*, Australian poet Michael Sharkey addresses cultural memory, the promotion and reception of poetry, and practical poetics chiefly in Australia and New Zealand.

The Arts of Memory and the Poetics of Remembering This collection of essays explores the dynamics of representation, transmission and circulation of memory, as well as the role of personal and collective memory in shaping meanings, values, attitudes and identities. Bringing together a group of international scholars from different disciplines, the book examines various literary, artistic, psychological, social, historical and political narratives, ranging from British women's elegies of the First World War to the Brooklyn Dodgers to the constructed narratives of Lincoln University's founding ideals to photographs of the Holocaust and Nazi Camp testimonies. Among the key features of the book's approach is its focus on memory, not as a static entity, but as a set of malleable patterns and strategies that highlight both the unity of the concept of memory and the diversity of its human expressions and artistic forms.

The British have been involved in numerous wars since the Middle Ages. Many, if not all, of these wars have been re-constructed in historical accounts, in the media and in the arts, and have thus kept the nation's cultural memory of its wars alive. Wars have influenced the cultural construction and reconstruction not only of national identities in Britain; personal, communal, gender and ethnic identities have also been established, shaped, reinterpreted and questioned in times of war and through its representations. Coming from Literary, Film and Cultural Studies, History and Art History, the contributions in this multidisciplinary volume explore how different cultural communities in the British Isles have envisaged war and its significance for various aspects of identity-formation, from the Middle Ages through to the 20th century.

Born in Leicester, England, and raised in a working-class family, Richardson emigrated to northern Manitoba in 1911. She was influential in the women's and peace movements in both countries. Devoutly religious, she challenged orthodoxy and worked outside the mainstream churches for peace and social justice. She cofounded one of the earliest suffrage groups in Manitoba and was a key activist in peace movements during the Boer War and World War I. She also served as an information centre for international antiwar news and ran an internationally focused women's peace crusade in World War I from her Manitoba farmhouse via the post and newspaper columns. Richardson was also a gifted writer and poet. She wrote on a variety of women's movement issues for British and Canadian newspapers and magazines, including *Woman's Century*, the magazine of the National Council of Women of Canada. Her outcries against

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

war, her indictment of militarism, and her call for women and men to stand together for justice were powerful messages that still have resonance today. Tragically, poor health, both mental and physical, interfered with Richardson's work and prevented her from achieving the recognition attained by feminist contemporaries such as Nellie McClung.

1914-1918

Middle-class Revolutionaries

Remapping the Home Front

A New England?

Women Writers, Death and the First World War

Bound by the Scars We Share

Martial Manliness and Armageddon

This book provides the first sustained study of women's literary representations of death and the culture of war commemoration that underlies British and American literary modernism.

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.

INSTANT NEW YORK TIMES BESTSELLER From decorated Green Beret sniper, UFC headliner, and all around badass, Tim Kennedy, a rollicking, inspirational memoir offering lessons in how to embrace failure and weather storms, in order to unlock the strongest version of yourself. Tim Kennedy has a problem; he only feels alive right before he's about to die. Kennedy, a Green Beret, decorated Army sniper, and UFC headliner, has tackled a bull with his bare hands, jumped out of airplanes, dove to the depths of the ocean, and traveled the world hunting poachers, human traffickers, and the Taliban. But he's also the same man who got kicked out of the police department, fire department, and as an EMT, before getting two women pregnant four days apart, and finally, been beaten up by his Special Forces colleagues for, quite simply, "being a selfish asshole." In Scars and Stripes, Kennedy describes how these failures shaped him into the successful businessman and devoted husband and father he is today. Through unbelievably vivid, wild anecdotes Kennedy reveals all the dumb, violent, embarrassing, and undeniably heroic things he's done in his life, including multiple combat missions in Afghanistan, building a school in Texas for elementary kids, and creating two-multimillion-dollar businesses. You will learn that failure isn't the end—rather it's the first step towards unearthing the best version of yourself and finding success, no matter how overwhelming the setbacks may feel.

This book examines the experience of women munitions workers in Britain during WW1.

Resisting Femininity

The Great War

The Cambridge Companion to Twentieth-Century British and Irish Women's Poetry

Women, Modernism and British Poetry, 1910–1939

Locating Citizenship in British Women's Great War Fiction

Gender, Motherhood, and Politics in Britain and France During the First World War

War and the Cultural Construction of Identities in Britain

Thirty-seven chapters, written by leading literary critics from across the world, describe the latest thinking about twentieth-century war poetry. The book maps both the uniqueness of each war and the continuities between poets of different wars, while the interconnections between the literatures of war and peacetime, and between combatant and civilian poets, are fully considered.

The focus is on Britain and Ireland, but links are drawn with the poetry of the United States and continental Europe. The Oxford Handbook feeds a growing interest in war poetry and offers, in toto, a definitive survey of the terrain. It is intended for a broad audience, made up of specialists and also graduates and undergraduates, and is an essential resource for both scholars of particular poets and for those interested in wider debates about modern poetry. This scholarly and readable assessment of the field will provide an important point of reference for decades to come.

Primarily a literary history, *Women, Modernism and British Poetry, 1910-1939* provides a timely discussion of individual women poets who have become, or are becoming, well-known as their works are reprinted but about whom little has yet been written. This volume recognizes the contributions, overlooked previously, of such British poets as Anna Wickham, Nancy Cunard, Edith Sitwell, Mina Loy, Charlotte Mew, May Sinclair, Vita Sackville-West and Sylvia Townsend Warner; and the impact of such American poets as H.D., Amy Lowell, Edna St. Vincent Millay, Marianne Moore and Laura Riding on literary practice in Britain. This book primarily maps the poetry scene in Britain but identifies the significance of the network of writers between London, New York and Paris. It assesses women's participation in the diversity of modernist developments which include avant-garde experiments, quiet, but subtly challenging, formalism and assertive 'new woman' voices. It not only chronicles women's poetry but also their publications and involvement in running presses, bookshops and writing criticism. Although historically situated, it is written from the perspective of contemporary debates concerning the interface of gender and modernism. The author argues that a cohering aesthetic of the poetry is a denial of femininity through various evasions of gendered identity such as masking, male and female impersonations and the rupturing of realist modes.

Scars Upon My HeartVirago

The course of events of the Great War has been told many times, spurred by an endless desire to understand 'the war to end all wars'. However, this book moves beyond military narrative to offer a much fuller analysis of the conflict's strategic, political, economic, social and cultural impact. Starting with the context and origins of the war, including assassination, misunderstanding and differing national war aims, it then covers the treacherous course of the conflict and its social consequences for both soldiers and civilians, for science and technology, for national politics and for pan-European revolution. The war left a long-term legacy for victors and vanquished alike. It created new frontiers, changed the balance of power and influenced the arts, national memory and political thought. The reach of this account is global, showing how a conflict among European powers came to involve their colonial empires, and embraced Japan, China, the Ottoman Empire, Latin America and the United States.

Scars Upon My Heart

Women's Poetry of the 1930s: A Critical Anthology

The Literature of the Great War Reconsidered

Scarred My Face But Not My Heart

Scars and Stripes

The Arts of Memory and the Poetics of Remembering

War Plays by Women

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

The first book to assess the impact of feminist criticism on comparative literature, *Borderwork* recharts the intellectual and institutional boundaries on that discipline and calls for the contextualization of the study of comparative literature within the areas of discourse, culture, ideology, race, and gender.

Buyers will purchase the book since it inspires any human being, especially teenage parents, abused women, poverty-stricken people. It sends a message of hope. It shows that education is the key to a successful life and that you are never too old to start studying. No matter what your current circumstance is, it need not determine your future.

This comparative, interdisciplinary book explores the responses of the women's movement to World War I in all of the major belligerent nations. The contributors cover key topics including women's relationship with the state, women's war service, mothers in wartime, suffrage, peace and the aftermath of war, and women's guilt and responsibility.

This anthology consists of ten plays from countries involved in the First World War, including plays from Germany and France never before available in translation. Representing a range of dramatic forms, from radio play to street-epic, from comic sketch to musical, this anthology includes plays from: Gertrude Stein, Muriel Box, Marion Wentworth Craig, Dorothy Hewett, Berta Lask, Marie Leneru, Wendy Lill, Alice Dunbar Nelson, and Christina Reid. Highly successful in their day, these plays demonstrate how women have attempted to use theatre to achieve social change. The collection explores the historical development of theatrical conventions and genres and the historical context of social and gender issues.

Great War and Women's Consciousness

My Scars Are Now My Stars

Women in the War Zone

The Poetic Eye: Occasional Writings 1982-2012

Chaos of the Night

Hospital Service in the First World War

Gender and the Great War

The essays in this volume represent the most recent thinking collected on the problematics of feminism and critical theory, engaging the question of the relationship between these terms and the differences within each in terms of the other. As a volume, this piece of an extended conversation within feminism suggests both the illusory comfort of generic demarcations and the discomfiting power of the play of difference. The articles are theoretically wide-ranging and provocative, offering discussion of works by such authors as Nella Larsen, Frances Harper, William Faulkner, Toni Morrison, and Alice Walker.

She's a wanderlust who is always dreaming of her next adventure! So, when Kelsey gets the experience of a lifetime to go to

Hollywood, she was sure to go out with a bang! Literally!! What started off as a red-carpet treatment down the streets of Hollywood Boulevard, would end in the emergency room, filled with fear, regret, and anxiety. Yet, this was just the beginning of a new adventure that Kelsey wasn't ready for, and one that would take her through twists and turns, for sure! Join her on the journey she hopes to inspire someone on a similar path to navigate using their best guide, their heart!

In our collective memory, the First World War is dominated by men. The sailors, soldiers, airmen and politicians about whom whose histories are written were male, and the first half of the twentieth century was still a time when a woman's place was thought to be in the home. It was not until the Second World War that women would start to play a major role both in the armed forces and in factories and the fields. Yet there were some women who were able to contribute to the war effort between 1914 and 1918 as doctors and nurses. In *Women in the War Zone*, Anne Powell has selected extracts from first-hand accounts of the experiences of those female medical personnel who served abroad during the First World War. Covering both the Western and the Eastern Fronts, from Petrograd to Basra and from Antwerp to the Dardanelles, they include nursing casualties from the Battle of Ypres, a young doctor put in charge of a remote hospital in Serbia and a nurse who survived a torpedo attack, albeit with serious injuries. Filled with stories of bravery and kindness, it is a book that honours the often unsung contribution made by the female doctors and nurses who helped to alleviate some of the suffering of the First World War.

This definitive volume will profoundly alter our understanding of the literature of the Great War. New critical approaches have emerged in 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.

A Little History of Poetry

Images of Militarism and Womanhood

Women's Writing of the First World War

Reconstructed World

Women's Identities at War

Borderwork

The poetry of the First World War remains a singularly popular and powerful body of work. This Companion brings together leading scholars in the field to re-examine First World War poetry in English at the start of the centennial commemoration of the war. It offers historical and critical contexts, fresh readings of the important soldier-poets, and investigations of the war poetry of women and civilians, Georgians and Anglo-American modernists and of poetry from England, Ireland, Scotland, Wales and the former British colonies. The volume explores the range and diversity of this body of work, its rich afterlife and the expanding horizons

and reconfiguration of the term 'First World War Poetry'. Complete with a detailed chronology and guide to further reading, the Companion concludes with a conversation with three poets - Michael Longley, Andrew Motion and Jon Stallworthy - about why and how the war and its poetry continue to resonate with us.

There are few moments in history when the division between the sexes seems as "natural" as during wartime: men go off to the "war front," while women stay behind on the "home front." But the very notion of the home front was an invention of the First World War.

This Companion is aimed at students and poetry enthusiasts wanting to deepen their knowledge of some of the finest modern poets. It provides new approaches to a wide range of influential women's poetry, a chronology and guide to further reading.

The centenary of the First World War in 2014-18 offers an opportunity to reflect upon the role of gender history in shaping our understanding of this pivotal international event. From the moment of its outbreak, the gendered experiences of the war have been seen by contemporary observers and postwar commentators and scholars as being especially significant for shaping how the war can and must be understood. The negotiating of ideas about gender by women and men across vast reaches of the globe characterizes this modern, instrumental conflict. Over the past twenty-five years, as the scholarship on gender and this war has grown, there has never been a forum such as the one presented here that placed so many of the varying threads of this complex historiography into conversation with one another in a manner that is at once accessible and provocative. Given the vast literature on the war itself, scholarship on gender and various themes and topics provides students as well as scholars with a chance to think not only about the subject of the war but also the methodological implications of how historians have approached it. While many studies have addressed the national or transnational narrative of women in the war, none address both femininity and masculinity, and the experiences of both women and men across the same geographic scope as the studies presented in this volume.

Peace and War 1886-1918

Twentieth-century Women Write about War

The Virago Book of Women's War Poetry and Verse

Feminist Engagements with Comparative Literature

An Omnibus Edition of Scars Upon My Heart and Chaos of the Night

On Her Their Lives Depend

Sea of Scars

When you are drowning in a broken heart, how do you feel love again? Sea of Scars is the debut book of contemporary Canadian poet Mara. Divided into four chapters, she shares a collection of poems on drowning, sinking, rising, and swimming in the sea of loss. With the depth of personal experience in heartbreak, depression, lust, and passion, she teaches you to find beauty in your scars. You'll

your own experiences as you read these verses and find hope and excitement in the power of your heart.

This anthology consists of ten plays from countries involved in the First World War. It explores the historical development of conventions and genres and the historical context of social and gender issues.

G. R. Searle's absorbing narrative history breaks conventional chronological barriers to carry the reader from England in 1886, the Victorian era with the nation poised to celebrate the empress queen's golden jubilee, to 1918, as the 'war to end all wars' leaving England to come to term with its price - above all in terms of human life, but also in the general sense that things were the same again. This was an age of extremes: a period of imperial pomp and circumstance, with a political elite preoccupied with ceremony, alongside the growing cult of the simple life; the zenith of imperialism with its idealization of war on the one hand and the Labour Party, a socialist renaissance, and welfare politics on the other; and a radical challenging of traditional gender stereotypes of the prevailing cult of masculinity. Under Professor Searle's historical microscope, all the details of daily life spring into sharp relief. Forgotten figures such as Edward Carpenter, Vesta Tilley, and Sir Henry Campbell-Bannerman take their place on stage beside the Pankhursts, and Lloyd George. Motoring and aviation, to become such an intrinsic part of life within the next decades, had 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 portals of Westminster to the violent political challenges of the Ulster Unionists and the militant suffrage movement, from Blackpool and beach packed with holidaymakers to the trenches of the Western Front, the energy, creativity, and often destructive turbulence of 1886-1918 are brought into focus in this magisterial history.

THE NEW OXFORD HISTORY OF ENGLAND The aim of the New Oxford History of England is to give an account of the development of the country over time. It is hard to treat that development as if it unfolds within the precise boundaries of England, and a mistake to suggest that this implies a neglect of the histories of Scotland and Welsh. Yet the institutional core of the story which runs from Anglo-Saxon times to our own is the story of a state-structured English monarchy and its effective successor, the Crown in Parliament. While the emphasis of individual volumes in the series is on the ultimate outcome is intended to be a set of standard and authoritative histories, embodying the scholarship of a generation. A record of the role of selected middle-class individuals across Europe who made notable contributions to the early evolution of modern sport and who saw success in modern sport as an expression of human qualities to be admired, applauded and encouraged. They were sometimes self-interestedly but not always self-interestedly, as a medium of personal, collective and national virtue. It is the consideration of a selection of these innovatory pioneers and proselytisers who placed Europe at the forefront of major developments in contemporary world sport - now a phenomenon of global significance.

An International Anthology

Beyond Modern Memory

International Perspectives, 1914-19

An Unapologetically American Story of Fighting the Taliban, UFC Warriors, and Myself

Women's Poetry and Verse of the First World War

Reformers, Sport, Modernizers

Her War Story

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.

In 1930s Antwerp, having fled a pre war Poland with her family, Zoshia, a young Jewish girl, battles to survive intense persecution from the Nazis and bravely endangers her own life in order to help save others.

The Great War has been largely ignored by historians of sport. However sport was an integral part of cultural conditioning into both physiological and psychological military efficiency in the decades leading up to it. It is time to acknowledge that the Great War also had an influence on sport in post-war European culture. Both are neglected topics. Sport, Militarism and the Great War deals with four significant aspects of the relationship between sport and war before, during and immediately after the 1914-1918 conflict. First, it explores the creation and consolidation of the cult of martial heroism and chivalric self-sacrifice in the pre-war era. Second, it examines the consequences of the mingling of soldiers from various nations on later sport. Third, it considers the role of the Great War in the transformation of the leisure of the masses. Finally, it examines the links between war, sport and male socialisation. The Great War contributed to a redefinition of European masculinity in the post-war period. The part sport played in this redefinition receives attention. Sport, Militarism and the Great War is in two parts: the Continental (Part I) and the "Anglo-Saxon" (Part II). No study has adopted this bilateral approach to date. Thus, in conception and execution, it is original. With its originality of content and the

approaching centenary of the advent of the Great War in 2014, it is anticipated that the book will capture a wide audience. This book was originally published as a special issue of The International Journal of the History of Sport.

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, Ety 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.

War, Gender, and Literary Representation

Commemorative Modernisms

Munitions Workers in the Great War

Feminism and Critical Theory

Sport, Militarism and the Great War

A Feminist Biography of Gertrude Richardson

Women's Poetry of the First World War

An examination of how wartime rhetoric in World War I influenced the home front fiction of four British women writers -- Violet Hunt, Rose Macaulay, Stella Benson, and Rebecca West.

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.

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

An omnibus edition of Scars Upon my Heart: Women's Poetry and Verse of the First World War and Chaos of the Night: Women's Poetry and Verse of the Second World War. The voices of Sassoon and Owen on the male agony of the trenches are familiar ones but less commonly heard is what the wartime years meant for millions of British women - both at home, as evacuees or as nurses in the trenches abroad. This impressive, moving anthology records the devastating upheavals and terrible loss suffered. Includes poetry by Phyllis Shand Allfrey, Rose Macaulay, Naomi Mitchinson, Edith Sitwell, Stevie Smith, Sylvia Townsend Warner.

*Where were the women of the so-called 'Auden Generation'? During this era of rapidly changing gender roles, social values and world politics, women produced a rich variety of poetry. But until now their work has largely been lost or ignored; in Women's Poetry of the 1930s Jane Dowson finally redresses the balance and recovers women's place in the literary history of the interwar years. This comprehensive and beautifully edited collection includes: *Previously uncollected poems by authors such as Winifred Holtby and Naomi Mitchison *Poems which are now out of print, such as those by Vita Sackville-West and Frances Cornford *Poems previously neglected by poets including Ann Ridler and Sylvia Townsend Warner *An extensive critical introduction and individual biographies of each poet Poetry lovers, students and scholars alike will find Women's Poetry of the 1930s an invaluable resource and a collection to treasure.*

The Cambridge Companion to the Poetry of the First World War

The Women's Movement in Wartime

The Oxford Handbook of British and Irish War Poetry

Arms and the Woman

The Difference Within

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

A vital, engaging, and hugely enjoyable guide to poetry, from ancient times to the present, by one of our greatest champions of literature The Times and Sunday Times, Best Books of 2020 "[A] fizzing, exhilarating book."—Sebastian Faulks, Sunday Times
What is poetry? If music is sound organized in a particular way, poetry is a way of organizing language. It is language made special so that it will be remembered and valued. It does not always work—over the centuries countless thousands of poems have been forgotten. But this Little History is about some that have not. John Carey tells the stories behind the world's greatest poems, from the oldest surviving one written nearly four thousand years ago to those being written today. Carey looks at poets whose works shape our views of the world, such as Dante, Chaucer, Shakespeare, Whitman, and Yeats. He also looks at more recent poets, like Derek Walcott, Marianne Moore, and Maya Angelou, who have started to question what makes a poem "great" in the first place. For readers both young and old, this little history shines a light for readers on the richness of the world's poems—and the elusive quality that makes them all the more enticing.

Unshaken world!/Another day of light/After the human/Chaos of the night' With these words - a vivid mingling of hope and despair - Frances Cornford protested against the terrible brutality of war. Here, in a collection of women's poetry from the Second

World War, eighty-seven poets record the devastating upheavals it caused with its attendant partings, separations, bereavements. Whether as civilians or as auxiliary servicewomen, these women write of the fear of air attacks, of children's response to evacuation, of their horror of Nazi persecution. But they convey too the sweet expectation of peace, of reunion and rebirth. Amongst the poets, some known and many less known, are Phyllis Shand Allfrey, Elaine Feinstein, F. Tennyson Jesse, Naomi Mitchison, Edith Sitwell, Stevie Smith and Sylvia Townsend Warner.