

Sherstons Progress

Discusses the major literary figures in the English-speaking world

More than fifty specialists have contributed to this new edition of volume 4 of The Cambridge Bibliography of English Literature. The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis, articulation and coordination that it has been retained in all its essentials for the new edition. The task of the new contributors has been to revise and integrate the lists of 1940 and 1957, to add materials of the following decade, to correct and refine the bibliographical details already available, and to re-shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries.

This book reframes British First World War literature within Britain's history as an imperial nation. Rereading canonical war writers Siegfried Sassoon and Edmund Blunden, alongside war writing by Enid Bagnold, E. M. Forster, Mulk Raj Anand, Roly Grimshaw and others, the book makes clear that the Great War was more than a European war.

This autobiographical novel of the eminent English poet, Siegfried Sassoon was first published in 1936. Following on from *Memoirs of a Fox-Hunting Man* (1928) and *Memoirs of an Infantry Officer* (1930), Sassoon's third and final instalment, *Sherston's Progress*, is set in an asylum for shell-shocked officers, and deals with the author's final acceptance of these realities, and ultimately to resolve his emotional turmoil. Sassoon's fluid, sensitive prose, the fine perceptions of the poet, is spoken here in the voice of the average man. With charm and humor and quiet understatement, he has managed to articulate the hidden feelings of any sensitive man who in the normal course of his life is suddenly exposed to the nightmare of war. A gripping finale to the trilogy.

Narrative Retellings presents pioneering work at the intersection of stylistics and narrative study to provide new insights into the diverse forms of fictional and factual narratives and their retellings. Common types of retelling, such as translation, adaptation, textual intervention and reader responses are reconceptualised in the chapters, and fresh insights are offered into experiences retold as autofiction, witness statements and advertorials on social media. From modernising the most cherished novels of Jane Austen to deciphering conflicting testimonials following the Hillsborough disaster, this volume reveals the complexities involved in all forms of narrative retellings. As such, it makes a valuable contribution to the interdisciplinary study of stylistics and to the understanding of narrative texts.

Writers' lives are endlessly fascinating for the reading public and literary scholars alike. By examining the self-representation of authors across the schism between Victorianism and Modernism via the First World War, this study offers a new way of evaluating biographical context and experience in the individual creative process at a crucial point in

world and literary history. *Writing Life* explores how and why a select group of early twentieth-century writers, including Edmund Gosse, Henry James, Siegfried Sassoon and Dorothy Richardson, adapted the model of the German Romantic *Künstlerroman*, or artist narrative, for their autobiographical writing. Instead of (mis)reading these autobiographies as historical documentation, Pooler examines how these authors conduct a Romantic-style conversation about literature through literature as a means of reconfirming the role of the artist in the face of shifting values and the cataclysm of the Great War.

Contains entries that provide information on two hundred novels written in or translated into English, each including publication data, discussion of historical context, an assessment of the public's reaction to the work and its influence, and a bibliographical citation. Arranged geographically.

Janet Watson's book is an illuminating study of war and memory.

This collection of seven essays, like the carefully linked collection of vignettes within Tim O'Brien's most popular book *The Things They Carried*, contains multiple critical and biographical angles with recurring threads of life events, themes, characters, creative techniques, and references to all of O'Brien's books. Grounded in thorough research, Herzog's work illustrates how O'Brien merges his life experiences with his creative production; he rarely misses an opportunity to introduce these critical life events into his writing.

Winner of both the National Book Award and the National Book Critics Circle Award and named by the Modern Library one of the twentieth century's 100 Best Non-Fiction Books, Paul Fussell's *The Great War and Modern Memory* was universally acclaimed on publication in 1970. Today, Fussell's landmark study remains as original and gripping as ever: a literate, literary, and unapologetic account of the Great War, the war that changed a generation, ushered in the modern era, and revolutionized how we see the world. This brilliant work illuminates the trauma and tragedy of modern warfare in fresh, revelatory ways. Exploring the work of Siegfried Sassoon, Robert Graves, Edmund Blunden, David Jones, Isaac Rosenberg, and Wilfred Owen, Fussell supplies contexts, both actual and literary, for those writers who--with conspicuous imaginative and artistic meaning--most effectively memorialized World War I as an historical experience. Dispensing with literary theory and elevated rhetoric, Fussell grounds literary texts in the mud and trenches of World War I and shows how these poems, diaries, novels, and letters reflected the massive changes--in every area, including language itself--brought about by the cataclysm of the Great War. For generations of readers, this work has represented and embodied a model of accessible scholarship, huge ambition, hard-minded research, and haunting detail. Restored and updated, this new edition includes an introduction by historian Jay Winter that takes into account the legacy and literary career of Paul Fussell, who died in May 2012.

Like many men of his generation, poet Robert Graves was indelibly marked by his experience of trench warfare in World War I. The horrific battles in which he fought and his guilt over surviving when so many perished left Graves shell-shocked and disoriented, desperately seeking a way to bridge the rupture between his conventional upbringing and the uncertainties of postwar British society. In this study of Graves's early poetry, Frank Kersnowski explores how his war neurosis opened a door into the unconscious for Graves and led him to reject the essential components of the Western idea of reality—reason and predictability. In particular, Kersnowski traces the emergence in Graves's early poems of a figure he later called "The White Goddess," a being at once terrifying and glorious, who sustains life and inspires poetry. Drawing on interviews with Graves's family, as well as unpublished correspondence and drafts of poems, Kersnowski argues that Graves

actually experienced the White Goddess as a real being and that his life as a poet was driven by the purpose of celebrating and explaining this deity and her matriarchy.

The second volume in Siegfried Sassoon's beloved trilogy, *The Complete Memoirs of George Sherston*, with a new introduction by celebrated historian Paul Fussell. A highly decorated English soldier and an acclaimed poet and novelist, Siegfried Sassoon won fame for his trilogy of fictionalized autobiographies that wonderfully capture the vanishing idylls of Edwardian England and the brutal realities of war. The second volume of Siegfried Sassoon's semiautobiographical George Sherston trilogy picks up shortly after *Memoirs of a Fox-hunting Man*: in 1916, with the young Sherston deep in the trenches of WWI. For his decorated bravery, and also his harmful recklessness, he is soon sent to the Fourth Army School for officer training, then dispatched to Morlancourt, a raid, and on through the Somme. After being wounded by a bullet through the lung, he returns home to convalesce, where his questioning of the war and the British Military establishment leads him to write a public anti-war letter (verbatim the letter Sassoon wrote in 1917, entitled "Finished with the War: A Soldier's Declaration", which was eventually read in the British House of Commons). Through the help of close friend David Cromlech (based on Sassoon's friend Robert Graves) a medical board decides not to prosecute, but instead deem him to be mentally ill, suffering from shell-shock, and sends him to a hospital for treatment. Sassoon's stunning portrayal of a mind coming to terms with the brutal truths he has encountered in war—as well as his unsentimental, though often poetic, portrayal of class-defined life in England at wartime—is amongst the greatest books ever written about World War I, or war itself. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The Memoirs of George Sherston brings together in one memorable volume the three widely-hailed “autobiographical novels” of the eminent English poet, Siegfried Sassoon. Set against the dark background of World War this extraordinary trilogy follows the author's wartime fortunes and examines his emotional growth under the cruel pressures of hand-to-hand combat in the field. Perhaps the most striking qualities of Sassoon's record are its honesty, its simplicity and its lack of pretentiousness and false heroics. It is, after all, a deeply personal account of a complete phase of a man's life, spanning in continuous narrative form the period from the author's childhood to the war's end. The trilogy begins with *Memoirs of a Fox-Hunting Man*, a fond reminiscence of boyhood and adolescence set against the background of the author's rural English home. Full of the scent of leather and the huntsman cries on a frosty autumn morning, the scene is set as the world moves slowly towards war. In the second volume, *The Memoirs of an Infantry Officer*, the mood deepens. A classic among war books, it tells of the author's steady disillusionment with the Army and of his ultimate rebellion against the cruel realities of war. Finally, in the last of the three, *Sherston's Progress*, set in an asylum for shell-shocked officers, the author is able to accept these realities and to resolve his emotional turmoil. Through it all, there is always the presence of Sassoon—the fluid, sensitive prose, the fine perceptions of the poet—yet spoken here in the voice of the

average man. With charm and humor and quiet understatement, he has managed to articulate the hidden feelings of any sensitive man who in the normal course of his life is suddenly exposed to the nightmare of war.

This comprehensive bibliography is a compilation of foxhunting literature produced in Great Britain and the United States. Arranged alphabetically by author, nearly every entry is annotated and features details such as place and year of publication, publisher, book size, page count, illustrations, and binding.

Costa Picazo recopila, traduce y anota las poesías de guerra de cinco poetas ingleses (Edmund Blunden, Robert Graves, Wilfred Owen, Isaac Rosenberg y Siegfried Sassoon) y un grupo de mujeres poetas (Marian Allen, Nora Bomford, Vera Brittain, Eleanor Farjeon, Charlotte Mew, May Sinclair y Elizabeth Underhill, entre otras). Tierra de nadie es un libro acerca de una de las guerras más terribles del siglo XX, en la que más de setenta y cinco millones de hombres fueron movilizados y más de la mitad resultaron muertos o desaparecidos. Es un libro sobre el horror de la guerra y, a pesar del espanto, sobre poesía. La Gran Guerra fue una contienda de trincheras, de dos frentes enemigos separados por un vacío que no era de nadie. Las profundas excavaciones, situadas en lados opuestos, protegidas por alambre de púa y ametralladoras, estaban separadas por una extensión de terreno infértil, que la lluvia y el defectuoso sistema de desagües convertían en lodazal. Las trincheras eran un claro ejemplo de deterioro y putrefacción. Allí se amontonaban los vivos y los muertos, estos últimos absorbidos por el fango y todos en medio de las ratas y el hedor. En ese contexto, cinco poetas ingleses (Edmund Blunden, Robert Graves, Wilfred Owen, Isaac Rosenberg y Siegfried Sassoon) y un grupo de mujeres poetas (Marian Allen, Nora Bomford, Vera Brittain, Eleanor Farjeon, Charlotte Mew, May Sinclair y Elizabeth Underhill, entre otras) demostraron que el espíritu humano sobrevive al horror y es capaz de afirmarse en medio del caos, y eternizarse.

Siegfried Sassoon: *Scorched Glory* is the first survey of the poet's published work since his death and the first to draw on the edited diaries and letters. We learn how Sassoon's family background and Jewish inheritance, his troubled sexuality, his experience of war - in particular his public opposition to it - his relationship to the Georgian poets and other writers, and his eventual withdrawal to country life shaped his creativity. Sassoon's status as a war poet has overshadowed his wider achievements and the complex personality behind them. This critical evaluation of Sassoon's work is long overdue and will provide a valuable starting-point for future reappraisals of a writer for whom life and art were fused.

The third volume in Siegfried Sassoon's beloved trilogy, *The Complete Memoirs of George Sherston*, with a new introduction by celebrated historian Paul Fussell. A highly decorated English soldier and an acclaimed poet and novelist, Siegfried Sassoon won fame for his trilogy of fictionalized autobiographies that wonderfully capture the vanishing idylls of Edwardian England and the brutal realities of war. Having been deemed mentally ill for his anti-war sentiments and sent

for treatment, George Sherston comes under the care of neurologist Dr. W. H. R. Rivers, who allows Sherston to sort through his attitudes toward the fighting (events that have also been semi-fictionalized by Pat Barker for her bestselling and critically acclaimed *Regeneration Trilogy*). After six months in the hospital, Sherston leaves to rejoin his regiment. He is soon dispatched to Ireland, where he attempts to reclaim some of the idyllic fox-hunting days of his youth, then to Palestine. He finally ends up at the Western Front in France, where he is shot in the head while on a reconnaissance mission and invalided back home. As the capstone of Sassoon's masterful Sherston trilogy, *Sherston's Progress*—whose evocation of Bunyan's *Pilgrim's Progress* is not at all accidental—literally brings home the unforgettable journey of George Sherston from aristocratic childhood through war hero and anti-war martyr, all the way to wounded veteran trying to move on from the Great War. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

This book addresses the multiple meanings of nostalgia in the literature of the period. Whether depicted as an emotion, remembrance, or fixation, these essays demonstrate that the nostalgic impulse reveals how deeply rooted in the damaged, the old, and the vanishing, were the variety of efforts to imagine and produce the new—the distinctly modern. The First World War has given rise to a multifaceted cultural production like no other historical event. This handbook surveys British literature and film about the war from 1914 until today. The continuing interest in World War I highlights the interdependence of war experience, the imaginative re-creation of that experience in writing, and individual as well as collective memory. In the first part of the handbook, the major genres of war writing and film are addressed, including of course poetry and the novel, but also the short story; furthermore, it is shown how our conception of the Great War is broadened when looked at from the perspective of gender studies and post-colonial criticism. The chapters in the second part present close readings of important contributions to the literary and filmic representation of World War I in Great Britain. All in all, the contributions demonstrate how the opposing forces of focusing and canon-formation on the one hand, and broadening and revision of the canon on the other, have characterised British literature and culture of the First World War.

Essays analyze the two world wars in respect to gender politics and reassesses the differences between men and women in relation to war

'A FINE ENGROSSING, SYMPATHETIC STUDY OF SASSOON' - THE TIMES With two collections of his verse written

during the First World War, Siegfried Sassoon established himself as among the greatest of the war poets. Beyond that, the accounts he left of his service with the Royal Welch Fusiliers on the Western Front, beginning with *Memoirs of a Fox-Hunting Man* in 1928, rank perhaps as highly as his poetry, and have done much to shape our modern perception of that war. His is, and remains, one of the most significant voices of his generation - and arguably the most eloquent. As an infantry officer, Sassoon's courage won him the Military Cross (and a recommendation for the VC) for rescuing men under fire, while his boldness in action earned him the nickname 'Mad Jack'; he was also wounded several times, once seriously. As the war dragged on, however, he came to see it as a cynical exercise, leading him to write an anti-war letter to *The Times*, and to tear the ribbon of his MC from his tunic and throw it into the River Mersey. Alarmed, the authorities sent him to a hospital for shell-shocked officers in Scotland, where he came under the care of the leading psychoanalyst Dr W. H. R. Rivers, and met and befriended a young officer of the Manchester Regiment named Wilfred Owen. Although Sassoon returned to active service, his hatred for the war remained, and by the time of the Armistice in 1918 he had declared himself a pacifist. John Stuart Roberts's widely praised biography is a gripping account of a complex man who was at once a product of the establishment and one of its most passionate critics; a war hero and a pacifist who, although a towering literary figure, refused to align himself with any particular movement. Written with a clarity and directness that would have pleased the poet himself, this is a biography that looks beyond the common perception of Sassoon as only a war poet to reveal the man in full. It is a book that any admirer of Siegfried Sassoon, or anyone who wishes to know more about this enigmatic yet brilliant figure, will cherish. 'A MAGNIFICENT BOOK... IT'S FIRST RATE IN EVERY DIRECTION AND I CAN'T IMAGINE A BETTER BIOGRAPHY' - RUPERT HART-DAVIS 'FULLY RESEARCHED, INTELLIGENT, DETAILED AND READABLE ...LOOKS SEARCHINGLY AT ALL ASPECTS OF THIS HIGHLY COMPLEX, MULTI-TALENTED AND DEEPLY MIXED-UP MAN' - LITERARY REVIEW 'AN IMMENSELY READABLE BIOGRAPHY WHICH IS MADE EVEN MORE MOVING BY HAVING A TRULY TRAGIC SUBJECT' - TIMES LITERARY SUPPLEMENT 'ONE OF OUR GREATEST WAR POETS... STUART ROBERTS GIVES A THOUGHTFUL, CONVINCING ACCOUNT' - SUNDAY TIMES 'A BENCHMARK BIOGRAPHY - SPLENDID AND SENSITIVE' - COUNTRY LIFE 'A MASTERLY ACCOUNT OF SIEGFRIED SASSOON'S LIFE' - THE TABLET

"Calls to mind such early moderns as Hemingway and Fitzgerald...Some of the most powerful antiwar literature in modern English fiction."—*The Boston Globe* The first book of the *Regeneration Trilogy*—a Booker Prize nominee and one of *Entertainment Weekly's* 100 All-Time Greatest Novels. In 1917 Siegfried Sassoon, noted poet and decorated war hero, publicly refused to continue serving as a British officer in World War I. His reason: the war was a senseless slaughter. He was officially classified "mentally unsound" and sent to Craiglockhart War Hospital. There a brilliant psychiatrist, Dr.

William Rivers, set about restoring Sassoon's "sanity" and sending him back to the trenches. This novel tells what happened as only a novel can. It is a war saga in which not a shot is fired. It is a story of a battle for a man's mind in which only the reader can decide who is the victor, who the vanquished, and who the victim. One of the most amazing feats of fiction of our time, *Regeneration* has been hailed by critics across the globe. More than one hundred years since World War I, this book is as timely and relevant as ever.

Of interest to historians, classicists, media and digital theorists, literary scholars, museologists, and archivists, *Media, Memory, and the First World War* is a comparative study that shows how the dominant mode of communication in a popular culture - from oral traditions to digital media - shapes the structure of memory within that culture.

This military history follows the 5th Battalion of the Suffolk regiment from England to Syria and the end of World War I. Among the previously untapped primary source materials used are the author's father's correspondence and photographs from his 1913–1919 service with the 5th Suffolk in England, Gallipoli, Egypt, Palestine and Syria. It follows chronologically the frustrating failures, and the final victory, of the campaigns in North Africa and the Middle East and refutes the widely held misconception that cavalry played no major role in the conflict.

This book explores Siegfried Sassoon's writing of the twenties, thirties and forties, demonstrating the connections between trauma and nostalgia in a culture saturated with the anxieties of war. Informed by the texts of Freud, W.H.R. Rivers and other psychological writers of the early twentieth century, as well as contemporary theorists of nostalgia and trauma, this book examines the pathology of nostalgia conveyed in Sassoon's unpublished poems, letters and journals, together with his published work. It situates his ongoing anxiety about 'Englishness', modernity, and his relation to modernist aesthetics, within the context of other literary responses to the legacy of war, and the threat of war's return, by writers including Edmund Blunden, Robert Graves and T. E. Lawrence.

This is the first substantial reference work in English on the various forms that constitute "life writing." As this term suggests, the *Encyclopedia* explores not only autobiography and biography proper, but also letters, diaries, memoirs, family histories, case histories, and other ways in which individual lives have been recorded and structured. It includes entries on genres and subgenres, national and regional traditions from around the world, and important auto-biographical writers, as well as articles on related areas such as oral history, anthropology, testimonies, and the representation of life stories in non-verbal art forms.

The World War I poet Siegfried Sassoon is one of the twentieth century's greatest icons and Jean Moorcroft Wilson is the leading authority on him. In *Siegfried Sassoon: The Journey from the Trenches*, the second volume of her best-selling, authorized biography, Wilson completes her definitive analysis of his life and works, exploring Sassoon's experiences after the Great War. For many people, Sassoon exists primarily as a First World War poet and bold fighter, who earned the nickname 'Mad Jack' in the trenches and risked Court Martial, possibly the firing squad, with his public protest against the War. Much less is known about his

life after the Armistice. Wilson uncovers a series of love affairs with such larger-than-life characters as Queen Victoria's great-grandson, Prince Phillip of Hess, the flamboyant Ivor Novello and the exotic and bejeweled Hon. Stephen Tennant. This period also sees Sassoon establishing close friendships with some of the greatest literary figures of the age, Hardy, Beerbohm, E. M. Forster and T. E. Lawrence among them. Sassoon himself said that most people thought he had died in 1919. But Wilson shows that his poetry is, if anything, more powerful in the second half of his life. Based on a decade of meticulous research and interviews with many who knew Sassoon well, much of the material is published here for the first time. Siegfried Sassoon: The Journey from the Trenches completes a fascinating story that is beautifully told.

Oxford Textual Perspectives is a new series of informative and provocative studies focused upon literary texts (conceived of in the broadest sense of that term) and the technologies, cultures and communities that produce, inform, and receive them. It provides fresh interpretations of fundamental works and of the vital and challenging issues emerging in English literary studies. By engaging with the materiality of the literary text, its production, and reception history, and frequently testing and exploring the boundaries of the notion of text itself, the volumes in the series question familiar frameworks and provide innovative interpretations of both canonical and less well-known works. The Great War shaped the modern world, and much of its literary imagination. Literature and the Great War insightfully reassesses this impact, analysing a wide range of authors, both established and less well-known, and re-examining critical judgements, popular assumptions - even 'myths' - about war writing that have developed in the century or so that has followed. By looking at all genres of Great War writing in a single volume, the study allows reconsideration of the relative merits of the period's much-praised poetry and its generally less celebrated narrative texts. Randall Stevenson looks far beyond the work of soldier-authors, considering also the role of an older generation of writers - ones whose reputations were established before the war began - as well as the impact of war on the modernist imagination developing afterwards, in the 1920s. Literature and the Great War examines the context in which this literature was produced. Taking into consideration military life, the role of newspapers, war correspondents, politicians and propagandists. The unintelligible violence of the Great War placed a huge amount of pressure on the language, imagination, and textual practice of all who attempted to describe it. Incisively reconsidering these fundamental issues, Literature and the Great War challenges and rejuvenates approaches to its subject, redefining the interconnections of history, culture, and literary imagination in the early decades of the twentieth century.

The poetry of the Great War is among the most powerful ever written in the English language. Unique for its immediacy and searing honesty, it has made a fundamental contribution to our understanding of and response to war and the suffering it creates. Widely acclaimed as an indispensable guide to the Great War poets and their work, Out of Battle explores in depth the variety of responses from Rupert Brook, Ford Madox Ford, Siegfried Sassoon, Wilfred Owen, Issac Rosenberg and Edward Thomas to the events they witnessed. Other poets discussed are Hardy, Kipling, Charles Sorely, Ivor Gurney, Herbert Read, Richard Aldington and David Jones. For the second edition of Out of Battle, a substantial new preface has been added together with an appendix on the unresolved problems concerning the Owen manuscripts. An updated bibliography provides useful guidance for further reading.

In *Writing against War*, Charles Andrews integrates literary analysis and peace studies to create innovative new ways to view experimental British fiction in the interwar period. The cataclysm of the First World War gave rise to the British Peace Movement, a spectrum of pacifist, internationalist, and antiwar organizations and individuals. Antiwar sentiments found expression not only in editorials, criticism, and journalism but also in novels and other works of literature. *Writing against War* examines the work of Aldous Huxley, Storm Jameson, Siegfried Sassoon, Rose Macaulay, and Virginia Woolf to analyze the effects of their attempts to employ fiction in the service of peace activism. It further traces how Huxley, Woolf, and others sought to reconcile their antiwar beliefs with implacable military violence. The British Peace Movement's failure to halt the rise of fascism and the Second World War continues to cast a shadow over contemporary pacifist movements. *Writing about War* will fascinate scholars of peace studies and literature and offers valuable insights for current-day peace activists and artists who seek to integrate creativity with activism.

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