

# IVOR GURNEY

## Severn & Somme *and* War's Embers

edited with an introduction by RKR Thornton



# Severn Somme And Wars Embers

**Santanu Das**



## **Severn Somme And Wars Embers:**

Severn & Somme Ivor Gurney, 1917      **War's Embers, and Other Verses** Ivor Gurney, 2021-11-05 In *War's Embers and Other Verses* Ivor Gurney captures the profound and unsettling realities of warfare through a deeply personal lens. His poetry intricately weaves together vivid imagery and haunting reflections transcending mere documentation of the First World War to explore themes of loss, dislocation, and the bittersweet remnants of human existence. Gurney's style is marked by an emotive lyricism characterized by a blend of classical influences and modernist sensibilities where the raw emotions of conflict are juxtaposed with the beauty of nature and memory. The verses resonate with an intimacy that underscores both the horror and the fleeting beauty found amidst the wartime landscape. Ivor Gurney, a soldier himself, draws upon his own harrowing experiences in the war which profoundly shaped his worldview and artistic vision. Born in 1890, he was a member of the Gloucestershire Regiment and a contemporary of other war poets like Wilfred Owen and Siegfried Sassoon. Gurney's unique combination of musicality and melancholy reveals the impact of his background in music and literature, channeling his trauma into poignant expressions of the human condition. *War's Embers and Other Verses* is not just a collection of poems; it is a testament to the resilience of the human spirit in the face of adversity. This work is highly recommended for readers seeking to grasp the psychological and emotional complexities of war, as well as those interested in the evolution of modern poetry. Gurney's voice resonates through time, offering insights that remain disturbingly relevant today.      *War's Embers* Ivor Gurney, 1919      **Collected Critical Writings** Geoffrey Hill, 2009 The *Collected Critical Writings* gathers more than forty years of Hill's published criticism in a revised final form and also adds much new work. It will serve as the canonical volume of criticism by Hill, the pre-eminent poet-critic whom A. N. Wilson has called probably the best writer alive in verse or in prose. In his criticism, Hill ranges widely, investigating both poets including Jonson, Dryden, Hopkins, Whitman, Eliot, and Yeats, and prose writers such as Tyndale, Clarendon, Hobbes, Burton, Emerson, and F. H. Bradley. He is also steeped in the historical context, political, poetic, and religious, of the writers he studies. Most importantly, he brings texts and contexts into new and telling relations, neither reducing texts to the circumstances of their utterance nor imagining that they can float free of them. A number of the essays have already established themselves as essential reading on particular subjects, such as his analysis of Vaughan's *The Night*, his discussion of Gurney's poetry, and his critical account of *The Oxford English Dictionary*. Others confront the problems of language and the nature of value directly, as in *Our Word is Our Bond*, *Language Suffering*, and *Value and Poetry and Value*. In all his criticism, Hill reveals literature to be an essential arena of civic intelligence.      Severn & Somme ; And, War's Embers Ivor Gurney, 1987 This is a pre-1923 historical reproduction that was curated for quality. Quality assurance was conducted on each of these books in an attempt to remove books with imperfections introduced by the digitization process. Though we have made best efforts, the books may have occasional errors that do not impede the reading experience. We believe this work is culturally important and have elected to bring the book back into print as part of our

continuing commitment to the preservation of printed works worldwide      Modern English War Poetry Tim Kendall, 2006-07-20 Modern English War Poetry ranges widely across the twentieth century incorporating detailed discussions of some of the most important poets of the period It emphasizes the influence of war and war poetry even on those poets usually considered in other contexts such as Ted Hughes and Geoffrey Hill      **Dweller in Shadows** Kate Kennedy, 2023-07-11 The first comprehensive biography of an extraordinary English poet and composer whose life was haunted by fighting in the First World War and later confinement in a mental asylum Ivor Gurney 1890 1937 wrote some of the most anthologized poems of the First World War and composed some of the greatest works in the English song repertoire such as *Sleep* Yet his life was shadowed by the trauma of the war and mental illness and he spent his last fifteen years confined to a mental asylum In *Dweller in Shadows* Kate Kennedy presents the first comprehensive biography of this extraordinary and misunderstood artist A promising student at the Royal College of Music Gurney enlisted as a private with the Gloucestershire regiment in 1915 and spent two years in the trenches of the Western Front Wounded in the arm and subsequently gassed during the Battle of Passchendaele Gurney was recovering in hospital when his first collection of poems *Severn and Somme* was published Despite episodes of depression he resumed his music studies after the war until he was committed to an asylum in 1922 At times believing he was Shakespeare and that the machines under the floor were torturing him he nevertheless continued to write and compose leaving behind a vast body of unpublished work when he died of tuberculosis Drawing on extensive archival research and spanning literary criticism history psychiatry and musicology this compelling narrative sets Gurney's life and work against the backdrop of the war and his institutionalisation probing the links between madness suffering and creativity Facing death in the trenches Gurney hoped that history might not forget me quite This definitive account of his life and work helps ensure that he will indeed be remembered      **Chapbook**, 1919      *The Chapbook*, 1920      *The Monthly Chapbook*, 1920      *Gloucester: History You Can See* D G Amphlett, 2015-02-02 Tracing Gloucester's history from its Roman and monastic remains to the battle scars from the English Civil War and the changes wrought by the Industrial Revolution this book explores the colourful and fascinating history of Gloucester through the remnants of a bygone age Taking a fresh look at both well known and less recognisable local buildings *Gloucester History You Can See* serves as a guide to some of the many statues sculptures plaques and other memorials that can be found across the city and highlights the places connected with the city's famous and in some cases infamous characters including Ivor Gurney Charles I Bishop Hooper and John Stafford Smith Richly illustrated and extensively researched this is a captivating read for locals and visitors alike      **Forgotten Lunatics of the Great War** Peter Barham, 2007-01-01 This is a poignant sometimes ribald history of the rank and file servicemen who were psychiatric casualties of World War One      *First World War Poetry* Jon Silkin, 1997-02-01 A selection of poetry written during World War I In the introduction Jon Silkin traces the changing mood of the poets from patriotism through anger and compassion to an active desire for social change The book

includes work by Sassoon Owen Blunden Rosenberg Hardy and Lawrence      **A war of individuals** Jonathan Atkin, 2013-07-19 This electronic version has been made available under a Creative Commons BY NC ND open access license This book draws together for the very first time examples of the aesthetic pacifism practised during the Great War by such celebrated individuals as Virginia Woolf Siegfried Sassoon and Bertrand Russell In addition the book outlines the stories of those less well known who shared the mind set of the Bloomsbury Group when it came to facing the first total war The research for this study took five years gathering evidence from all the major archives in Great Britain and abroad This is the first time that such wide ranging evidence has been placed together in order to paint a complete picture of this fascinating form of anti war expression      **The Poetry of Clare, Hopkins, Thomas, and Gurney** Andrew Hodgson, 2019-12-31 This book attends to four poets John Clare Gerard Manley Hopkins Edward Thomas and Ivor Gurney whose poems are remarkable for their personal directness and distinctiveness It shows how their writing conveys a potentially individual quality of feeling perception and experience each poet responds with unusual commitment to the Romantic idea of art as personal expression The book looks closely at the vitality and intricacy of the poets language the personal candour of their subject matter and their sense obdurate but persuasive of their own strangeness As it traces the tact and imagination with which each of the four writers realises the possibilities of individualism in lyric it affirms the vibrancy of their contributions to nineteenth and twentieth century poetry      *The Art of the Sonnet* Stephen Burt, David Mikics, 2010 Few poetic forms have found more uses than the sonnet in English and none is now more recognizable It is one of the longest lived of verse forms and one of the briefest A mere fourteen lines fashioned by intricate rhymes it is as Dante Gabriel Rossetti called it a moment's monument From the Renaissance to the present the sonnet has given poets a superb vehicle for private contemplation introspection and the expression of passionate feelings and thoughts The Art of the Sonnet collects one hundred exemplary sonnets of the English language and a few sonnets in translation representing highlights in the history of the sonnet accompanied by short commentaries on each of the poems The commentaries by Stephen Burt and David Mikics offer new perspectives and insights and taken together demonstrate the enduring as well as changing nature of the sonnet The authors serve as guides to some of the most celebrated sonnets in English as well as less well known gems by nineteenth and twentieth century poets Also included is a general introductory essay in which the authors examine the sonnet form and its long and fascinating history from its origin in medieval Sicily to its English appropriation in the sixteenth century to sonnet writing today in the United States the United Kingdom and other English speaking parts of the world Book Jacket      **Touch and Intimacy in First World War Literature** Santanu Das, 2006-04-06 The First World War ravaged the male body on an unprecedented scale yet fostered moments of physical intimacy and tenderness among the soldiers in the trenches Touch the most elusive and private of the senses became central to war experience War writing is haunted by experiences of physical contact from the muddy realities of the front to the emotional intensity of trench life to the traumatic obsession with the wounded body in nurses

memoirs Through extensive archival and historical research analysing previously unknown letters and diaries alongside literary writings by figures such as Owen and Brittain Santanu Das recovers the sensuous world of the First World War trenches and hospitals This original and evocative study alters our understanding of the period as well as of the body at war and illuminates the perilous intimacy between sense experience emotion and language as we try to make meaning in times of crisis

**The Cambridge Companion to the Poetry of the First World War** Santanu Das,2013-11-18 This Companion offers a major re examination of the poetry of the First World War at the start of the war s centennial commemoration

**The Spectre of Defeat in Post-War British and US Literature** David Owen,Cristina Pividori,2021-01-22 It is a commonplace belief that history is written by the victorious However less recognised but equally common is the idea that the defeated also write history even if their particular account is rather different This collection looks at these matters from a novel and distinct perspective It essentially presents the idea that victors often perceive themselves as defeated by examining the ways in which the idea of defeat comes to dominate the victors own sense of superiority and achievement thereby undermining the certainties that victory is conventionally thought to create The contributions here discuss fiction mostly UK and US published since the First World War Through the frameworks of experience memory and post memory they examine this subliminal defeat basically as seen in conflict itself in the societies that it affects and in the individual lives of those who it destroys The result is an innovative literary account of the victorious yet somehow defeated

**Out of Battle** J. Silkin,1998-06-22 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

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