

A Diary Without Dates

Nurse Writers of the Great War Christine E. Hallett 2016-02-15 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. An electronic edition of this book is freely available under a Creative Commons (CC BY-NC-ND) licence.

The Second Battlefield Angela K. Smith 2000 This book investigates the connection between women's writing about WWI and the development of literary modernisms, focusing on issues of gender which remain topical today. Drawing on a wealth of unpublished diaries and letters, the book examines the way in which the new roles undertaken by women triggered a search for new forms of expression. Blending literary criticism and history, the book contributes to the scholarship of women and expands our definition of modernisms.

Literature Henry Duff Traill 1897

A Lifetime of Reflections Laura Crean 2011-09-12 This book is a record of poems spanning 24 years. The highs and lows, spiritual, environmental and intensely personal reflections of the lifetime of one single mother on a mission - to use her voice!

[Handbook of British Literature and Culture of the First World War](#) Ralf Schneider 2021-09-20 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.

A Diary Without Dates Enid Bagnold 2019-11-26 Enid Bagnold's "A Diary Without Dates" is a poignant and reflective memoir chronicling her experiences during World War I, encapsulating the emotional and psychological burdens of wartime. Written in a candid diary format, Bagnold's prose combines lyrical beauty with stark realism, capturing both the ordinary and extraordinary elements of life under threat. The narrative is marked by its introspective tone and vivid imagery, situating her reflections within the broader context of early 20th-century literature, which often grappled with themes of loss, disruption, and resilience amidst chaos. Bagnold, an accomplished British author known for her contributions to literature and theater, drew upon her own diverse life experiences to craft this compelling work. Her background as a volunteer nurse during the war profoundly shaped her perspective, allowing her to articulate the complexities of human emotions in times of turmoil. This personal engagement with the realities of war lends authenticity and depth to her reflections, making her insights resonate with readers on multiple levels. Readers seeking a thoughtful exploration of the human spirit during conflict will find "A Diary Without Dates" both moving and enlightening. Bagnold's eloquent narrative encourages readers to reflect on their own experiences and the enduring impact of war, making it a highly recommended addition to both literary and historical collections. In this enriched edition, we have carefully created

added value for your reading experience: - A succinct Introduction situates the work's timeless appeal and themes. - The Synopsis outlines the central plot, highlighting key developments without spoiling critical twists. - A detailed Historical Context immerses you in the era's events and influences that shaped the writing. - A thorough Analysis dissects symbols, motifs, and character arcs to unearth underlying meanings. - Reflection questions prompt you to engage personally with the work's messages, connecting them to modern life. - Hand-picked Memorable Quotes shine a spotlight on moments of literary brilliance. - Interactive footnotes clarify unusual references, historical allusions, and archaic phrases for an effortless, more informed read.

A Diary Without Dates Enid Bagnold 1918

[DIARY WITHOUT DATES ENID. BAGNOLD 2019](#)

A Diary Without Dates, and the Happy Foreigner Enid Bagnold

2014-11-07 Enid Bagnold served first as a nurse and then as driver in the First World War. She writes frankly about these experiences in "A Diary without Dates" and "The Happy Foreigner." She is best known for her novel "National Velvet."

Literature 1897

World's Work 1919

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.

Diary Without Dates Enid Bagnold 2012-10-01 This historic book may have numerous typos and missing text. Purchasers can download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1918 edition. Excerpt: ...the bunk to-night beside the youngest Sister, and she looked up suddenly with her absent stare and said, You're not so nice as you used to be! I was dumbfounded. Had I been nice? And now different.... What a maddening sentence, for I felt she was going to refuse me any spoken explanation. But one should not listen to what people say, only to what they mean, and she was one of those persons whose minds one must read for oneself, since her words so often deformed her thoughts. The familiarity and equality of her tone seemed to come from some mood removed from the hospital, where her mistrustful mind was hovering about a trouble personal to herself. She did not mean You are not so nice... but You don't like me so much.... She was so young, it was all so new to her, she wanted so to be liked! But there was this question of her authority.... How was she to live among her fellows? Can one afford to disdain them? Can one steer happily with indifference? Must one, to be liked, bend one's spirit to theirs? And, most disturbing question of all, is to be liked the final standard? Whether to wear, or not to wear, a mask towards one's world? For there is so much that is not ripe to show--change and uncertainty.... As she sat there, unfolding to me the fogs of her situation, her fresh pink face clouded, her grand cap and red cape adding burdens of authority to the toil of growth, I could readily have looked into the glass to see if my hair was grey! Then there is nothing you condemn? said the youngest Sister finally, at the close of a conversation. I have to-day come up against the bedrock of her integrity; it is terrible. She has eternal youth, eternal fair hair, cold and ignorant judgments. On things relating to the world I can't...

[A Diary Without Dates \(Classic Reprint\)](#) Enid Bagnold 2015-07-03

Excerpt from A Diary Without Dates I Like discipline. I like to be part of an institution. It gives one more liberty than is possible among three or four observant friends. It is always cool and wonderful after the monotone of the dim hospital, its half-lit corridors stretching as far as one can see, to come out into the dazzling starlight and climb the hill, up into the trees and shrubberies here. The wind was terrible to-night. I had to battle up, and the leaves were driven down the hill so fast that once I

thought it was a motor-bicycle. Madeleine's garden next door is all deserted now: they have gone up to London. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

The Memoirs of Harriette Wilson, Volumes One and Two Harriette Wilson 2022-05-28 In "The Memoirs of Harriette Wilson, Volumes One and Two," the revered courtesan and astute observer of 19th-century London society crafts a vivid and candid account of her life, embracing the conventions of autobiography while subverting them with her salacious and electrifying revelations. Wilson's literary style is characterized by its sharp wit and clever irony, expertly weaving personal anecdotes with the intricate social dynamics of her time, targeting notable figures and exploring themes of desire, power, and femininity. This work stands as a critical commentary on the constraints and expectations placed upon women in the Regency Era, blending memoir with a display of social critique that set the stage for future generations of autobiographical writing. Harriette Wilson was born into a modest family in 1786 and rose to prominence as one of London's most sought-after courtesans. Her experiences navigating a male-dominated society, grappling with her identity and status, are underscored by her deep connections with influential men, including politicians and aristocrats. These experiences undoubtedly informed her unapologetic prose, as she sought not only to recount her adventures but to reclaim her narrative. I wholeheartedly recommend "The Memoirs of Harriette Wilson" to readers interested in the complexities of gender and society, as well as those who enjoy lively, provocative storytelling. Wilson's memoirs offer an unfiltered glance into the lives of those who lived both in the shadows and the spotlight, making them essential reading for anyone intrigued by the interplay of personal and social histories.

A Diary Without Dates Enid Bagnold 2018-01-15 Enid Bagnold was in her mid-twenties when she served as a VAD during World War One. Published in 1917 (and getting her fired), *Diary Without Dates* is her description of life in a hospital for severely wounded soldiers. The diary is loosely written, more like musings or meditations on what she observes. It is beautiful and bitter at the same time. Bagnold was no dewy-eyed youngster like Vera Brittain when she became a VAD. She had lived an independent life and studied art with Sickert. As an intelligent and clear-thinking woman she was critical of many things she saw in the hospital. "Were the VAD's there to help the patients or to help the Sisters?" is one of the problems she constantly picks at. Her hospital is not near the front lines. It is located in a suburb of London and most of her patients are long-time sufferers. They will either die or be moved to convalescent homes; they will not recover. Again and again she sees how the rigid routine of the hospital makes the existence of the soldiers even more stressful. A young soldier cannot be given a morphine shot because he is scheduled for 8PM and it is too early, even though his gangrene-ridden arm is driving him mad. "He must grin and bear it," the duty Sister says as she drinks her tea and eats a cake. The beds in the ward are strictly arranged so that the patients cannot see the nurse's station (lest they keep trying to catch the eye of the staff). This means that some patients are constantly looking at a brick wall when a slight shift could place a window in their view. And then there is the discrepancy in treatment between the Officer's Ward and the Boys Ward (the Tommies or enlisted men). Flowers decorate the officer's room. Bagnold absolutely hates the 17 fern plants in their brass and china pots and suspended from the ceiling near the door. They had to be carted out every morning to be watered and, she deduces, the plants were placed there so that the wealthy woman who volunteered to visit the men would have a suitable background for their tea tables. And so it goes. Bagnold holds onto her humanity by identifying with the pain the men are suffering. She won't be falsely cheerful and lets the men speak of their suffering rather than tell them that it will soon be better. It won't. She escapes into nature and marvels at the beauty of the moon and patterns of shadow on her night walks back to her room. Even the cabbage patch because beautiful with the white butterflies fluttering above the leaves. This is a very short book worth reading for yet another view of the disaster that was World War One.

The Bookseller 1917

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Boston Boston Public Library 1925

The Nation 1917

A Diary Without Dates Bagnold Enid 2016-06-23 Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy.

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