

Subaltern On The Somme

On the first day of the Somme 60,000 British men fell and Max Plowman was there to witness it all. From the platform at Charing Cross in July 1916 to the deck of the "Glenesk Castle" as he returned to Britain the following year, Plowman's war was fought on more than one front. The greater fight became the struggle with his own inner turmoil, constantly bubbling beneath the surface as he faced the mud-caked nightmare of the Somme. Capable and brave, on the outside there was a uniform, striving to present an military appearance, while on the inside there was a seething mind, ready to revolt. Soberly recounting the routine, the boredom, the mud and the horrors, Plowman also studies the characters of the men he fought with, and for, in an increasingly mechanised machine. Originally published in 1928 under the pseudonym "Mark VII", *A Subaltern on the Somme* in 1916 remains a classic memoir of the First World War's Western Front. Max Plowman (1883-1941) was a British writer, poet and pacifist. Feeling obliged to play a role he reluctantly enlisted with the Territorial Field Ambulance in Dec. 1914, later accepting a commission in the infantry. In Jan. 1917 he was sent home to convalesce, suffering from shell shock. Becoming increasingly opposed to a continuation of war, in Jan. 1918 he asked to be relieved of his commission on the grounds of conscientious objection. Court martialled, he was dismissed from the Army but avoided a prison sentence. Albion Press is an imprint of Endeavour Press, the UK's leading independent digital publisher. For more information on our titles please sign up to our newsletter at www.endeavourpress.com. Each week you will receive updates on free and discounted ebooks. Follow us on Twitter: @EndeavourPress and on Facebook via <http://on.fb.me/1HweQV7>. We are always interested in hearing from our readers. Endeavour Press believes that the future is now.

Edward George Downing Liveing (1895-1963) was an author and historian. His works include: *Attack: An Infantry Subaltern's Impression of July 1st, 1916* (1918), *The House of Harrild, 1801-1948* (1949), *Adventure in Publishing* (1949), *Pioneers of Petrol* (1959) and *A Century of Insurance* (1961). "The attack on the fortified village of Gommecourt, which Mr. Liveing describes in these pages with such power and colour, was a part of the first great allied attack on July 1, 1916, which began the battle of the Somme. That battle, so far as it concerns our own troops, may be divided into two sectors: one, to the south of the Ancre River, a sector of advance, the other, to the north of the Ancre River, a containing sector, in which no advance was possible. Gommecourt itself, which made a slight but important salient in the enemy line in the containing sector, was the most northern point attacked in that first day's fighting. "

Mobilizing nature traces the environmental history of war and militarisation in France, from the creation of Châlons Camp in 1857 to military environmentalist policies in the twentieth century. It offers a fresh perspective on the well-known histories of the Franco-Prussian War, Western Front (1914-18), Second World War, Cold War and the anti-base campaign at Larzac, whilst uncovering the largely 'hidden' history of the numerous military bases and other installations that pepper the French countryside. *Mobilising nature* argues that the history of war and militarisation can only be fully understood if human and environmental histories are considered in tandem. Preparing for and conducting wars were only made possible through the active manipulation and mobilisation of topographies, climatic conditions, vegetation and animals. But the military has not monopolised the mobilisation of nature. Protesters against militarisation have consistently drawn on images of peaceful and productive civilian environments as the preferable alternative to destructive tanks and bombs. Written in an accessible style, *Mobilizing nature* will appeal to readers interested in modern France, environmental history, military geographies and histories, anti-military protests, and environmentalism.

The Soldiers' Tale is the story of modern wars as told by the men who did the actual fighting. Hynes examines the journals, memoirs, and letters of men who fought in the two World Wars and in Vietnam, and also the wars fought against the weak and helpless in concentration camps, prisoner-of-war camps, and bombed cities. Interweaving his own reflections on war with brilliantly chosen passages from soldiers' accounts, he offers vivid answers to the question we all ask of men who have fought: What was it like? In these powerful pages the experiences of modern war, which seem unimaginable to those who weren't there, become comprehensible and real. The wide range of writers examined includes both famous literary memoirists like Robert Graves, Tim O'Brien, and Elie Wiesel, and unknown soldiers who wrote only their war stories. Using these testimonies, Hynes considers each war in terms of its special circumstances and its effects on men who fought. His understanding of the psychology of warfare—and of each war's role in history—gives this study its intellectual authority; the voices of the men who were there, and wrote about what they saw and felt, give it its powerful dramatic impact.

Memory, Narrative and the Great War provides a detailed examination of the varied and complex war writings of a relatively marginal figure, Patrick MacGill, within a general framework of our current pre-occupation with blood, mud and suffering. In particular, it seeks to explain how his interpretation of war shifted from the heroic wartime autobiographical trilogy, with its emphasis on 'the romance of the rifleman' to the pessimistic and guilt-ridden interpretations in his post-war novel, *Fear!*, and play, *Suspense*. Through an exploration of the way in which war-time experiences were remembered (and re-remembered) and retold in strikingly different narratives, and using insights from cognitive psychology, it is argued that there is no contradiction between these two seemingly opposing views. Instead it is argued that, given the present orientation and problem-solving nature of both memory and narrative, the different interpretations are both 'true' in the sense that they throw light on the ongoing way in which MacGill came to terms with his experiences of war. This in turn has implications for broader interpretations of the Great War, which has increasingly be seen in terms of futile suffering, not least because of the eloquent testimony of ex-Great War soldiers, reflecting on their experiences many years after the event. Without suggesting that such testimony is invalid, it is argued that this is one view but not the only view of the war. Rather wartime memory and narrative is more akin to an ever-changing kaleidoscope, in which pieces of memory take on different (but equally valid) shapes as they are shaken with the passing of time.

Historians have portrayed British participation in World War I as a series of tragic debacles, with lines of men mown down by machine guns, with untried new military technology, and incompetent generals who threw their troops into improvised and unsuccessful attacks. In this book a renowned military historian studies the evolution of British infantry tactics during the war and challenges this interpretation, showing that while the British army's plans and technologies failed persistently during the improvised first half of the war, the army gradually improved its technique, technology, and, eventually, its' self-assurance. By the time of its successful sustained offensive in the fall of 1918, says Paddy Griffith, the British army was demonstrating a battlefield skill and mobility that would rarely be surpassed even during World War II. Evaluating the great gap that exists between theory and practice, between textbook and bullet-swept mudfield, Griffith argues that many battles were carefully planned to exploit advanced tactics and to avoid casualties, but that breakthrough was simply impossible under the conditions of the time. According to Griffith, the British were already masters of "storm troop tactics" by the end of 1916,

and in several important respects were further ahead than the Germans would be even in 1918. In fields such as the timing and orchestration of all-arms assaults, predicted artillery fire, "Commando-style" trench raiding, the use of light machine guns, or the barrage fire of heavy machine guns, the British led the world. Although British generals were not military geniuses, says Griffith, they should at least be credited for effectively inventing much of the twentieth-century's art of war.

This book was inspired by the author's discovery of an extraordinary cache of letters from a soldier who was killed on the Western Front during the First World War. The soldier was his grandfather, and the letters had been tucked away, unread and unmentioned for many decades. Intrigued by the heartbreak and history of these family letters, Fletcher sought out the correspondence of other British soldiers who had volunteered for the fight against Germany. This resulting volume offers a vivid account of the physical and emotional experiences of seventeen British soldiers whose letters survive. Drawn from different regiments, social backgrounds, and areas of England and Scotland, they include twelve officers and five ordinary "Tommies." The book explores the training, journey to France, fear, shellshock, and life in the trenches as well as the leisure, love, and home leave the soldiers dreamed of. Fletcher discusses the psychological responses of 17- and 18-year-old men facing appalling realities and considers the particular pressures on those who survived their fallen comrades. While acknowledging the horror and futility the soldiers of the Great War experienced, the author shows another side to the story, focusing new attention on the loyal comradeship, robust humor, and strong morale that uplifted the men at the Front and created a powerful bond among them.

Death is at once a universal and everyday, but also an extraordinary experience in the lives of those affected. Death and bereavement are thereby intensified at (and frequently contained within) certain sites and regulated spaces, such as the hospital, the cemetery and the mortuary. However, death also affects and unfolds in many other spaces: the home, public spaces and places of worship, sites of accident, tragedy and violence. Such spaces, or Deathscapes, are intensely private and personal places, while often simultaneously being shared, collective, sites of experience and remembrance; each place mediated through the intersections of emotion, body, belief, culture, society and the state. Bringing together geographers, sociologists, anthropologists, cultural studies academics and historians among others, this book focuses on the relationships between space/place and death/ bereavement in 'western' societies. Addressing three broad themes: the place of death; the place of final disposition; and spaces of remembrance and representation, the chapters reflect a variety of scales ranging from the mapping of bereavement on the individual or in private domestic space, through to sites of accident, battle, burial, cremation and remembrance in public space. The book also examines social and cultural changes in death and bereavement practices, including personalisation and secularisation. Other social trends are addressed by chapters on green and garden burial, negotiating emotion in public/ private space, remembrance of violence and disaster, and virtual space. A meshing of material and 'more-than-representational' approaches consider the nature, culture, economy and politics of Deathscapes - what are in effect some of the most significant places in human society.

An innovative analysis of World War One using memoirs of leading politicians and writers of the time.

Letters home from officers on the Western Front - (other ranks were not allowed to write uncensored letters) - have become a genre of English literature, remarkable for their poignancy, especially for those whose senders did not return. Such a one was the author of this collection - originally privately printed for his family and friends. John (known as Jack to his family) Baldwin Hoyle MC was on the western front for one year - between July 1915 and July 1st 1916, when he was killed in the slaughter that marked the first day of the battle of the Somme. Lt. Hoyles was a dutiful son - his parents say he wrote to them almost every day, and his letters and postcards were designed to let them know of his doings without unduly worrying them. They had much reason to be anxious, for their other son, Geoffrey Hoyle had been killed at Hooge outside Ypres soon after Jack reached the front. Tragically, Jack was to follow him. Acting as Forward Observation Officer - a task he had been anxious not to 'mess up' - for his battalion (the 7th South Lancashire Regiment) he was seen entering a German trench near Ovillers where his comrades had suffered cruel punishment from enemy machine guns. He did not return and his body was never found. These letters must stand as the memorial to a brave man and loving son whose courage, in his bereaved parents' words, 'Never failed him as he followed to the end a road that, until duty pointed, he had never dreamed that he should tread'.

The author of this memoir arrived on the Western Front to join 10th Bn West Yorks in July 1916, shortly after the opening day of the Battle of the Somme in which his battalion had suffered the highest casualties of any battalion on that day - 710 of whom 306 were killed. Regarded as one of the classics the book gives a vivid description of life in the trenches - the routine, the boredom , the mud and the horror. His war ended in January 1917 when he was concussed by a shell exploding on the parapet in front of him. Well recommended.

Alexander Aitken was an ordinary soldier with an extraordinary mind. The student who enlisted in 1915 was a mathematical genius who could multiply nine-digit numbers in his head. He took a violin with him to Gallipoli (where field telephone wire substituted for an E-string) and practiced Bach on the Western Front. Aitken also loved poetry and knew the Aeneid and Paradise Lost by heart. His powers of memory were dazzling. When a vital roll-book was lost with the dead, he was able to dictate the full name, regimental number, next of kin and address of next of kin for every member of his former platoon—a total of fifty-six men. Everything he saw, he could remember. Aitken began to write about his experiences in 1917 as a wounded out-patient in Dunedin Hospital. Every few years, when the war trauma caught up with him, he revisited the manuscript, which was eventually published as Gallipoli to the Somme in 1963. Aitken writes with a unique combination of restraint, subtlety, and an almost photographic vividness. He was elected fellow of the Royal Society of Literature on the strength of this single work—a book recognised by its first reviewers as a literary memoir of the Great War to put alongside those by Graves, Blunden and Sassoon. Long out of print, this is by some distance the most perceptive memoir of the First World War by a New Zealand soldier. For this edition, Alex Calder has written a new introduction, annotated the text, compiled a selection of images, and added a commemorative index identifying the soldiers with whom Aitken served.

Gayatri Chakravorty Spivak's 1988 essay *Can the Subaltern Speak?* introduced questions of gender and sexual difference into analyses of representation and offering a profound critique of both subaltern history and radical Western philosophy. Spivak's eloquent and uncompromising arguments engaged with more than just power, politics, and the postcolonial. They confronted the methods of deconstruction, the contemporary relevance of Marxism, the international division of labor, and capitalism's worlding of the world, calling attention to the historical and ideological factors that efface the possibility of being heard. Since the publication of Spivak's essay, the work has been revered, reviled, misread, and misappropriated. It has been cited, invoked, imitated, and critiqued. In these phenomenal essays, eight scholars take stock of this response. They begin by contextualizing the piece within the development of subaltern and postcolonial studies and the quest for human rights, and then they think with Spivak's essay about historical problems of subalternity, voicing, and death. A final section situates Spivak's work in the contemporary world, particularly through readings of new international divisions of labor and the politics of silence among indigenous women of Guatemala and Mexico. In an afterword, Spivak herself looks at the interpretations of her essay and its future incarnations, while specifying some of the questions and histories that remain secreted in the original and revised versions of *Can the Subaltern Speak?*—both of which are reprinted in this book.

2006 Scholar's Bookshelf reprint edition. The two battles in which the "romantic young" author took part were the Somme and Ypres, which he somehow survived, and which he records with a special sense of humor and tragedy. He published his account in 1929 when it attracted immediate attention and went through three printings. His epilogue on militarism presents a moving retrospect, inquiring into why and how his generation fought and concluding "We must face the fact that death is inevitable and hate lamentably common."

A Subaltern on the Somme in 1916 Subaltern on the Somme A Subaltern on the Somme in 1916 Subaltern on the Somme

Although war memoirs constitute a rich, varied literary form, they are often dismissed by historians as unreliable. This collection of essays is one of the first to explore the modern war memoir, revealing the genre's surprising capacity for breadth and sophistication while remaining sensitive to the challenges it poses for scholars. Covering conflicts from the Napoleonic era to today, the studies gathered here consider how memoirs have been used to transmit particular views of war even as they have emerged within specific social and political contexts.

This book is based on a series of eight articles the author wrote in 1928 though, as he says, in writing it he has revised hasty judgements, made some rearrangement, rewritten ill-considered passages, and added a substantial amount of new material. One can certainly say that the result is an outstanding work and one that has been widely acclaimed. Douie was posted to the 1st Dorsets towards the end of 1915 when he reached the age of nineteen, though before reporting to them he spent a short time with an entrenching battalion, and this record is in the main concerned with his service in his battalion on the Western Front. He joined them at Rainneville a few miles to the north of Amiens, and was posted to No 1 Platoon of A Company of whom he writes: The hand of death lay heavily on that company. To my certain knowledge fourteen, nearly one half, gave their lives, and of the remainder I do not know the fate of several. Apart from a brief two months in the Bethune sector (Aug/Sep 1916) Douie's battalion (14th Brigade, 32nd Division) was on the Somme from the end of 1915 to May 1917, when the battalion was sent north to Nieuport, and it is this period that takes up much of his powerfully descriptive narrative. At the time of the Armistice he was in Italy, away from his battalion, and the final chapter deals with this period.

An autobiographical novel of World War I experiences in the German ranks, *Zero Hour* equates duty with camaraderie and finds a balance between bitterness and hawkishness. The war is experienced here through the keen eyes of Hans Volkenborn, a well-bred officer-candidate whose youthful enthusiasm turns to angst and disillusion. The sole comfort of his experience is fellowship with his comrades, but even that abates over time.

The Battle of the Somme is widely regarded as one of the bloodiest and most controversial land battles ever fought. The first British troops went over the top on 1 July 1916 and by the day's end some 19,000 had been killed in the greatest one-day loss the British Army has ever known. This notoriety has ensured that the Somme and its many fallen warriors live on in countless books, plays and films. Documentary sources about the Somme abound and there is a voracious appetite among the book-buying public for more. *Legacy of the Somme 1916* is a unique bibliographical and media guide to the battle, setting on record - in as comprehensive a listing as is possible - much of what has been written, filmed or sound-recorded in the English language between 1916 and 1995. This detailed listing includes official, unofficial and unit histories of the British and Commonwealth armies; biographies, autobiographies and memoirs; literature, drama and media; archives, tanks and war graves registers. Short commentaries accompany each entry and a detailed index enables accurate cross-referencing of subjects. First and foremost this is a unique work of reference which will appeal to all with an interest in the First World War. It will aid historians, researchers and enthusiasts to track down the vast amount of information available on the battle, and will also prove valuable to libraries, museums and the book trade.

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.

This new edition of Paul Reeds classic book *Walking the Somme* is an essential traveling companion for anyone visiting the Somme battlefields of 1916. His book, first published over ten years ago, is the result of a lifetime's research into the battle and the landscape over which it was fought. From Gommecourt, Serre, Beaumont-Hamel and Thiepval to Montauban, High Wood, Delville Wood and Flers, he guides the walker across the major sites associated with the fighting. These are now features of the peaceful Somme countryside. In total there are 16 walks, including a new one tracing the operations around Mametz Wood, and all the original walks have been fully revised and brought up to date. *Walking the Somme* brings the visitor not only to the places where the armies clashed but to the landscape of monuments, cemeteries and villages that make the Somme battlefield so moving to explore.

The Battle of the Somme is fixed in the country's collective memory as a disaster—probably the bloodiest episode in the catalogue of futile offensives launched by the British on the Western Front. Over five months of desperate fighting in 1916 the British wrestled with the Germans for control of a narrow strip of innocuous French countryside. When the fighting petered out the British had barely pushed back the Germans from their original positions for a combined casualty figure of over a million men. But after 80 years this notorious episode in western military history deserves to be reassessed. Previously unpublished eyewitness accounts are used to give a fascinating first-hand view of the immediate experience of the fighting. As Martin Pegler shows, a revision in our assessment of the Somme, in particular of the tactics and the weaponry employed by the combatants, is overdue, and he challenges the traditional assumptions about the course of the battle and its future impact on the development of warfare.

An illustrated edition of a National Book Award- and National Book Critics Circle Award-winning study of World War I draws on a variety of primary sources to offer insight into what the conflict meant to those who experienced it firsthand and its ongoing impact in today's world.

What was the soldiers experience of the Battle of the Somme? How did the men who were there record their part in the fighting or remember it afterwards? How can we, 100 years later, gain an insight into one of the most famous and contentious - episodes of the Great War? Matthew Richardsons graphic account, which is based on the vivid personal

testimony of those who took part, offers us a direct impression of the reality of the battle from the perspective of the ordinary soldiers and junior officers on the front line. He draws heavily on previously unpublished personal accounts letters, diaries, and memoirs, some never before translated into English to build up a multifaceted picture of the Somme offensive from the first disastrous day of the attack, through the subsequent operations between July and November 1916. In their own words, the soldiers who were caught up in the conflict recall in unflinching detail the fighting across the entire Somme battlefield. The narrative features the recollections of British, Commonwealth, French and American soldiers, and interweaves their testimony with descriptions left by their German adversaries. For the first time in a single volume, the reader has the opportunity to explore all facets of this momentous five-month-long struggle. Over 100 black-and-white contemporary photographs, many previously unpublished, accompany the text, whilst a selection of artifacts recovered from the battlefield is illustrated in colour. These striking objects bear silent witness to the ferocity of the battle, and often reflect some moment of personal tragedy.

The horrors and tragedies of the First World War produced some of the finest literature of the century: including *Memoirs of an Infantry Officer*; *Goodbye to All That*; the poetry of Wilfred Owen and Edward Thomas; and the novels of Ford Madox Ford. Collectively detailing every campaign and action, together with the emotions and motives of the men on the ground, these 'war books' are the most important set of sources on the Great War that we have. Through looking at the war poems, memoirs and accounts published after the First World War, Ian Andrew Isherwood addresses the key issues of wartime historiography-patriotism, cowardice, publishers and their motives, readers and their motives, masculinity and propaganda. He also analyses the culture, society and politics of the world left behind. Remembering the Great War is a valuable, fascinating and stirring addition to our knowledge of the experiences of WWI.

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