

Chapter 1 : A soldier's tale of peace, love and war | Life and style | The Guardian

*A Soldier's Memories in Peace and War (Classic Reprint) [G. J. Younghusband] on racedaydvl.com \*FREE\* shipping on qualifying offers. THIS is not an autobiography, and therefore will not deal with the nursery and early youth.*

Check new design of our homepage! Emotional Effects of War on Soldiers Soldiers are in sincere service of the nation. Does war affect their state of mind? How do wars affect their emotions? Read on to know the emotional effects of war on soldiers. PsycholoGenie Staff Last Updated: Jun 3, "Will he ever find peace here on this earth? War is a manifestation of death and destruction. It is an exhibit of all the negativities of life. A war is the result of the lack of peace and ends in leaving no one happy. Wars deeply impact all the nations involved in it. If a war can severely impact the countries at war, it surely has a grave impact on those who are on the forefront during the times of war. It is sure to severely affect the true warriors, the soldiers who stake their lives to guard their motherland. Wars stir their emotions; they affect their lives and impact their states of mind. How Wars Affect Soldiers Many times it so happens that the soldiers have to physically hurt or kill their opponent soldiers. True, the soldiers face their enemy nation, that they are supposed to destroy the hostile forces, but after all, enemies are humans. Though an opposing nation, they are after all human beings from regions across the border. Witnessing deaths becomes an almost everyday incident for soldiers at war. They have to bear the grief of the suffering and deaths of their fellow mates as well. Such situations definitely have a depressing effect on soldiers. Death is bound to disturb the soldiers and deprive them of peace of mind. While being surrounded by sorrow, soldiers often remember their happy days, their yester years at school and college. The memories of happier days become painful. Moreover they are away from their home and families. The memories of their loved ones grieve their hearts. The soldiers often feel like reaching out to their near ones and sharing their grief with them but their duty towards their nation deprives them of these opportunities. While guarding the borders of the country day and night, while being away from their near ones, they are deprived of the all the little joys in their family. There is no certainty that they will return home when they want; they are unsure about whether they will be able to be with their families when their families need them. The deaths the soldiers face, the sufferings they closely witness add to their emotional crisis. This constant emotional struggle results in severe mental stress. The undulating emotions that the soldiers have to go through, result in great mental strain. Reportedly, many soldiers suffer from post-traumatic stress disorder. The post-traumatic disorder is characterized by symptoms like nightmares; feelings of detachment, irritability, sleeplessness and difficulties in concentrating. Their homesickness can lead to intense feelings of solitude. Their trauma brings them mental insecurity. The violence, the injuries and the heavy destructions result in distress. Insufficient care or concern and the lack of heed towards the soldiers, worsens their mental health. The emotional effects aggravate due to lack of proper medical care and support. Suitable medical support should be extended to the soldiers to help alleviate their pain. Our soldiers have marched to the boundaries of our nation to serve our motherland. We can at least take a small step forward to help them cope with their afflictions.

**Chapter 2 : Full text of "A soldier's memories in peace and war"**

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Dad is a psychotherapist and tour guide and Mum is an abstract artist and housewife, though like many people from an alternative background they have changed vocations many times during their lives. Among other things, Dad has been a decorator, a stunt double, a scriptwriter and a pilot. They both have a big interest in co-counselling, and Mum is very spiritual: She made her own wine and jams and took us picking berries on country lanes when no one else was doing it. My parents were never much interested in material things. But there was always art in our house, and I was taken to exhibitions and galleries from an early age, and rock concerts too. There always seemed to be interesting people visiting – poets, painters, sculptors, scriptwriters and spies. People who lived on the fringes. My parents came from a Protestant background, but I was enrolled in a multi-denominational primary school. I wore Doc Martens and tie-dye shirts, with tie-dyed long hair to match; I think my parents were pleased. Their outlook was to encourage the individual, rather than be conformist. I became more and more interested in toy guns and weapons. They introduced an arms control policy that ended my plans to be the most heavily armed kid on my estate. Useless water pistols were handed in for decommissioning. But in their place, and at considerable cost in pocket money, I brought in the most lethal-looking toy weapons I could find: M16s, sub-machine guns, pistols – anything that appeared deadly. When my friends came over, we set about re-creating battles in the hedgerows and on the lawns of my housing estate. Sloped hills covered in bushes became fortresses for storming, hedges became perfect fire-support positions and, best of all, the small clusters of mud that dried at the bottom of these hedges were perfect "muck bombs" that disintegrated like a grenade when hurled at an opposing fighter. For me it was paradise, and as much of my time as possible was spent trying to find militaristic eight-year-olds who were up for chasing glory in the streets. My brother Match was born three years after me. Our sister Becky came three years later, and while Match was always up for militarism, she preferred football, making a brave, if reluctant, goalkeeper. My obsession with the military was accompanied by a love of military history. For as long as I can remember, I have been fascinated by the second world war. My parents were mystified, but found themselves taking me to visit the Imperial War Museum or military museums in Aldershot, when we visited relations in England. Once, in the early 90s, we rolled into the excellent Parachute Regiment museum in our old Irish-registered car. The Paras on the gate understandably freaked out. That day I played beside an old Dakota airplane. Twenty years later, I would have my photo taken under it as a potential Para recruit. My dad, being Irish, had reservations about the British army, particularly after Bloody Sunday. He had marched in London against the actions of the Paras that day. A friend of the family once warned him about me: As a teenager, I was in a bad space and got into trouble with the law for possession of ecstasy, and that was a difficult time for everybody. For the most part, my parents stayed supportive, and I turned my life around. The other day I saw a quote that really brought that time back to me: By then, my interest in the military had been a part of my identity for a long time, and my parents were still committed to allowing me to do what I wanted. Beneath their outward support, I could feel their deep reservations. But, to be honest, I ignored them. Before I joined up, the whole family marched in Dublin against the Iraq war. I was doubtful about the invasion, and so were army officers I had met. Their cynicism remained, though it was usually hidden from me. On the steps of Sandhurst, after I was commissioned, my mother remarked to Dad: If anything, I think my military experience has made me a more open and balanced person. I believe that my parents, and Match and Becky, would say the same. I joined another family in , the Royal Irish Regiment, and I am honoured and humbled to have served for over four years with their great soldiers from north and south of the Irish border. After five months in Sangin, these men are your family. You would die for them. It was difficult saying goodbye to my blood family when I left for Afghanistan. When they drove away from the barracks in their blue Dublin car they told me later no one spoke for 10 minutes. Then Match broke the silence. I think everyone on the frontline knows the feeling. Once it got

hairy out there, and people were being killed and maimed regularly, I shielded my family from the details – just saying: At one stage my platoon air assaulted with the Paras into a Taliban stronghold in Helmand. We fought for 13 hours. Another time I sat on an undetectable bomb for half an hour. It was then I realised how selfish I had been. I once tried to convince an excellent corporal, who had fought in Sangin in , not to leave the army. The Royal Irish have recently deployed on their third tour of Helmand. Whatever elan and heroism may be shown on the battlefield, it would not be possible without the fortitude of the families left behind. When I got back home, one question I was inevitably asked enraged me: It really showed me the difference between civilians and soldiers. As a platoon we had life taken and we took life. They were trying to kill us and we killed them. The guys from the platoon are still close, and we keep in contact and see each other when we can. They are still my family. For good or bad, there is a natural tendency for a small number of males to be drawn to a martial lifestyle. To deny it does not help anyone. A lot of people become artists or writers to be different from their parents. I did that in reverse – opting for a more conventional career. They were basically pacifists, while I was actively looking for the challenge of leading men in war. We had, and still have, different views about conflict, politics and "the system". While he was at university, it became apparent that he was getting himself fit – he took up running and water polo – so he could join the army. I never challenged him about it, but I had deep reservations. Being Irish and having lived through the trauma of Northern Ireland in the 70s and 80s, I had misgivings about the British army. Sofia and I did talk about his decision to join the army and we probably ended up laughing about it – where did we go wrong? But I was still cynical of it. We believed an element of training was to break them psychologically, which went against the way we brought our children up – to think for themselves. I felt it would only complicate things and make him feel he was compromised in some way so, unusually for me, I bit my tongue. When he was away, I became hypersensitive to any mention of the army or what was happening in Afghanistan. When I heard the words "another British soldier There is this moment of relief followed by awful guilt when you realise what other parents will be going through. We knew that if anything happened to him, the Ministry of Defence would tell us before it was released to the media, and because of the time difference, this could be a phone call in the middle of the night. He had been in Sangin for about a week when the phone rang at 2am. I remember saying to myself over and over: We spoke to him every week, and kept in touch by email. He never told us what was going on, he would just say: When I read his book, I spent a lot of time crying because I was so shocked at what his work had entailed. I was away when Sofia rang to say she had spoken to Patrick and that he was off the frontline. She was in tears and I just felt enormous relief. As told to Emine Saner Topics.

Chapter 3 : Catalog Record: A soldier's memories in peace and war | Hathi Trust Digital Library

*A Soldier's Memories in Peace and War* by G J Younghusband (George John) (Creator) starting at \$ A Soldier's Memories in Peace and War has 11 available editions to buy at Alibris.

Guide to Remembrance Poems on these pages listed above Quickly find out what each poem is about Remembrance poems in a traditional vein Remembrance, a hymn for Remembrance Day - Charles Henrywood has written words that encompass a wide range of those who suffer as a result of war and the words may be sung to the tune of Finlandia by Sibelius. In notes accompanying his hymn he explains how the words came about and how they have already been used in Remembrance events. He invites others to stand with him in remembrance and support. The reflections of a serving soldier as he waits to go to a Remembrance event. Remember Me - What the dead might say if only they could speak. Sunset vigil - Sgt Andy McFarlane. This records the send-off of a dead soldier from Afghanistan, the ceremony and effect on the soldiers. I do not know your name - by Kenny Martin. It has been read at many Remembrance Day events. To the few - A view of remembrance day. Do you know - A soldier asks for understanding appreciation and love. Life and soul of the mess - remembering lost comrades. First of three poems here by John Bailey. He describes how soldiers remain alive in the minds of their comrades. The Volunteer - about the British Territorial Army and a tribute to an army friend who was killed in Afghanistan. Remembrance Sunday - An old man looks at a photograph and remembers his colleagues. He fears they may be forgotten one day. The endlessly repeating pattern of Remembrance. With small changes it was read at the funeral of The Queen Mother on 9th April, It will be meaningful to everyone who has ever lost someone they loved. Eternal Soldier by Anne- Marie Spittle. About the burden taken on by soldiers throughout the ages.

**Chapter 4 : Remembrance Poems, list, links, and guide**

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Share via Email This article is over 4 years old Seymour Norton-Taylor was a fiercely independent-minded, obstreperous person, characteristics almost certainly exacerbated by the pains he suffered. Guardian A picture above the fire dominated the sitting room of my grandfather, a veteran of three wars by the time his legs were blown off near Ypres in October It depicted ghosts of soldiers walking away from trenches during the first world war. Though he had placed the picture in a most prominent position, and he continued visibly to suffer pain from crude amputations, he never talked about the event that came close to killing him. Seymour Norton-Taylor had left school in the s to set up a ranch and livery stables in Alberta, Canada, with his brother Bracey. That dispute, over Cuba, did not last long. Seymour, ever restless, did not have to wait long for the next opportunity to sign up. He escaped from the Siege of Ladysmith and once described swimming with the horses across a river. After the Boer War he returned to his beloved ranch. It was not long before the next conflict. On 14 August , nine days after Canada formally declared war on Germany my grandfather enlisted, entering "rancher" as his occupation, in the Canadian Light Infantry. A little over a year later, on 31 October , his legs were lacerated by shell fragments. As gangrene set in, his right leg was amputated just above the knee, his left leg just below the knee. A month later, he was described in his medical record as "still dangerously ill". In , his left leg was further shortened. He was sent to Broadstairs to convalesce. But the east Kent seaside town was considered by the Canadian authorities to be vulnerable to long-range Germany artillery. Along with his fellow wounded, he was transferred to the Old Royal Hotel at Matlock Bath in Derbyshire, which was taken over by the Canadians and used as a military hospital. My grandfather was a fiercely independent-minded, obstreperous person, characteristics almost certainly exacerbated by the intermittent but regular sharp pains he suffered. In May , the officer reported that my grandfather "has never been satisfactory". He does not consider that he is under any authority here and his actions and demeanour is to say the least, not a good example for the discipline of the rest of my staff. Where he was going was to see his future wife, an Irish nurse who first cared him at Broadstairs, where she was then on the staff of the local hospital. He remained as active as he could be. During the second world war, he was a full-time air raid warden on the Isle of Thanet in Kent, a frontline job he revelled in, wearing a tin hat as he manipulated his three-wheeled chair, or, as his niece put it, "waving his stick furiously at the German hit-and-run raiders which were part of the daily scene". I played cards and other games with him and cheated, as he could not hide his hands. Every quarter of an hour or so, he doubled up for a few seconds from the pain his stumps were still causing him. He refused to talk about his experiences of the first world war. I used to fantasise about a battle in which a German shell burst around his trench. It was not until after his death that I saw a record of what had caused his severe, and near fatal, injuries. It was a terrible accident. He took it into the dugout, where he accidentally dropped it. An explosion followed with the result that Capt. Norton-Taylor who was in the dugout was also severely wounded. He [Clutterbuck] afterwards died of his injuries. I was near the dugout and heard the explosion". My grandfather died in , aged

**Chapter 5 : "We Will Remember Them" Memory and Commemoration in War Museums**

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Culture Remembering World War I: Cologne Cathedral illuminated for peace The Cologne Cathedral will be illuminated the next few days in a special way as a stance against hatred. Messages will be projected onto the sides of the cathedral to recall the end of the First World War years ago. Illuminated monument for peace: The Cologne Cathedral The beginning of World War I The two artists were challenged by the size of the cathedral facade and its architectural ruptures and spatial depths. Nineteen high-performance projectors are being implemented, with their illumination fields being placed right next to each other. Here, the number marks the year World War I began. The first part of the minute light show deals with the horrors of war. Visitors are invited to photograph the lights and events and share their pictures with friends around the world. The Cologne Cathedral Colorful play of light Not only the words on the cathedral facade speak for themselves, but also the colors. Here, the rainbow colors are a sign of the Christian faith. That is the wish of cathedral dean Robert Kleine. The Cologne Cathedral End of the war in In front of Cologne Cathedral on Roncalliplatz, there will be "peace sculptures" – large letters representing the word "peace" in 12 languages. Here, visitors can set lights and additionally illuminate the square. Nearly 17 million people were killed during the war. The Cologne Cathedral All religions and cultures welcome Particularly in times when the media are constantly reporting about hatred and agitation in Germany, the Church does not only want to remind people about the war, but also to promote tolerance. With a comprehensive program of events, prayers and church services in and around the cathedral during the pilgrimage days, it aims to promote peaceful coexistence of religions and cultures. Gaby Reucher als Illuminated monument for peace: Gaby Reucher als "Peace" and "Never again! Not year round, but certainly for the next few days. The cathedral itself is a world cultural heritage site. Remembering World War I: It will not just be commemorated with masses and prayer services, but with a light installation on the walls of the cathedral. Germany takes a stand against hatred. They have already staged other light art installations on numerous well-known buildings. Messages on the southern facade of the Cologne Cathedral Both artists view their installation as a kind of open dialogue with architecture, light and typography about war and peace. They have taken a modest approach with the cathedral. The concept of peace will also be addressed in numerous other program events, such as in the "Night of Mysticism" during which the Liverpool Cathedral choir will sing, and in exhibitions like " The end of the war in Cologne. The First World War saw some 17 million people die. Forty different nations were involved, together sending 70 million people to war to fight. Germany used chlorine gas systematically as a chemical weapon for the first time.

**Chapter 6 : Emotional Effects of War on Soldiers**

*A soldier's memories in peace and war. [G J Younghusband] -- In this publication, Younghusband chronicles his life in the British military. He begins with his time as a cadet at the Royal Military Academy Sandhurst in and goes on to detail adventures.*

Age shall not weary them, Nor the years condemn. At the going down of the sun And in the morning

Laurence Binyon Introduction Museums play a significant role in commemoration. Their displays confer legitimacy on specific interpretations of history, and attribute significance to particular events Noakes This dissertation aims to consider the extent to which museums of war act as memorials to those who were killed or served in war. Who exactly do they commemorate, and why do they take a commemorative approach to interpretation? Are military museums using outdated commemorative imagery and narratives of glory and sacrifice, which are no longer widely accepted by society? The commemorative aspect of war museums directly affects their style of interpretation, particularly in relation to a number of related but distinct themes. Commemoration may focus on individuals, or may focus more on a group, whether the nation or a specific military unit. War museums have often been accused of sanitising or glamorising war, for example through their depiction of "heroes" and their portrayal of death. The organisational differences between these two museums make them suitable for comparison. The IWM is a national war museum, covering twentieth-century conflicts involving Britain and the Commonwealth. In contrast, IFF is considerably smaller, and focuses on its immediate locality and a much narrower period of time This study draws on literature from museology, social studies, history and other disciplines. As far as I am aware, only two major books have been written in recent decades about military museums in general Kavanagh ; Thwaites Both primarily cover institutional histories, without analysing interpretation in detail. A variety of books have been published on war memorials and the commemoration of war for example Mosse ; Gregory ; Winter ; King , to name some of the more analytical studies. They include analysis of the imagery used in memorials, consideration of the processes through which memorials were created, the purposes they were built to serve, and the meanings which they have subsequently been given. Holocaust museums and memorials are a related theme Young Studies of Holocaust commemoration are relevant not just because such memorials also commemorate mass death and traumatic events, but due to the position of the Holocaust in memories of twentieth century warfare. A considerable amount has been written more generally about the representation of the Holocaust Huysen ; Bartov ; Hayes Other studies have examined issues of memory and commemoration in public traditions, museums, literature, film, popular culture and so on Evans ; Winter a ; Forty There is a growing awareness in museum circles that museums are sites for contesting power and defining the identities of members of society. The range of literature on this subject is considerable, but works on museum interpretation and controversial exhibitions in museums have been particularly useful Macdonald ; Linenthal ; Henderson War, Memory, Commemoration and Museums War is a controversial subject, not only because of the death, destruction and suffering involved. Taking a critical attitude towards past wars may therefore provoke accusations of being unpatriotic. War is an event that naturally tends to have radically changed the lives of people who have been affected by it, whether as civilians or as members of armed forces. Soldiers may nevertheless have enjoyed parts of their service, such as the experience of comradeship, and taking pride in personal and unit capabilities Ellis Some individuals may even have enjoyed the experience of killing Bourke At both a group and an individual level, war can produce a huge range of emotional responses: Attitudes to war, commemorative traditions, memory and indeed the academic study of history all develop over time as they are re-evaluated or contested. Changing memories are reflected in memorial construction. A memorial, whether it is a simple monument or a museum, "contains within it not only the superficial gesture towards remembrance and the dead but a wealth of information about the priorities, politics and sensibilities of those who built it. A memorial will tell us more about its builders than about those to whom it is dedicated" Heathcote Memory is a subject which has excited considerable academic interest in the past two decades Huysen It is seen as a complex construct, a process used "to connect the past with the present and the future" Evans It provides

"security, authority, legitimacy and identity in the present" David Thelen, quoted in Hamilton b. Memory is intimately connected with present concerns: Memory functions both at an individual and a group level. Since a particular historical event may have different meanings for different individuals, the terms collective or collected memory are used to describe the construction of memory within groups Young ; Hamilton b. Group memories are formed through a process which reflects the power structures within those groups, and which can be reflected in the imagery of memorials Hamilton b. Memorials and memory have a symbiotic relationship. While a memorial is only given meaning through interaction with its viewers Young , in addition "a memorial gives shape to and consolidates public memory" Hass The s and s witnessed a boom in the construction of war memorials in the United Kingdom Rowlands The commemoration of the fiftieth anniversaries of the Second World War saw "a sustained and popular expression of remembrance [which] has no precedent within British history" Evans Other countries have commemorated events which had particular meaning to each: The same period saw renewed controversies over a number of aspects of the Second World War, including calls for apologies for Japanese treatment of prisoners of war and use of women from occupied states as prostitutes, and for the use of nuclear weapons against Japan. Evans The fall of communism in Eastern Europe has allowed some memories of war to be publicly commemorated for the first time, or at least without being given a communist interpretation Munk The period since the Second World War has also seen the construction of Holocaust memorials and museums throughout the world, especially in the s and the s Heathcote War is increasingly associated with imperialism, racism, nationalism, patriotism and unquestioning sacrifice of life, which are regarded as morally ambiguous at the least. Some war museum curators may be out of step with large sections of society in this respect. For example, Peter Thwaites begins his book on military museums with the words "The British armed forces have a long and glorious tradition," suggestive of a more traditional attitude than may be held by much of the population Thwaites As a Museums and Galleries Commission review observed, British military museums "have the function and this is particularly true of the regimental and corps museums of acting as memorials, not simply to the wisdom or folly of particular foreign or domestic policy decisions, but also to individual courage, suffering and death" MGC There are many types of military, war and armed forces museums, and it is unwise to make generalisations covering all of them. National war museums probably attract the greatest number of visitors. Another common type are museums relating to a single military unit. Others are under the control of local government, or are run by independent groups. Museums have sometimes been created specifically to commemorate war dead, and many of these include the word "memorial" in their title. To take just one example, the Hiroshima Peace Memorial Museum portrays the atomic attack on the city and its people Wallace A notable example of the controversy that can be caused when a museum departs from commemorative displays was that over the plans of the US National Air and Space Museum NASM to display the aircraft which dropped the atomic bomb on Hiroshima, Enola Gay. In the early s, NASM began designing an exhibition which would attempt to show this event from both American and Japanese perspectives, whilst also placing the event in the context of threat of nuclear destruction during the Cold War Linenthal NASM was accused by veterans of "hijacking" or "distorting" history through "politically correct curating" Hogan ; Engelhardt NASM was forced to scale down the exhibition, and the Secretary of its governing body observed that, "In this anniversary year, veterans and their families were expecting that the nation would honor and commemorate their valour and sacrifice. They were not looking for analysis" Boyer Academic historians subsequently accused the museum of producing "patriotically correct" history Linenthal The IWM was created in wartime, and may initially have been conceived simply as a means of sustaining support for the war effort. Quite apart from the meanings it may have had for individual visitors, the museum also became a site for commemoration in another sense. At its opening ceremony, The King said the IWM was not "a group of trophies won from a beaten army nor a symbol of the pride of victory, but an embodiment and lasting memorial of common effort and sacrifice" quoted in Noakes The museum was intended to reinforce images of national unity and shared experience. The speech of the First Commissioner of Works at the opening ceremony referred to the IWM as "not conceived as a monument to military glory, but rather as a record of toil and sacrifice; as a place of study to the technician in studying the development of armaments; to the historian as an assembly of material and archives to instruct

his work; and to the people of the Empire, as a record of their toil and sacrifice through these fateful years" quoted in Kavanagh. At the time of its opening, the museum was criticised in Parliament for being likely to perpetuate wartime attitudes. Kavanagh. There are also several art galleries, and the Large Exhibits Gallery which contains aircraft, artillery other large artefacts. About half the visitors are Belgian, and slightly over a third are British. The redevelopment was funded by town, provincial and national government, the European Union and private sources. The displays will be redeveloped once more in , to ensure that the museum communicates effectively with the next generation of visitors. Martin. Commemoration and the State. The custom of paying respect in public to ordinary soldiers killed in battle dates from the emergence of ideas of nation and citizenship during the second half of the nineteenth century. The First World War was the first conflict whose dead were consistently buried and commemorated on memorials as individuals, establishing the commemorative traditions which are still in use today. Mosse. The commemoration of war dead serves two purposes: The former is generally associated with the state, whereas the latter applies to individual mourners and veterans as much as to groups. Both communities and individuals need to give meaning to make meaningful their service in war and the suffering and losses they have undergone. King. In the twentieth century, war " and death in war " has been closely linked with the image and power of the state. In many conflicts, states have compelled individual citizens to serve in the armed forces, for example. The state shapes its relationship with the war dead through commemoration. The dead are presented as "the courageous, the heroes who made the supreme sacrifice. There is nothing to raise questions about the appropriateness of this sacrifice, or its necessity, or the conditions under which it occurred" Hamilton a. George Mosse argues that after the First World War, "those concerned with the image and the continuing appeal of the nation worked at constructing a myth which would draw the sting from death and emphasise the meaningfulness of the fighting and sacrifice. The aim was to make an unpalatable past acceptable, important not just for the purpose of consolation but above all for the justification of the nation in whose name the war had been fought" Mosse. The state needs commemoration to justify death in war, not least so that it can call on its citizens to risk their lives in future wars. Bartov. In its representation of war dead, the state therefore internalises the occurrence of their deaths: In other words, the nation is said to have sacrificed its young people, deriving regeneration as a result. Having been sacrificed on behalf of the nation, the dead gain the status of morally cleansed icons. Much of the controversy over the Enola Gay exhibition was because veterans believed that NASM was questioning the moral status of the war dead. As will be discussed, in many of its displays the IWM follows relatively traditional commemorative narratives, and exhibits relatively unquestioning, proestablishment views. This not necessarily surprising, since the museum is funded by central government, many of its Trustees are drawn from "the establishment," and it relies on government and military cooperation for the acquisition of many of the items it displays. IFF, on the other hand, questions the traditional image of the benevolent state, governing wisely even in wartime. Adjacent to this is a large text panel about the Christmas Truces which occurred spontaneously at many points along the Western Front at the end of . Contrasted with these two displays are quotations from orders issued by the different armies concerning the maintenance of "offensive spirit" amongst the troops, such as: IFF implies that individual soldiers had more in common with each other than with their leaders; that although "the anonymous masses" IFF had initially given their consent to go to war, the conflict was unnaturally prolonged by political and military leaders, beyond the point at which popular hatreds had worn off. Despite its intention to promote peace, IFF is not a peace museum. The majority of the displays are about the effects of war, although the guidebook does discuss causes of war such as misplaced patriotism, popular enthusiasm for war or for revenge, and the influence of political and military leaders. IFF.

## Chapter 7 : South Vietnamese Soldiers: Memories of the Vietnam War and After - New Mandala

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