The Centre for the History of Violence and the School of Humanities and Social Science present:

THE FIRST WORLD WAR
LOCAL, GLOBAL AND IMPERIAL PERSPECTIVES

25 to 27 March 2015
Crowne Plaza Hotel, Newcastle
THURSDAY 26 MARCH  
BALLROOM, CROWNE PLAZA

Acknowledgment of Country

Welcome to Delegates & Conference Opening  
Professor Deborah Hodgson, PVC Research & Innovation

Conference registration

Morning tea

Panel 1  
Alternative Spheres of War  
Chair Victor Melémanow

Panel 2  
Cultural Representations: Art  
Chair Clare Baddeley

Panel 3  
Home Fronts  
Chair Nick Fischer

Panel 4  
Aboriginal Australians and Ethnic Minorities  
Chair Heather Goodall

Panel 5  
Australians at War  
Chair Rhys Crawley

Panel 6  
Commemoration (1)  
Chair Jenny Macleod

Panel 7  
Medical Personnel  
Chair Melanie Oppenheimer

Panel 8  
Dissent  
Chair Lyndall Ryan

Panel 9  
Australia’s Military contribution to the First World War  
Chair William Westerman

Panel 10  
Teaching the First World War  
Chair Paul Kiem

Panel 11  
Language and Literature  
Chair Caroline Webb

Panel 12  
Commemoration (2)  
Chair Bart Ziino

Optional event: Newcastle Museum mini tour: First World War Exhibition (approx 20 mins)

Afternoon tea

10:00-10:30am

Lunch

12:00-1:00pm

1:00-2:30pm

Panel 4 continued  
Bruce Dennett ‘Who was the Enemy Within?': Indigenous Australia and the Great War on Film

Panel 5 continued  
William Westerman ‘One small piece of the puzzle: Australian success at Mont St. Quentin in the context of the British Empire at War in 1918’

Panel 6 continued  
Rowan Light ‘Commemorating Anzac: history, memory, and identity in Australia and New Zealand, 1965-2014’

Michael Taffe ‘Sacred Sites: Landscape and Identity on the Home Front and Abroad’

1:00-2:30pm

Panel 1 Alternative Spheres of War  
Chair Maria Inés Tato

Panel 2 Cultural Representations: Art  
Chair Kaia Magnusen

Panel 3 Home Fronts  
Chair Wendy Michaels

Panel 4 Aboriginal Australians and Ethnic Minorities  
Chair Karen Agutter

Panel 5 Australians at War  
Chair Bryce Abraham

Panel 6 Commemoration (1)  
Chair Lisa Barratt-Eyles

Panel 7 Medical Personnel  
Chair Christine Bramble

Panel 8 Dissent  
Chair Roger Markwick

Panel 9 Australia’s Military contribution to the First World War  
Chair Michael Molkentin

Panel 10 Teaching the First World War  
Chair Henry Boote

Panel 11 Language and Literature  
Chair Christina Spittel

Panel 12 Commemoration (2)  
Chair Joanne May

10:30-11:00am

Morning tea

2:30-3:00pm

Afternoon tea

3:00-4:30pm

Panel 4 Aboriginal Australians and Ethnic Minorities  
Chair Michael Wenham

Panel 5 Australians at War  
Chair Bruce Dennett

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<td>Anzac Day and Britishness 1916-1939: A Transnational Analysis</td>
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<td>‘Red Crossing in War: Internationalising Gender and Labour during WWI’</td>
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<td>‘Re-Gendering Emotions: Britain, Ireland and the Patriotic Militant</td>
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<td>‘Joyeux Noel, the Christmas Truce and the First World War: False</td>
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<td>Equivalency in International Remembrance’</td>
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<td>Bridget Curran</td>
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<td>‘Gallipoli on film and in words: The Construction, de-Construction and</td>
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<td>reconstruction of an Iconic Myth in one of Australian Cinema’s</td>
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<td>Roundtable Discussion Future Trends in First World War Studies</td>
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<td>Chair Victoria Haskins</td>
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<td>Keith Jeffery, Jenny Macleod, Joan Beaumont, Bart Ziino, Joy Damousi</td>
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<td>‘Gender, war, opportunity, career: Gertrude Bell and the Arab Bureau’</td>
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<td>‘Claiming Anzac: Mary Booth and the Anzac Fellowship of Women’</td>
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<td>Cultures of Commemoration’</td>
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JOHN TURNER MEMORIAL LECTURE  
WEDNESDAY 25 MARCH  

GLOBAL PERSPECTIVES ON 1916  
This exploration begins locally with Ireland’s two most significant First World  
War events: the Easter Rising in Dublin and the first day of the Battle of  
the Somme (1 July), when the predominantly-Unionist Ulster Division went  
‘over the top’ and suffered terrible casualties. Both of these events are key  
components in the creation narratives of the two states which today exist  
on the island of Ireland. Knowing that Irish historians of varying political  
persuasions will submit the events and their consequences to sometimes  
microscopic investigation, my intention with this lecture is to broaden out the  
perspective and put them in their imperial and global perspective. It is not  
possible to understand local occurrences during what was the First World  
War without investigating the wider context in a war which stimulated violent  
conflict in every continent and affected every country on earth, belligerent and  
normal alike. 1916, moreover, was a pivotal year in the war, during which any  
likelihood of a compromise peace was extinguished. By the end of 1916 the  
leading belligerent powers were inescapably committed to a ‘fight to the finish’.  
Beginning with the final evacuation from Gallipoli in January 1916, this lecture  
will take in both the Eastern and Western Fronts, as well as Africa, Asia,  
America and the war at sea, before concluding with a reflection on the murder  
of the ‘mad monk’ Rasputin during the last week of December.

Keith Jeffery is a Professor of British History at Queen’s University Belfast  
with a distinguished international career spanning more than 30 years. He  
is a world authority on World War I, the award-winning author of The Secret  
History of MI6 – the first official history of the British Secret Intelligence  
Service - and chair of the board of Irish Historical Studies.

KEYNOTE ONE  
THURSDAY 26 MARCH  

HELL SOUNDS: A TRANSNATIONAL HISTORY OF  
SOUND AND THE GREAT WAR  
This paper will explore how the experience of the Great War was mediated  
by sound. Drawing on diaries, memoirs and contemporary accounts, it will  
explore how war sounds of the battlefield and the home-front shaped the  
experience and memory of the war by civilians and combatants. Through a  
history of the technology of the warfare developed during the Great War it will  
consider how the auditory landscape was central to the experience of war by  
inflicting violence on the senses. By doing so, this paper attempts to move the historical analysis beyond  
a military focus on the tactical and strategic history of the battlefields, to  
broadening our understanding of the experience of war and the vital, but  
derunder-studied, importance of sound in war history. Military history has focused  
on the causes, conduct, diplomacy, and consequences of war. But since the  
1970s there has been an increased focus on aspects of war and society,  
linking military history to wider aspects of cultural and social history. While  
historians have written the history of the wars through military, sociological,  
political and cultural perspectives, little attention has been given to understanding  
the battlefield and homefront as a particular soundscape – as one that constructs  
and generates experiences and memories through the sound of war in all of its  
complexity, variation and diversity. It also seeks to move beyond discussions  
of nation and war, to consideration of transnational themes of memory, sound,  
and emotions of war.

Joy Damousi is Professor of History at the University of Melbourne. She is  
the author of numerous books which include The Labour of Loss: Mourning,  
Memory and Wartime Bereavement in Australia (Cambridge, 1999); Living with  
the Aftermath: Trauma, Nostalgia and Grief in Post-war Australia (Cambridge,  
2001); Freud in the Antipodes: A Cultural History of Psychoanalysis in Australia  
(UNSW Press, 2005; winner of the Ernest Scott Prize) and Colonial Voices: A  
Cultural History of English in Australia 1840-1940 (Cambridge 2010).
KEYNOTE TWO
FRIDAY 27 MARCH
ANZAC DAY AND BRITISHNESS 1916-39: A TRANSNATIONAL ANALYSIS

The emergence of Anzac Day in Australia is a well-known story, but if it is viewed in a transnational perspective new aspects come to light. From the very first anniversary of the landings, it was marked in Britain more often as ‘Anzac Day’ rather than ‘Gallipoli Day’ – this despite the importance of the British contribution to the campaign, and the scale of the country’s losses. Irish troops were vital to the dramatic and terrible landing at V beach, and yet as the first ‘Anzac Day’ was being marked by a parade of Australian and New Zealand troops in London, the Easter Rising was underway in Dublin. In consequence, the ways in which these various nations’ contributions to the campaign were perceived and remembered have taken radically different trajectories. This was a moment where the nature of Britishness was in flux. Britain and New Zealand adhered to the idea of an imperial family of nations: Britain allowed the metropolitan Britishness of the commemoration to be submerged in a celebration of the Dominions, and if New Zealand’s Anzac Day had distinctive national characteristics, nationalism was certainly not one of them. Yet elsewhere an all-encompassing imperial identity began to atomise. At the outbreak of the war it was possible to consider oneself to be simultaneously British and Australian or British and Irish, but those identities were later rent asunder. In Australia it happened slowly and peacefully, in Ireland it happened rapidly and violently. Such developments had profound implications for how Gallipoli was remembered or forgotten.

Jenny Macleod is a Lecturer in 20th Century History at the University of Hull. From 2003-6 she was a research fellow at the Centre for the Study of the Two World Wars at Edinburgh, and prior to that worked for King’s College, London at the Joint Services Command and Staff College, and at the Menzies Centre for Australian Studies. She is a graduate of Edinburgh and Pembroke College, Cambridge. Her publications include Reconsidering Gallipoli (Manchester University Press, 2004), Gallipoli: Making History (Frank Cass, 2004) and Defeat and Memory (Palgrave Macmillan in, 2008). She is the co-founder and treasurer of the International Society for First World War Studies which comprises around 300 academics and postgraduates in 27 countries. She is Associate Editor of the Taylor & Francis journal, First World War Studies. Her current project is a book for Oxford University Press to be published in time for the centenary: Gallipoli which will form part of Hew Strachan’s Great Battles series.

PANEL PAPERS (alphabetically by author surname)

VALOUR IN THE DESERT: A CRITICAL EXAMINATION OF THE VICTORIA CROSS AND HEROIC CONSTRUCT IN THE PALESTINE CAMPAIGN, 1916-1918

Victoria Cross recommendations in the Palestine Campaign (1916–1918) were thirty percent less likely to result in award than those on the Western Front, at least where the Australian Imperial Force (AIF) was concerned. However, in a war that occasioned near half of the Victoria Crosses ever awarded, historical studies have almost exclusively tended to focus on the latter theatre. The result is a lack of even cursory analysis of the medal in the desert campaigns. The discrepancy in award forms the basis of this paper. The AIF is utilised as a framework to examine the mechanics of the recommendation process in Palestine and the prevalent British imperial constructions of heroism during the First World War. To this end, it is a comparative study that looks at the influence of field commanders on the award process, and the correlation between the nature of warfare and medallic recognition. Ultimately, this paper argues that the First World War, from 1916, precipitated a shift away from romanticised Victorian conceptions of valour to emphasise aggression and military advantage, being responsive to contemporary warfare and an expansion in the British honours system. However, the transition had a delayed effect in Palestine and was not enforced until Edmund Allenby assumed command in the theatre. AIF recommendations, moreover, experienced a lower success rate in Palestine as the individual actions did not attain the standards for modern valour in a campaign that characterised cavalry and movement, as opposed to the attrition and trench warfare of the Western Front.

Bryce Abraham is a PhD candidate at the University of Newcastle. He was awarded the School of Humanities and Social Science’s Sarah Wheeler Prize for “outstanding performance” in History during the 2013 academic year. Bryce’s prime research interests are Australian and British imperial military social history in the late nineteenth and early twentieth centuries, with a particular focus on the shifting constructions of heroism.
NEXT OF KIN UNTRACEABLE: FOREIGN BORN IN AUSTRALIA'S FIRST AIF

During the First World War over 420,000 “Australians” enlisted in the AIF, however, a significant number of these enlistees were not Australian born. While many, including CEW Bean, have emphasised the British origins of these soldiers, less has been written about those who served in the Australian forces who were born in allied and even enemy nations. Certainly Williams’ study of German Anzacs, Govor’s of Russian Anzacs and more recently Brazier’s work on the Scandinavian Anzacs have begun to give insight into the immigrants who served in Australia’s First AIF. This paper will take a more multi-national approach to consider the experiences of these soldiers who listed their nationality at attestation from allied nations (such as Italy, France, Greece and Belgium), from neutral nations (such as Spain) as well as those from enemy nations (such as the Ottoman Empire and Bulgaria). The war experiences of these servicemen and women provide an important snapshot of Australia’s immigration history as well as its military history. While much emphasis has been placed on the role of ANZAC in forging the Australian identity and nation, and more recently on demythologising that legend, it is important that our commemoration and collective memory also recognises the minorities who served, many of whom died with “all endeavours to trace the next of kin” unsuccessful and personal effects and medals unclaimed.

Karen Agutter is an historian with a focus on migration, specialising in issues of migrant identity and the impact of immigrants on host societies particularly at times of conflict and war. She has published on Italian migration, migrants in WWI as well as other areas of migration history. Karen is currently researching foreign born soldiers who served in the First AIF and is also involved in an ARC funded research project seeking to identify the social impacts of post-WWII migration in particular through migrant hostels and work camps.

COLONIAL MASCULINITIES, FEMINISTS AND WORLD WAR ONE

World War One both tested and strengthened imperial bonds. Participation in the war was seen as a test of colonial masculinities and indeed of the colonial community and would-be nation. Colonial feminists who might also be nationalists, could scatter across a spectrum of responses to the war, from a critique of militarist patriarchy and of capitalism, to an endorsement of imperial and colonial participation and support for the manliness and valour of the colonial troops. This paper seeks to untangle and problematise such responses by examining the attitudes of Indian feminists such as Sarojini Naidu and of an Australian feminist missionary, Eleanor Rivett.

Margaret Allen is Professor Emerita, Gender Studies, University of Adelaide, South Australia. Margaret Allen is interested in transnational, postcolonial and feminist histories and whiteness. She researches Indian-Australian relations, in particular, during the period 1880-1940.
ITALIANS ABROAD AND THE GREAT WAR: PICTURES OF BELONGING AND EXCLUSION

This paper will look at visual representations of Italians abroad and the Great War. It will discuss, in particular, photographic images and the role they played in the way the First World War was envisioned in and through discourses of belonging and exclusion. Studio photographic portraits where migrants posed in military uniforms (and then sent them to friends and relatives back in Italy), documentary photographs (distributed through the media and for propaganda purposes) of Italian reservists departing from the US or Australia, or of women fundraising, are some of the images that testify the migrants’ loyal relationship to their country of origin and the desire to support it in a period of trouble. These images, however, also mirror the migrant’s alterity and marginality existing within the adoptive country and in the country of origin. It can be argued that in these images the photograph (and its performance) returns more markedly the otherness of the Italian emigrant, his/her being outside the boundaries of the Italian Nation. At the same time, it can be argued that for Italian institutions this representation of the war provided a powerful means to fabricate specific images for a national discourse. The circulation and distribution of these images offered a visual presentation of the imaginary (and imagined) unity of the Greater Italy wished by the Italian Liberal government of the time.

Giorgia Alù is Senior Lecturer in Italian Studies at the University of Sydney. Her publications range from nineteenth-century Italian cultural history to comparative literature and visual studies. She is also the author of Beyond the Traveller’s Gaze: British Expatriate Women in Sicily (1848-1910) (Oxford/New York, 2008), and co-editor of Enlightening Encounters: Photography in Italian Literature (Toronto, 2015). She is now completing another monograph on women’s narrative, expatriation and photography, and is working on a project that examines aspects of Italy through photography between 1860 and 1920.

WITH THEIR SERVICE: AUSTRALIAN VISUAL IMAGERY OF NURSES, VADS AND THE RED CROSS DURING THE FIRST WORLD WAR

The Australian Red Cross Society was formed just after the outbreak of the First World War in August 1914. It is remembered most often for the provision of “comforts” for soldiers overseas, dispatching 395,695 food and 36,339 clothing parcels during the course of the war. Between 1914 and 1918 more than £3 million was collected and spent on Red Cross services to the Australian Forces. Voluntary Aid Detachments (VADs) also provided an important public face for the Australian Red Cross. Australian nurses served in Egypt, England, Europe, Palestine and Mesopotamia during the First World War. In all, over 2,600 served with the Army Nursing Service, the Queen Alexandra Imperial Military Nursing Service and in hospitals in Australia. While serving as an important aid agency, how were the Red Cross and its ideals embodied through art during the First World War? Similarly, how did artists capture the image of and evoke the service of nurses during the First World War? This paper explores cultural and visual representations of Australian Red Cross workers, VADs and the nurse, encompassing imagery that appeared in posters, paintings and works on paper. It analyses the little-explored visual imagery of Australia’s nurses, Red Cross workers and VADs during the War. In addition, it explores how these images shaped a society, not only on the home front but on the frontline, engaging women’s political sensibilities and legitimising their role in the public domain, an emerging narrative during the early 20th century.

Claire Baddeley has worked in a number of museums, galleries and cultural institutions in Australia. This has included curatorial, public programs and management positions, including most recently at the Australian War Memorial, Canberra. She holds a Bachelor of Arts (LaTrobe), Grad. Diploma Art Curatorial Studies (Melbourne), MA Museum Studies & Material Culture (Monash), Master of Management (ANU) and PhD in Management (University of Canberra). Her research interests include war in the visual arts in 19th century Australia, the art of First and Second World War internees, visual imagery of NGOs and contemporary representations of war by Australian artists.
THE REPRESENTATION OF INDIGENOUS WAR EXPERIENCE AT THE AUSTRALIAN WAR MEMORIAL

The Australian War Memorial (AWM) has 26 sandstone gargoyles of Australian fauna adorning the courtyard walls of its Commemorative area. Alongside the kookaburra and wombat are gargoyles of an Aboriginal man and woman. Representation of Aboriginal peoples as part of the landscape, built into the architecture and silenced, is symbolic of the difficulties the AWM has commemorating Indigenous war experience and acknowledging the Frontier Wars.

The AWM’s narrative of Indigenous war experience is bifurcated, with exclusion of the violence of colonisation on the one hand, and conditional inclusion on the other, whereby those (few) Indigenous soldiers depicted are the exceptions, fully embedded in the AWM’s remembrance discourse. As part of its WWI Centenary commemorations, the AWM has invigorated its efforts to acknowledge Indigenous national war service. This paper explores the challenges for the AWM, as a site of national identity, in representing Indigenous war experience as something other than (re)colonised service or history carved in stone.

Lisa Barritt-Eyles is an independent scholar who researches and writes about politics, history and international relations. Lisa holds a Bachelor of Arts (Honours) from the Australian National University, and a Masters of Arts (Journalism) from the University of Technology, Sydney.

THE FIRST WORLD WAR AND NATIONAL CULTURES OF COMMEMORATION

The global impact of the First World War is surely undisputed. While the war was the same and the trauma experienced by the soldiers may have been similar, the national cultures of remembrance could hardly be more divergent. For the UK, France and Belgium, it continues to be the “Great War”. Australia, New Zealand and Canada share a nation-building experience. In Germany and Austria, the Second World War and the Holocaust almost completely eliminated the remembrance to anything before 1933. Many states on the Balkans regard the First World War as just another occasion between the preceding Balkan Wars and those after 1990, while Eastern Europe and the Baltic States seem to slowly rediscover the Great War as the basis for their independence. And how about the Middle East, Africa and Asia, as these areas are still forgotten in any Eurocentric or Western approach? The paper will present the results of the study “Not just in Flanders Fields – The First World War as Topic of International Politics of Memory”, undertaken for the German Institute for Foreign Cultural Relations and commissioned by the German Foreign Office. It addresses the various national narratives regarding the First World War and the present-day situation of commemorating the centenary.

Martin Bayer is an independent scholar, and the founder of Wartist.org.
THE ‘UNSUNG HERO’ OF THE ANTI-CONSCRIPTIONIST CAUSE, HENRY BOOTE

The historiography of the conscription debates in 1916 and 1917 has given considerable prominence to the contest between Prime Minister W M “Billy” Hughes and his two bêtes noires, Archbishop Daniel Mannix of Melbourne and Premier T J Ryan of Queensland. However, in New South Wales, at least, a major role in the defeat of conscription was played by the labour press. The editor of The Australian Worker, Henry Boote, in particular waged a brilliant scaremongering campaign about the implications of conscription for Australian workers, their families and White Australia. This paper will examine this ‘unsung hero’ of the anti-conscription cause, Boote, and his contribution to the anti-conscription debate in 1916 and 1917.

Joan Beaumont is an internationally recognized historian of Australia in the two world wars, Australian defence and foreign policy, the history of prisoners of war and the memory and heritage of war. Her publications include the critically acclaimed Broken Nation: Australians and the Great War (Allen & Unwin, 2013), joint winner of the 2014 winner of the Prime Minister’s Literary Award (Australian History), winner of the 2014 NSW Premier’s Prize (Australian History), winner of the 2014 Queensland Literary Award for History; and shortlisted for the 2014 WA Premier’s Prize (non-fiction) and the 2014 Council for the Humanities, Arts & Social Sciences Prize for a Book.

SHELL SHOCK AND THE MURDER HOUSE – WWI TRAUMATIC METAPHORS

Background
‘Shell shock’ is a metaphor and linguistic device that emerged during World War I to describe the consequences of modern industrialised war on the human mind and body but also the impact on the consciousness of British society (Mosse, 2000). The ‘murder house’ is a metaphor used in New Zealand (NZ) to describe a visit to the school dental clinic or the dentist. The origins of this metaphor have perplexed the dental profession and public alike, for many years and the image is worthy of further exploration (Cartwright, 2010).

Objectives
To compare the origins and meanings of these two distinct metaphors.

Methods
This paper explores the role of metaphor in everyday language and reviews the origins of the shell shock metaphor contained in the literature. Utilising a similar frame, an exploration of the possible origins and implications of the murder house metaphor in NZ is presented.

Findings
Shell shock encompasses not only the experience of battlefield trauma but represents the history of the British Officer Corps, psychiatry and psychotherapy and the war itself. The murder house metaphor contains the experience of WWI NZ soldiers, the history of the NZ dental profession and the impact of both on the consciousness of NZ.

Conclusions
Shell shock and the murder house metaphors share similar origins and can be viewed as embodied cultural traumatic metaphors.

Geoffrey Borlase is a practising Prosthodontist and Psychotherapist in private practice and a VDO at Westmead Hospital and an Honorary Lecturer in the Faculty of Dentistry University of Sydney, Sydney, Australia.
SLIPPING THROUGH THE CRACKS: A REGIONAL STUDY OF MILITARY NURSES IN THE FIRST WORLD WAR

Approximately 3200 Australian women with certification as professional nurses joined Australian or British military nursing units during the First World War. This was less than one percent of the 330,000 men from Australia who served overseas with the 1st AIF. Although their numbers were small, the nature of their work meant that they influenced the fate of tens of thousands of sick and wounded men from the Allied armies. Moreover they were the vanguard of Australian women as members of the defence forces and their stories inspired a later generation of women to join up in greater numbers in the Second World War. Using case studies from the Hunter region including the remarkable story of Matron Ida Greaves RRC, possibly the Australian recruit who spent the longest period in uniform during the War, this paper will explore the extent to which the stories of military nurses locally and nationally have been marginalized in community memory and in written history; the treatment of these women by the military and the civilian population during and after the War; the social background of the women and how it impacted on their service; and methods of carrying out a regional study and why it is worth doing.

Christine Bramble (BA Hons, Dip Ed, Litt B) began her career as a high school teacher of English and History. She subsequently worked for ten years as Education Officer at Newcastle Regional Museum followed by ten years in community and cultural planning roles in local government. Christine is now a freelance historian currently working on a hitherto unexplored archive for a biography of Matron Ida Greaves RRC. Her Sisters of the Valley – First World War Nurses from Newcastle and the Hunter Region (Royal Newcastle Hospital Graduate Nurses’ Association, 2011) is a study of the experiences of seventy-five Hunter women who served as military nurses in the First World War.

CLAIMING ANZAC: MARY BOOTH AND THE ANZAC FELLOWSHIP OF WOMEN

The prominence in Australia of the Anzac legend as a national myth has also meant a strong tradition of distinguished histories examining and reinterpreting the experience of war, beginning with work by Ken Inglis and Bill Gammage. We have seen this interpretation expand into new areas, such as feminist readings of the commemoration of war. Home front histories, whether analysing the years of the First World War or those of the peace after it often interpret women’s agency as necessarily coming from a position of exclusion. But some women did play a central role, and their home front activities could be highly political. This is nowhere more amply demonstrated than in the career of Dr Mary Booth (1869–1956), an Australian physician and feminist whose high-profile voluntary work put her mark on women’s experience of war, as Joy Damousi has noted. Although Booth’s prominence in public life was in many ways exceptional, she shows how some women were able to gain purchase on the name ‘Anzac’. Building on what has been written about Booth by historians such as Damousi, Inglis and Tanja Luckins, this paper will discuss her activities during the war and after it, which was when she formed her Anzac Fellowship of Women. Booth’s claim on Anzac suggests that women’s exclusion from the commemoration of war was by no means comprehensive. For Booth it formed part of a larger political project in which she retained a position very much in the centre of the action.

Bridget Brooklyn is an associate lecturer in the History and Political Thought discipline at the University of Western Sydney. She has held a number of research positions in the Commonwealth Public Service, including at the Australian War Memorial. She is currently researching the life work of Mary Booth.
LAZARETTO HISTORIES, OFFICIAL AND UNOFFICIAL: RUSSIAN NURSES IN WWI

In Russia, World War I is identified as “the Forgotten War”. The Soviet narrative relegated this war as an imperialist affair, and as a result in some cases stigmatized the Russian participants. More than twenty thousand women in the Russian empire worked in the Red Cross’ lazarettos during World War I. They came from all walks of life, but to be able to serve in the lazarettos they needed to have completed at least four years of primary school, and to have passed a first aid course, meaning the majority were literate. Drawing on published memoirs and materials from the Red Cross lazarettos in the Yaroslavl regional archives, this paper will examine the experience of these women more closely, including their motivations for serving in Red Cross generally, and their service in the First World War in particular. Through this work, the paper will compare these accounts with the official Soviet narrative and its failure to acknowledge the role of women nurses in the First World War.

Euridice Charon-Cardona holds a Master’s degree in History from Tashkent University in Uzbekistan. She also has a PhD from the University of Newcastle. Since 2004, she has worked as a researcher in the area of Soviet history in WWII on various research projects led by Professor Roger Markwick, under the support of the Australian Research Council. Recently, she co-authored, with Professor Markwick, the book Soviet women on the front line in the Second World War (Palgrave Macmillan, 2012). She is currently working as a senior researcher in an Australian Research Council grant on women on the home front.

CIRCUMNAVIGATING THE GLOBE: THE ROYAL AUSTRALIAN NAVY DURING THE FIRST WORLD WAR

The story of the Royal Australian Navy (RAN) in the First World War is less glamorous than the land campaigns such as Gallipoli, the Somme, Passchendaele, or Palestine. It was also a much smaller effort and is less well known. But it was no less important. The RAN’s war was both a local and global undertaking. Forming part of an imperial fleet, the recently formed RAN employed ships across the world’s oceans: in the North Sea, Indian Ocean, Pacific, Cape, East Africa, Atlantic, West Indies, Mediterranean, Dardanelles, Sea of Marmara, Black Sea, Red Sea, China Stations, South America, North America, and Nova Scotia. With limited resources the RAN helped the Royal Navy achieve and maintain control of the sea by applying economic pressure through blockades, patrolling for commerce raiders, protecting trade routes, and combatting the unrestricted U-boat campaign. This paper will examine the RAN’s work from its local operations, in defence of the Australian coastline, to its support of Australian military forces in German New Guinea and Gallipoli. Most importantly, though, it will place these actions within an imperial perspective, with particular emphasis on the scale of its effort in comparison to that of the Australian military forces more generally, and the allied war effort more broadly.

Rhys Crawley is an historian in the Strategic and Defence Studies Centre at the Australian National University, where he is the co-author of volume three of the Official History of the Australian Security Intelligence Organisation. A graduate of the University of Wollongong and the University of New South Wales, he researches, writes, and teaches on aspects of Australia’s military and intelligence history. His first book, Climax at Gallipoli: The Failure of the August Offensive (University of Oklahoma Press) was published in 2014.
JOYEUX NOEL, THE CHRISTMAS TRUCE AND THE FIRST WORLD WAR: FALSE EQUIVALENCY IN INTERNATIONAL REMEMBRANCE

In line with Janet Watson’s contention that trench warfare is perceived as the “primary symbol of the conflict,” the front-line soldiers who spent four years bogged down in the mud and danger of the trenches on the Western Front are considered the fundamental representatives of the First World War experience. It is generally further assumed that front-line soldiers’ experiences were universal across national lines, and that French and British troops shared a common sense of the war’s futility, as did the Germans (until they were persuaded otherwise by post-war propaganda). This collective disenchantment with the war is featured in Joyeux Noel, a 2005 movie about the Christmas truce that attempts to globalize the 1914 holiday cease-fire by depicting a three-way armistice between Scottish, German and French troops in which disillusionment unites soldiers of all three nationalities in anger against the war and its military leadership, and which ends in punishment for those involved.

This film, together with its companion work Meetings in No Man’s Land: Christmas 1914 and Fraternization in the Great War, presents the truce as an emotionally equivalent experience and memory for all involved, belying the reality of an episode that varied widely for the participants and is remembered by each very differently. This paper will examine the truce in the context of conditions on the Western front in December 1914, discuss truce participation by the four countries involved (Belgians also took part) and explain why, based upon the level of participation by each country’s troops and the reaction of the respective home-fronts, the holiday armistice holds such a significant place in British memory of the war, while it remains an inconsequential episode for Germans, French and Belgians, in spite of attempts, such as Joyeux Noel, to persuade them otherwise.

Terri Blom Crocker is a graduate student in History and a senior paralegal for investigations at the University of Kentucky. She is a graduate of Elmira College and has a master’s degree from the University of Kentucky. Her research focuses on modern British history, and her book The Christmas Truce: Myth, Memory and the First World War will be published by the University Press of Kentucky in November 2015.

RE-GENDERING EMOTIONS: BRITAIN, IRELAND AND THE PATRIOTIC MILITANT WOMAN WW1

World War I ushered in a state of total war that had different implications for each of the sexes. Whereas the relentless need for a supply of soldiers for the front meant a reinforcement of masculine ideals derived from displays of physical force; the coinciding need for women to give up their men to soldiering as well as to fill in those men’s regular positions on the home front meant a stressing of supremely maternal ideals of sacrifice and a somewhat contradictory focus on women’s abilities to harness a more masculine aptitude for resilience, hard work and organisation. Yet, whatever the changes to women’s physical roles during wartime, gendered emotional regimes were rigidly enforced. More than ever, men had to conform to regimes that emphasised honour and chivalry – the coward was not tolerated. Women, on the other hand, had to conform to a notion of loving femininity, whether as mother at home, munitions worker or Red Cross nurse. But what about the woman who wanted to demonstrate her patriotism by picking up a gun? How did reigning emotional regimes accommodate her desire to perform a supremely masculine role? What happened when women wanted to play the man, thereby appropriating the realm of honour and shame? More than that, while Britain was fighting a major international war, Ireland was experiencing a renewed, increasingly violent push for national autonomy from Britain, and yet both countries were home to women who voiced desires to be patriotically militant. How far did loyalty to different national contexts and nationalists agendas inform the constructions of women’s emotional worlds during WWI?

Sharon Crozier-De Rosa is a Lecturer in History at the University of Wollongong. She has published on: anti-suffragism in Britain and Ireland; shame and anti-feminism; emotions and popular culture; the New Women and empire; and a history of women’s emotions. She is currently completing a monograph ‘Shame and the Anti-Feminist Backlash: Britain, Ireland and Australia, 1890-1920’.
GALLIPOLI ON FILM AND IN WORDS; THE CONSTRUCTION, DE-CONSTRUCTION AND RECONSTRUCTION OF AN ICONIC MYTH IN ONE OF AUSTRALIAN CINEMA’S ENDURING CLASSICS

When the film Gallipoli was released in 1981 it became an instant classic of the Australian screen. As we approach the significant centenary of the Gallipoli battle, this is a fitting time to re-examine the film Gallipoli, its intentions and its significance in upholding the Gallipoli mythos. Director Peter Weir and writer David Williamson’s comments on Gallipoli express some interesting tensions and contradictions between their intention to dissect the ANZAC myth and the way the film often reinforces it and holds it up as proof that Australia has a “legitimate” history. Peter Weir wrote about feeling “...pity at the waste of it all but also a sense of discovery- it did happen, they did die, we do have a past.” The italics for emphasis are exactly as Weir wrote them. The implication is that if Gallipoli didn’t happen Australia, somehow, ”wouldn’t have a past.” It’s certainly worth exploring how this concept comes across in the film.

Using images from the iconic film Gallipoli alongside quotes from the filmmakers, historians and people who were directly involved in the conflict, this presentation explores the tensions inherit in deconstructing myth and national identity in Gallipoli.

Bridget Curran is a writer, filmmaker, and researcher. After graduating from the University of Western Australia with a triple major in History, Italian and Anthropology (Hons), she completed a graduate diploma in Film and Television Production at Curtin University. She has researched and scripted documentaries for film and television, published critical film and text essays and written the Miracles of Mary for Allen & Unwin. She has over 18 years of experience working with museums and historical societies and is currently curating the Belmont Museum collection for the City of Belmont in Western Australia.

WHO WAS THE ‘ENEMY WITHIN?’ INDIGENOUS AUSTRALIA AND THE GREAT WAR ON FILM

Film and especially, silent feature films, are among the most important and yet neglected primary sources available to historians studying Australian attitudes to both the First World War and Indigenous Australians. This paper will analyse the Australian feature films made during the Great War and link them to the study of the conflict, social attitudes, notions of nationhood and the place of Indigenous Australians in social memory and history. Such a study has implications for how ideas of Australian identity emerged as part of both conscious and unconscious processes of remembering and forgetting. Hence it has implications for how the Great War is remembered and taught, especially to the young.

Up until 1914 ‘bush melodramas’ and stories of bushrangers dominated Australian film production. The outbreak of the Great War saw a significant initial change, where the war became filmmakers’ topic of choice. Of the 53 Australian feature films made between 1914 and 1918, 17 or almost 33 per cent dealt in some way with the war or the German threat. These films, starting in 1914 with A Long, Long Way to Tipperary, were dominated by the twin themes of German brutality in Europe and a preoccupation with German spies in Australia.

Close analysis of a single film The Enemy Within (1918) will be used to focus consideration of both the war and images of Indigenous Australia.

Bruce Dennett has been a teacher for more than thirty years and has taught History at the secondary and tertiary level. He has particular expertise in the history of Australian silent film and the invention of images of Indigenous Australians. He is the author and co-author of a dozen history textbooks used extensively in secondary education. In 2002 he worked with Professor Henry Reynolds to co-author The Aborigines a comprehensive history of the Indigenous Australian experience before and after 1788. He has been the recipient two NSW Premier’s History Prizes; the first, in 2000, was used to fund research into aspects of the American Presidency and culminated in a one-on-one interview with former US President Jimmy Carter. His second NSW Premier’s Prize in Military History in 2005 was used to fund archival research in the United Kingdom on the Gallipoli landing. He has taught courses in Modern History, Indigenous Studies and Education at Macquarie University and conducts History workshops for teachers and students in NSW High Schools. He is an associate member of Macquarie University’s Centre for Media History and has just completed a series of textbooks Insight History for Oxford University Press for the new Australian National History Curriculum.
A COLLECTING LEGACY: THE STATE LIBRARY OF NEW SOUTH WALES’ WORLD WAR I COLLECTIONS*

In December 1918, the Mitchell Library embarked on an unprecedented collecting project to purchase private diaries written by servicemen and nurses for its collection. In the post war period, when memorials were being built and lost men remembered, this collecting project was the Library’s response to the memorializing taking place in Australian society.

One hundred years on, the Library holds one of the largest collections of private diaries from World War I in Australia. Over 550 collections of diaries and correspondence reveal the personal voices and experiences of Australian men and women who went to the Great War.

With the centenary of the war in 2014, this collection has been digitised and accessed heavily over the past year. There remains a strong and enduring interest in the personal accounts of those who served. This interest has been demonstrated in the community reaction to the State Library’s major 2014 exhibition, Life Interrupted: personal diaries from World War I, in which over 40 collections were displayed. Many visitors commented that they had been profoundly moved by the content of the exhibition.

This paper will focus on the Library’s role in memorializing and commemorating World War I. It will describe the post war collecting project, then examine the centenary commemorations through analysing audience research from the Life Interrupted exhibition and investigate the myriad of commemoration activities the Library has been involved with.

Nick Fischer

Nick Fischer studied for his PhD in the School of History at Monash University. His dissertation examined the history of anti-communism in Australia and the United States c.1917-1935. He has published widely on Australian and American, and trans-national anti-communism in scholarly and literary journals internationally and in Australia. He has significant experience in oral history, has hosted community radio programs and was speechwriter for two Treasurers of Victoria. Nick’s first book The Spider Web: The Birth of American Anti-Communism will appear in 2015. He is currently an adjunct research associate of the School of History at Monash.

Elise Edmonds

Elise Edmonds works as a Curator at the State Library of New South Wales and received a staff fellowship in 2009 to research the Library’s World War I collections. She curated the Life Interrupted: personal diaries from World War I exhibition at the State Library in 2014.

*Presented by Maggie Patton (State Library of New South Wales).

THE FIRST WORLD WAR AND AUSTRALIA’S ANTI-RADICAL PARTNERSHIP WITH AMERICA

The First World War is seen as a period when Australia’s engagement with global politics exponentially grew, principally through its relationship with the British Empire. However, it was also a time when Australia began to engage more with the U.S. to counter the problem of Marxist political parties and industrial unions. This paper explores the little-known dialog between wartime Australian and American governments, secret police and business groups.

The paper begins with the arrival of the American-born radical union, the Industrial Workers of the World, and the challenge the “Wobblies” presented to Australian authorities during the war, which culminated in federal War Precautions and Unlawful Associations acts. Although U.S. authorities and corporations had been troubled by the Wobblies for longer than their Australian counterparts, they had not yet developed as effective a legislative deterrent to industrial unionism, and Australian legislation was translated into “criminal syndicalism” acts in nearly 30 states and territories, c. 1917-20.

Australian anti-radicals for their part were inspired by the rise of the paramilitary “American Protective League,” a quasi-official army of around 300,000 citizens, deployed by the U.S. Government to help round up draft dodgers and suppress industrial activism. An Australian delegation of trade and government envoys travelled to the U.S. in late 1917 to study the operations of the league, leading to attempts to construct an Australian Protective League. While this venture proved abortive, the example of American paramilitary associations remained the gold standard of anti-radical activism to which Australian conservatives aspired in the inter-war period.

Australia’s White Australia Policy meanwhile became an important reference for American legislators, who were busily creating the first “race”-based national quotas on immigration in U.S. history. Thus within a few years of the war, the desire to rid the nation of racial and political undesirables drew Australia more fully into the global politics of immigration and national security.
ABORIGINAL WOMEN AND WORLD WAR I

Awareness has been growing about the many Aboriginal men who enlisted as soldiers in Australian armies in the twentieth century. There has been less inquiry into the ways their role was viewed by their families and particularly by Aboriginal women. This paper will consider the records left by two Aboriginal women in NSW – Isabel Flick and Pearl Gibbs – to ask how they viewed the military service of men in their families and the contexts in which they spoke about warfare. The impacts on women and their families lasted far longer than did the four years of declared war and for Aboriginal women, they were compounded by the pressures of racism and colonialism which continued to surround them.

Heather Goodall is Professor of History at the University of Technology, Sydney. She has published widely on Aboriginal land and political history and on environmental histories in both south eastern and central Australia. She has worked collaboratively with activists Isabel Flick and Kevin Cook to produce two co-authored life stories: Isabel Flick: The Many Lives of an Extraordinary Aboriginal Woman and Making Change Happen: Black and White activists talk to Kevin Cook. Heather’s current research continues her collaborative projects with Aboriginal people in relation to environment and to Aboriginal controlled education in Australia. At the same time, she is researching the links between India, Indonesia and Australia during the dramatic campaigns around decolonization at the end of WW2.

THE KEY TO VICTORY: AUSTRALIA’S MILITARY CONTRIBUTION ON THE WESTERN FRONT

The Western Front was the key to victory in the Great War. Yet the vast trench system proved a difficult puzzle to crack for the military minds of the participating nations. The Australian divisions that arrived there in 1916 were like any number of hurriedly-raised units in the British, and indeed, the French and German armies. Even those men with experience of fighting at Gallipoli were completely unprepared for the conditions they faced at Fromelles, Pozières and Mouquet Farm. Yet, by 1918 the Australian Corps was one of the most professional and competent formations on the Western Front, and was at the forefront of many of the important battles of the Hundred Days’ fighting that ended the war.

This paper addresses the development of warfare on the Western Front, in particular by the British Army and its dominions, which, even in the current atmosphere of commemoration, is so often omitted. The story of the Australian contribution to the Great War does not need to be considered from a “well-worn, nation-centric” perspective. Always a part of the British Army, the experience of the two Anzac Corps, and later the Australian Corps, mirror a growing competence in the British Army, and the search for a new method of waging war in unprecedented conditions. The contribution of the AIF to the Imperial approach to, and indeed understanding of, the new industrialised war, was substantial, and will be examined in this context.

Meleah Hampton is an historian at the Australian War Memorial. She is a graduate of the University of Adelaide, completing her doctoral thesis on the 1st Anzac Corps at Pozières and Mouquet Farm in 2014, and is the author of a chapter in 1918: A Year of Victory (Ashley Ekins, ed. Exisle, 2010) and numerous articles in WarTime, the official magazine of the AWM.
THE DEOLALI INQUIRY: RACE, SEX AND NATION IN A BRITISH INDIAN WAR HOSPITAL, 1918

In May 1918 an inquiry was held into the conduct of several Australian Army nurses based at a hospital at Deolali, India. The investigation, which found an English doctor’s charges that the women had engaged in immorality with Turkish and Indian soldiers to be false, highlights the ways in which anxieties about European women’s intimate contact with non-white men were intensified during the Great War. This tension was manifest not only on the home front, but also where women were engaged in nursing wounded men in army hospitals. In this paper, I interrogate the records of this rather curious, and suppressed case to understand both the complexities of this particular episode and the broader implications of heightened fears around interracial sexuality for white Australian army nurses in particular. Levelled against women from a settler colonial society that was highly sensitive to race as well as colonial hierarchies of power, such charges were uniquely loaded and volatile.

Victoria Haskins is an Associate Professor in History at the University of Newcastle and co-director of Purai Global Indigenous and Diaspora Research Studies Centre. She has published widely on settler colonial histories and gender, and holds the NSW Centenary of Anzac Commemoration History Fellowship for her research project, Anzac: Her Story, a history of Australian women’s experiences of the First World War.

AUSTRALIAN ECHOES OF IMPERIAL TENSIONS: IRISH-AUSTRALIANS AS A WARTIME THREAT?

In August 1914 the proximity of Home Rule produced willing Irish support for World War One. But Ireland’s pre existing position in the Empire was ambiguous – a colony, a Union partner, trustworthy? – provoking inevitable tensions, military and civilian. In Ireland, the years of war brought reduced support, culminating in the 1916 Easter Rising. Irish-Australians constituted the nation’s largest minority group, their background and the Catholicism of most, clearly differentiating them from the Protestant majority. The Irish-Catholic press reinforced the wide dissemination of growing anxiety about Ireland, while some Church figures exacerbated resulting tensions. This paper will chart changing community perceptions of Irish-Australians from 1914. It will follow the shift from early, qualified acceptance of their loyalty to greater suspicion of disloyalty after Easter 1916, and Irish-Australian attitudes to conscription, accusations about their enlistment numbers, to their widespread surveillance from late 1917 and indisputable evidence of sedition in 1918. It will suggest that latent dimensions of anti-Irish prejudice were revived during the war, and that the dominant Anglo culture increasingly judged many Irish-Australians as unfit residents of British Australia. The Irish-Australian community’s struggle to deal with these challenges exposed internal divisions, intensifying the destructive local impact of the Great War.

Stephanie James has pursued the history of the Irish in Australia as her major research interest, initially examining the colonial Irish in South Australia’s Clare Valley in her MA, and then moving to examine questions of Irish-Australian loyalty during imperial crises in her PhD, using the Irish-Catholic press as a major source.
VASCO LOUREIRO, A BOHEMIAN ON THE WESTERN FRONT

Son of Portuguese artist Artur Loureiro and Melbourne art critic Marie Therese Huybers, Vasco Loureiro was an Australian postcard artist and itinerant caricaturist who enlisted in the AIF in 1916 and served on the Somme during the critical battles of 1918. Throughout his time in the army he continued to draw and his surviving work can be used as a rich visual diary, especially for some of the less well known aspects of a soldier’s experience. Vasco himself was an ‘accidental soldier’, a multi-lingual bohemian whose fascinating life presents a case study for transnational history, offering insight into the diversity of Australian society and adding nuance to traditional views about those who served with the AIF.

Paul Kiem is a secondary history teacher and Professional Officer for the History Teachers’ Association of NSW. He is a long term editor of Teaching History, has written a number of popular texts and has been President of the History Teachers’ Association of Australia and Chief Examiner for HSC Modern History. Paul is a former NSW’s Premier’s History Scholar and has also been a Visiting Scholar at the University of British Columbia’s Centre for the Study of Historical Consciousness. In 2014 he completed a doctoral study of Vasco Loureiro, an Australian caricaturist and Great War artist.

TREADING ON SACRED GROUND: FIGHT OR FLIGHT?*

2015 is a difficult year in which to think critically about Anzac. The 100th anniversary of the landings at Gallipoli looms large, and all the pageantry and emotions that will accompany the commemorations passionately charges the Anzac debate. An undeniable tension exists between two parallel narratives on Anzac: the popularly accepted script and the academic historiography. This popular script, reproduced and embroidered by journalists-turned-historical scribes and politicians, is imbied with hegemonic nationalism. The efforts of Australian historians to broaden the accepted Anzac script and to recover suppressed narratives of war and society have resulted in much frustration. In the tertiary history classroom, this frustration has even been matched with trepidation. Marilyn Lake, Joy Damousi and other leading authorities on Australia’s war history have noted the kind of tensions that the Anzac debate creates in the public sphere; we contend those same passions are invoked in university teaching spaces. While Anna Clark’s History Wars in the Classroom (2008) canvassed the views of secondary school teachers and students on Anzac, the situation in the tertiary classroom remains opaque. Drawing on anecdotal experiences of history academics and students at the Ourimbah Campus of the University of Newcastle, this paper calls for popular narratives of Anzac and the First World War to be thoughtfully and assiduously disrupted in higher education teaching spaces through better-informed pedagogy. We argue the sensitivity surrounding the Anzac topic demands tertiary educators develop a range of pedagogical strategies that not only present up-to-date scholarship in fresh and meaningful ways, but also offer students the opportunity to step back and gain critical distance from a well-worn narrative so familiar to us that it threatens to shut down curiosity about new insights and perspectives.

Michael Kilmister is a PhD candidate and sessional academic at the University of Newcastle. He is the 2015 Seymour Scholar at the National Library of Australia and a 2015 National Archives of Australia-Australian Historical Association Postgraduate Scholar. This paper is co-authored by Dr James Bennett and Dr Jennifer Debenham. * This paper is an outcome of the ‘Teaching Anzac in the 21C Project’, a collaboration of University of Newcastle academics investigating the teaching of Anzac in university classrooms. The project is led by Dr James Bennett, Dr Jennifer Debenham and Michael Kilmister.
Dr Mary De Garis of Victoria (1881–1963) was one of the first ‘generation’ of Australian women to graduate from medicine; she graduated in 1905. By 1914, she had worked as a surgeon in the outback as well as having travelled the world. This paper outlines her experiences and reasons why she joined the Scottish Women’s Hospitals in 1916 – a UK based women’s organization formed to contribute all-women, mobile medical units to the Imperial war effort. From early 1917 she was based in northern Macedonia for 19 months working as a surgeon in a 200 bed hospital, close to the Balkan Front.

This paper closely examines the factors that have contributed to why Dr De Garis’s war service and courageous acts have remained relatively unknown to the Australian public. It also explains why it is important to reclaim her experiences from the margins of World War One; this paper provides insights into how and why this has happened in Mary De Garis’s case. It demonstrates the value of the ongoing interrogation of diverse perspectives. By uncovering these stories we become aware of what it is we previously did not know and these richer, deeper understandings are transformative of the discipline and the self.

Ruth Lee, PhD, graduated from Deakin University, Victoria, in 2011. She has taught Australian Studies at Deakin’s Geelong campus for many years, where she is currently employed as a researcher. She recently published her book Woman War Doctor: The Life of Mary De Garis, Australian Scholarly Publishing, 2014.

This presentation is a survey of my doctoral research on Anzac identity and memory. The thesis analyses the revival of Anzac Day in Australia and New Zealand, from the 1970s to the centenary celebrations, by comparing the connections and divergences in Gallipoli remembrance between the two nations.

Examining public discussion, media, political authority, and the language and material culture of Anzac Day ritual itself, the thesis considers how Anzac memory constructs a postcolonial identity in Australia and New Zealand respectively. In this postcolonial context, notions of identity, citizenship, and the public entity compete and fracture; especially in the inclusion and exclusion of alternative narratives of national founding, as represented in Indigenous peoples and media. The rise of Anzac Day will therefore be considered as it relates to wider political and social discourse around settler memory and sovereignty.

The thesis is necessarily foregrounded in globalisation, consumerism, and Gallipoli as an international site of remembrance: the imperial framework in which the Australian and New Zealand spheres of identity interrelate. Ultimately, the thesis seeks to explain why Anzac Day has become such a potent public act in contemporary Australia and New Zealand society.

Rowan Light is a current doctoral student at the University of Sydney. He graduated with a Bachelor of Arts in History from the University of Auckland in 2011. He was awarded First Class Honours from the University of Sydney in 2012.
WOMEN ON THE STREET VERSUS WOMEN OF THE STREET: THE ELISION OF INTERWAR WIDOWS AND PROSTITUTES IN OTTO DIX’S APPROPRIATION OF OLD MASTER VANITAS MOTIFS

During the Weimar Republic, women who did not conform to Germany’s conventional expectations of the female sex met with suspicion, criticism and outright hostility. Despite condemnation by social critics who railed against so-called “sexual immorality,” interwar New Women embraced sexual liberation and economic independence and seemed to pose threats to traditional notions of German masculinity. As non-reproductive sexuality was often associated with prostitution, New Women were unfairly associated with prostitutes and cultural degeneration. The categories of “good” traditional women and “deviant” modern women became increasingly imprecise after World War I when widows’ veils and garb were often adopted by prostitutes in order to deter arrest. Thus, in addition to being linked with death and Germany’s post-war shame, widows were often unfairly associated with prostitutes. Otto Dix, a Neue Sachlichkeit artist and war veteran, was aware of the post-war ambiguity between “respectable” and “deviant” women. In his interwar works, he utilized motifs from Germany’s past to engage its present state. Following Germany’s military defeat and subsequent debates pertaining to interwar gender politics, he adjusted vanitas motifs and used the bodies of “fallen” women, specifically prostitutes, and widows to engage perceptions of Germany’s moral decline and the perceived emasculation of German men. Via his engagement with Old Master vanitas motifs, Dix utilized his art to challenge the artistic supremacy of the Old Masters, to address interwar anxieties about the tenuous demarcation between prostitutes, widows and New Women, and to explore the consequences of this ambiguity on conceptions of ideal, post-war masculinity. 

Kaia L. Magnusen, Ph.D. is a Visiting Assistant Professor of Art History at Sam Houston State University. She received her doctorate in art history at Rutgers University. Her dissertation, entitled “‘Ghastly Females’ and ‘Wanton Corrosion’: The Appropriation and Modernization of German Old Master Motifs in Otto Dix’s Images of Weimar Women,” addressed Dix’s manipulation of Old Master motifs pertaining to death and decay by linking them with Weimar “deviant” women in order to come to terms with interwar anxieties about shifting gender roles and to make a case for his own artistic legacy. Dr. Magnusen received her Master’s degree in art history from the Institute of Fine Arts, New York University and her Bachelor’s degree in art history from Wheaton College. She was recently awarded a Baden-Württemberg Stipendium at the Universität-Konstanz in Konstanz, Germany and she has taught art history at several institutions of higher learning including Rutgers University and Florida Southern College.

FROM IMPERIALIST WAR TO CIVIL WAR: REVISITING THE ZIMMERWALD CONFERENCES 1915-1916

Amidst the carnage of the First World War, in the wake of the ignominious failure of successive social-democratic European pre-war peace conferences and anti-war resolutions to avert the conflagration, in September 1915 and April 1916 a tiny band of socialists met to discuss how best to put an end to the slaughter. Although all the delegates were against the war, it was not entirely a meeting of minds. Indeed, within the ‘Zimmerwald movement’ battlelines were drawn, not so much about the causes of the war but how best to terminate it. Among the key participants was the Bolshevik leader Vladimir Lenin, who argued it was an ‘imperialist war’ and blamed the social-democratic parties not only for not opposing war but actively aiding and abetting it. While some Zimmerwald delegates were calling for peace, the Bolshevik delegates advocated turning a war between nation states into a civil war between classes. This paper revisits these uncompromising debates about how to put an end to the ‘war to end all wars’.

Roger Markwick is Professor of Modern European History and Head of the School of Humanities and Social Science, the University of Newcastle, Australia. He is the co-author of Soviet Women on the Frontline in the Second World War (Palgrave-McMillan, 2012), which was shortlisted for the 2013 NSW Premier’s History Awards. His book Rewriting History in Soviet Russia: The Politics of Revisionist Historiography in the Soviet Union, 1956-1974 (Palgrave-McMillan, 2001) won the Alexander Nove Prize in Russian, Soviet, and Post-Soviet Studies for 2001. His latest research is on Soviet women on the home front during the Second World War.
THE FIRST WORLD WAR AND US EMPIRE IN THE AMERICAS

I propose to inquire into the linkages between the First World War and U.S. empire in the Caribbean basin. I will argue a paradox: that U.S. empire in the region would have been far less extensive had it not been for the war, yet also that the war prematurely ended the empire. The U.S. empire did not begin with the war, but the war expanded the empire in two ways. First, it brought new territories, Haiti (occupied 1915) and the Dominican Republic (occupied 1916) under the boot of the U.S. marines. Second, the war deepened the commitment of U.S. imperialists to occupy Caribbean territories for longer terms and under more comprehensive and direct administration. The legal and intellectual bases of the Haitian and Dominican occupations were far more colonial in nature than was that of Cuba. Bracketing the story is the little-known influence the war had on ending the occupations of the Dominican Republic and Haiti. Though both nations were occupied until 1924 and 1934, respectively, the resistance movements to the occupations took their inspiration from the “Wilsonian moment” of 1919 and the rhetoric of self-determination that contradicted the very notion of occupation. These findings incorporate a half-decade of research in three language and five countries.

Alan McPherson is Professor of International and Area Studies, ConocoPhillips Chair of Latin American Studies, and Director of the Center for the Americas at the University of Oklahoma, USA. He has published dozens of journal articles and book chapters and six books, including most recently The Invaded: How Latin Americans and their Allies Fought and Ended US Occupations (Oxford, 2014). He has been a fellow at Harvard University and twice a Fulbright Fellow.

‘BLACKLEGGERS’ AND ‘SCABS’ OR ‘LOYAL WOMEN’?: THE WOMEN’S LOYAL SERVICE BUREAU, SYDNEY 1917

By 1916, the implications of Australia’s 1914 pledge to support Great Britain ‘to the last man and last shilling’ were highlighted in the October conscription referendum. The following year, 1917 was a tempestuous one globally: revolution engulfed Russia, America entered the war, the battle of Passchendaele raged, and on the Australian home front turbulence erupted. The May federal election was won by the Nationalist Party, the December conscription referendum was lost and throughout August/September a General Strike disrupted the nation. It began with the introduction of time-cards at two Sydney railway yards and spread to other industries stopping shipping and transport, interrupting coal supplies and causing food shortages. Class and political divisions were exacerbated by the state government’s handling of the unionists and the replacement of striking workers with voluntary labour. While political scientists and historians such as Lucy Taksa and Robert Bollard have analysed many aspects of the strike, to date scant attention has been paid to the Women’s Loyal Service Bureau established in Sydney in August to organise volunteer women in strike-affected industries. Using newspaper reports and other primary and secondary sources this paper examines the public representation of the Bureau and its volunteers in the context of the strike and the war effort. It argues that while these women can be seen from a labour history perspective as ‘scabs’ and ‘blackleggers’ the contemporary press represented them as ‘Loyal Women’ devoted to the Empire in time of war.

**CAPTURING THE UNIVERSAL TRAGEDY OF WAR: SIDNEY NOLAN'S 'GALLIPOLI SERIES'**

The Australian artist Sidney Nolan lost his younger brother, Raymond, while serving in the Pacific during the Second World War. This loss irreparably altered the way Nolan’s family functioned and forever changed his father’s demeanour. This very personal loss was a driving force in the artist’s twenty year-long interest in representing the human cost of war in his ‘Gallipoli Series’ (1955-1975). This paper will closely examine the painting ‘Gallipoli’ (1963). This large-scale diptych represents Nolan’s father and brother in a painted landscape of overlapping mythical, historical and artistic representations. In ‘Gallipoli’ Nolan combines depictions of mythical and historical wars and makes visual references to great artists of the past. ‘Gallipoli’ includes images of Icarus, the death of the Trojan priest Laocoön and the Battle of Cascina. It also features artistic allusions to the Apollo Belvedere and Francisco de Goya’s Los Desastres de la Guerra, as well as numerous Attic black figure vases. By drawing on recognisable artworks from the past Nolan incorporates Gallipoli into a continuous narrative of tragedy and bloodshed in which mythical and historical narratives combine with national and personal experiences of war to produce a constructed understanding of war’s tragic consequences that is both timeless and universal. This paper will conclude that Nolan’s depiction of the Gallipoli Campaign, the most recognisable war narrative in Australia, alongside so many earlier conflicts is an expression of war’s inevitability, but also the real and ongoing pain that loss causes to the families left behind.

**Sarah Midford** is a Lecturer in the Faculty of Humanities and Social Sciences at La Trobe University. Her research focuses on cultural connections between antiquity and the modern world. She is also interested in the cultural impact of war in history, literature and commemorative processes. She is currently completing a PhD thesis at the University of Melbourne that examines the use of ancient Greek cultural allusions in the commemoration of the Australian Anzac soldier since the Great War. In 2007 she completed her MA (Classics) at the University of Melbourne on the political exploitation of the late Republican and early Imperial Roman triumphal procession. Since 2010, Sarah has worked on the Joint Historical and Archaeological Survey of the Gallipoli Peninsula (JHAS). This project has recorded what remains of the Great War battlefield site as well as pre-war artefacts and features including evidence of Roman settlement.

**THE DOMINION OF THE AIR: AUSTRALIAN AIRMEN AND THE GREAT WAR**

Despite its distance from Europe and lack of technological and industrial infrastructure Australia demonstrated an early interest in military aviation. Starting with a small flying school in 1914 and plans to train a militia flying unit for home defence, the Australian government raised four squadrons and a training wing for service overseas during the Great War. Through this, the Australian Flying Corps, the Commonwealth made a small, but unlike the other dominions, nationally distinct contribution to the empire’s war effort in the air. Several hundred Australians also joined the British flying services, serving across the globe in units of the Royal Flying Corps, Royal Naval Air Service and Royal Air Force. Australia’s Great War aviators would return home in 1919 to pioneer civil and military flying in the dominion.

Drawing on research in British, Australian and North American archives, this paper outlines Australia’s early engagement with air power and evaluates the Commonwealth’s contribution to the empire’s struggle for control of the airspace above the battlefields of the Western Front and Middle East. In contrast to the Australian Official History, which conceives Australia’s involvement in the air war as a national endeavour, this research repositions the work of Australian aviators in the imperial context that enabled and defined it. It argues that, though more distinct than the other dominions, Australia’s participation was marked by administrative difficulties and political issues that ultimately limited the extent of Australia’s involvement in the air between 1914 and 1918.

**Michael Molkentin** teaches History at Shellharbour Anglican College and is a Visiting Fellow at University of New South Wales Canberra. He is the author of three books, the most recent being Volume 1 of The Centenary History of Australia and the Great War: Australia and the War in the Air (Oxford University Press, 2014).
RED CROSSING IN WAR: INTERNATIONALISING GENDER AND LABOUR DURING WWI

The Australian branch of the British Red Cross Society was formed on the outbreak of WWI. Following a call from the wife of the Governor General, Lady Helen Munro Ferguson, thousands of Australian women formed branches to work collectively for the war effort. They were attracted to this transnational humanitarian organisation already 50 years old and known for its Geneva Convention that focussed on the sick and wounded in battle as well as civilians displaced by war. Red Cross work provided patriotic Australian women with meaningful wartime activities that not only gave them a purpose but importantly became an antidote against the rising anxieties of war. For hundreds of Australian women, however, this home front war work was not enough. They chose to volunteer for ‘overseas service’ with the Red Cross, working either unpaid or paid in a variety of occupations such as VADs and nursing. This paper examines the experiences of women like Ruby Ingram, Vera Deakin and Peggy Murdoch, who left Australia of their own accord and volunteered with the Red Cross to assist the war effort in Egypt, France and Britain. It explores the intersection of gendered patriotism with notions of the voluntary principle, sacrifice and service during WWI.

Melanie Oppenheimer took up the Chair of History at Flinders University in July 2013. Prior to that she held appointments in Australian History at the University of Western Sydney and the University of New England. Her main areas of research encompass women, war, volunteering (both historical and contemporary perspectives), and soldier settlement. Melanie has been researching and writing on aspects of Australian Red Cross history for over twenty-five years. Her most recent book, the commissioned history, The Power of Humanity. 100 Years of Australian Red Cross was published by HarperCollins in August 2014.

THE FIRST WORLD WAR IN THE CLASSROOM: TEACHING AND THE CONSTRUCTION OF CULTURAL MEMORY

In Britain, the First World War is a subject area taught across various disciplines, most prominently History and English Literature. With its series of centenaries approaching, the conflict is of increased interest to teachers in secondary as well as tertiary education. However, challenges in teaching the First World War abound: from choosing topics to cover and identifying appropriate teaching materials, to working within the constraints of the current National Curriculum that specifies how the subject should be taught via a fixed canon of topics – mainly the war poets and the Western Front. These tropes and clichés do not, however, reflect the advances made in academic research over the past thirty years.

This paper will examine how the First World War is currently taught in British secondary-school History classrooms from Year 9 upwards and how these teaching practices impact on remembrance and memory of the war. It will draw on the results of a collaborative AHRC-funded research project that ran from February 2013 to May 2014. Via workshops, questionnaires and follow-up interviews, it investigated how the First World War is currently taught via the subjects of History and English Literature in English secondary schools. It revealed, for the first time, frontline teaching practices in the UK context and enquired how they are closely interlinked with the way the war continues to be remembered in twenty-first century Britain.

Catriona Pennell completed her PhD in 2008 at Trinity College, Dublin. Since 2009 she has worked at the University of Exeter and in 2013 was promoted to Senior Lecturer. She is the author of A Kingdom United: British and Irish Popular Responses to the Outbreak of the First World War (OUP, 2012), nominated for the RHS Whitfield Prize 2012 and the Economic History Society First Monograph Prize 2013. She is currently working on two research projects; the aforementioned AHRC funded project on memory transmission of the First World War in British classrooms as well as another, funded by the British Academy, which examines the experience and politicised memory of the 36th (Ulster) and 16th (Irish) divisions on the Somme in 1916 and 1918.
A DAY TO REMEMBER? ANZAC DAY

In the rush of national fervour surrounding the Anzac Centenary there exists, possibly, an opportunity to get lost in the ‘celebratory’ nature of our remembering and lose sight of Australia’s long thread of commemoration and what this has meant to the nation over the centenary and the significance of Anzac Day to this remembering. Yet despite the centrality of Anzac Day to the national narratives, a history of the day itself, considered by many to be Australia’s true national day, has been largely left unwritten. There are limited understandings of how Anzac Day has been commemorated during its centenary and how the day’s diverse meanings have been shaped and contested over time. How has observance of the day varied across Australia and what does this ultimately reveal about the social and cultural evolution of Australian life? On occasion too, this dedication to remembering has wavered and today’s popular observance overshadows the decades in which Anzac Day was thought by many to have faded from the national consciousness; as recently as the 1960s the decline of Anzac Day had been widely prophesied. The focus of this paper will address some of these themes and explore the complex and varied ways Australians have commemorated Anzac Day.

Leah Riches is a PhD candidate at Monash University in Melbourne. Her PhD thesis focuses on the commemoration of Anzac Day between 1955 and 1985, which is part of a larger Australian Research Council (ARC) funded grant to write a history of Anzac Day. The project is headed by Professor Bruce Scates at Monash University. In 2011 she won the Australian Army History Unit’s CEW Bean Medal for Military History for her Honours thesis ‘Remembering Fromelles’.

INVISIBILITY: THE WORLD WAR ONE SERVICE OF AUSTRALIA AND NEW ZEALAND’S WOMEN DOCTORS

From the outbreak of WWI until late 1916, officialdom in all parts of the Empire denied women doctors the right to enlist. A small but growing number of women had been graduating from Australian and overseas medical schools since 1891 and by 1914 more than 120 women were registered as medical practitioners in Australia. The career paths of many however, had been concentrated in public health relating to women and children and the care of the insane. The professional prizes of honorary consultancy and specialisation in areas such as surgery had generally remained inaccessible for women doctors.

Nevertheless, well in excess of twenty Australian and New Zealand women doctors acted as surgeons and medical officers in military base and field hospitals in England, Egypt and across Europe. Stymied by officialdom, they joined the British and French Red Cross, the Wounded Allies Relief Committee, and organisations associated with the suffragist movement such as the Women’s Hospital Corps and the Scottish Women’s Hospital in order to volunteer their medical skills and experience. Their wartime service is largely absent from the official records in both Britain and Australia, and this has contributed to the invisibility of Australian and New Zealand women doctors in the chronicling of WWI’s medical history.

Women doctors certainly went to war for reasons similar to those of the Australian nation and their male medical colleagues. But professional validation and the opportunity to practise in areas of medicine generally denied to women were allied to notions of duty, self-respect and personal challenge. The paper examines the combination of motivational factors which propelled women doctors to act and looks briefly at the extent and efficacy of their WWI service.

Heather Sheard, PhD, is an Associate with the University of Melbourne. She was formerly Assistant Principal in a secondary college before completing a Masters on the history of Victoria’s Baby Health Centres followed by doctoral studies into the life of Dr Vera Scantlebury Brown. She is currently researching the service of Australian women doctors in WWI.
**“IN PROSE AND IN VERSE, WE WILL REMEMBER THEM”: THREE RECENT NOVELS ABOUT THE FIRST WORLD WAR**

Out of the spate of recent novels to mark the centenary of the conflict, this paper picks three – one German, one Australian and one British – whose transnational ambitions promise revealing comparisons: Elizabeth Speller’s *At Break of Day* (London, 2013, published in the US as *The First of July*) follows three Englishmen and one Frenchman into the Battle of the Somme; Fiona McIntosh’s *Nightingale* (Sydney, 2014) embroils a British nurse, an Australian Light Horseman and a Turkish soldier in a “heart-breaking story of true love and courage” (penguin.com.au) unfolding against the backdrop of the Gallipoli campaign; and in his sprawling *Süß und Ehrenvoll* (Köln, 2013, Sweet and Decorous), Avi Primor, the former ambassador of Israel to Germany, juxtaposes the war experiences of two Jewish characters – one German, one French – with those of their loved ones back home. This paper considers these three novels against their specific national contexts, to ask whether these three novelists succeed in expanding the frameworks of literary memory.

Christina Spittel studied English, French and German in Tübingen, Paris and Freiburg, and received her PhD from the University of Freiburg for a thesis entitled, ‘Based on a true story: The Great War in Australian Novels, 1914-2008’. She is a lecturer in English at the University of New South Wales/Canberra, pursuing research on the literary memory of the First World War and the publication of Australian books in the German Democratic Republic. Her work has appeared in several edited collections and in Book History, Australian Literary Studies, the Australian Journal of Politics and History, the Journal of Contemporary History.

**SACRED SITES: LANDSCAPE AND IDENTITY ON THE HOME FRONT AND ABROAD**

A form of memorialisation described by one council in 1917 as ‘being adopted throughout the country’, most of us hurry past trees that once formed or still form an Avenue of Honour to the Great War, in total ignorance of their significance to our history or heritage.

The Camphor Laurels planted at Ballina, NSW in 1917 are now viewed as noxious weeds. Two giant Eucalypts guarding the main intersection at Eldorado in north-east Victoria represent only a problem. These innocent avenues signal a cultural landscape where memory, landscape and identity are entwined and yet are endangered largely due to 3rd millennium egos and sophistication.

Whether due to the restrictions on memorial expenditure introduced with the War Precautions Act 1914, to plant out denuded stock routes, to bolster recruitment after 1917, or for women to occupy themselves in a tangible supporting role being joined in some physical way with their men-folk, their heroes, these avenues were introduced to Australia before any such avenues were planted elsewhere. Despite Australia having many Avenues of Honour by 1917, ten in Ballarat alone, the Lucas Avenue of Honour at Ballarat captured the imagination of Australians to the extent that other communities sought to emulate it.

Following the Great War other countries also adopted this method of memorialisation with clear reference to the Australian initiatives. This international influence can be traced to those women left behind in far off Australia, women with the strength of character to ignore big government and drive the initial plantings.

Michael Taffe M.A. is an historian and archivist for the Catholic Diocese of Ballarat Victoria. He has written four books and his major area of interest is the Avenue of Honour as a form of memorial in Australia. He has a BA with majors in English and History from UNE Armidale, a BA Hons and an MA in History from University of Melbourne. Michael is a PhD candidate at Federation University, Ballarat, researching and analysing the international significance of this form of memorialising the Great War.

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NEUTRALIST CONTRASTS: SPAIN AND ARGENTINA AT THE CROSSROADS OF THE GREAT WAR

During the First World War, Spain and Argentina adopted a neutralist foreign policy, unaltered in spite of several diplomatic incidents with the warring nations. Nevertheless, in both cases civil society displayed a high level of political and cultural polarisation around the belligerent sides, dividing itself between two opposing and unbridgeable trends of opinion: the so called “Alliadosphilhes” and the “Germanophiles”. Both societies also undertook an active cultural mobilisation, expressed in press debates and in the battle for public space.

Moreover, the narrow ties that historically bound together Argentina and its former metropolis were brought up to date during wartime, and led to an intense circulation of ideas and intellectuals, that nourished the public controversies on the Great War.

Beyond these similarities and confluences, there also were remarkable differences between Argentine and Spanish societies, especially with regard to their public opinion’s alignments and to the transnational identities that fostered their solidarity toward the belligerent nations.

Considering these factors, this paper aims to offer an initial comparative approach to the First World War impact on both nations’ cultural fields, and to contribute to the study of neutral countries during this conflict.

**Maria Inés Tato** is the Coordinator of the Group of Historical War Studies at the National Scientific and Technical Research Council (CONICET). CONICET is the main organization in charge of the promotion of Science and Technology in Argentina. The principal objective of this agency is to boost and implement scientific and technical activities in the country and in all different fields of knowledge. She is also a faculty member at Universidad de Buenos Aires, Ciencia Política.

GENDER, WAR, OPPORTUNITY, CAREER: GERTRUDE BELL AND THE ARAB BUREAU

Gertrude Bell (1868–1926) arrived in Basra in March 1916 to formally represent the Arab Bureau as “Corresponding Officer for Mesopotamia,” with honorary Captain’s rank. She was the only female political officer in the British forces during World War One. It was a role she undertook for the remainder of the war and the initial postwar years, and led to her appointment in 1921 as Oriental Secretary to the British High Commissioner for the British Mandate for Iraq. Bell’s public positions and political influence were thus remarkable for a woman of her era, and prompt the question: how did she achieve position and influence in a public realm usually reserved for men?

I suggest the circumstances of war in the Middle East were integral to Bell’s achievements. Bell was fluent in Arabic, had travelled to areas of the Middle East remote to westerners, undertaken archaeological work, and had published accounts of her experiences. Britain’s urgent need for knowledgeable advisers in the wake of its war effort in the Middle East thus helps explain her wartime appointment. Further, a detailed consideration of her wartime Arab Bureau role – what it entailed, how she performed – helps explain the continuance of her career in Mesopotamia / Iraq in the postwar years. As such, in this paper I will take a long view of Bell’s career, placed in the context of British imperialism in the Middle East, to explore how she achieved position and influence.

**Sarah Tooth** is a doctoral candidate in History at the University of Newcastle, Australia. She is researching and writing a life history of Gertrude Bell (1868-1926), an Englishwoman whose imperial career spanned England, India, and the Middle East; and included travel writing, archaeology, and British administrative roles in Mesopotamia / Iraq. Gertrude Bell held remarkable political influence for a woman of her era, and Sarah is especially interested in how Bell achieved position and influence in a public realm usually reserved for men. Sarah’s study thus encompasses her research interests in empire, imperial careering, gender, and feminist biography.
BREAKING THE SILENCE: THE INDIGENOUS SOLDIERS IN THE FIRST AIF

Until recently, the history of Indigenous soldiers in the Great War has been one which has either been largely denied or ignored. However, following the work of Philippa Scarlett and the “Bringing Them Home” team at the National Archives of Australia, it is now possible to access the military records of over 800 Indigenous men who enlisted, or attempted to do so, for the First Australian Imperial Force (AIF). Undoubtedly the importance of the AIF’s contribution to Australian identity will be a dominant trait in the celebrations planned for the war’s centenary. Now it is time to explore the role played by Indigenous men in the AIF. In this paper I will explore how despite being confronted by the obstacle of race, over 600 were to serve overseas. Statistically representative of the AIF as whole, Aboriginal men through their participation in many of the iconic battles of the war helped establish the AIF’s formidable reputation as elite troops, a trait embedded in Australia’s national identity. Yet despite their sacrifice, their leadership and bravery Aboriginal men were to return to a country which continued to deprive them of basic human rights and who largely denied their role in the war. Drawing upon the data bases of the National Archives of Australia, the Australian War Memorial and the extensive published work on Australia’s participation in the Great War, it is now possible to break the silence and acknowledge them.

Michael Wenham is a PhD History student at the University of Newcastle. His research topic is: In Search of George Wenham: an Aboriginal Anzac and the History of Denial. Michael was first a student at the University of Newcastle from 1968-71 when he completed a BA Dip Ed. From 1972 until 2009 he was a secondary teacher for the NSW DET. His teaching subjects were English and History.

ONE SMALL PIECE OF THE PUZZLE: AUSTRALIAN SUCCESS AT MONT ST. QUENTIN IN THE CONTEXT OF THE BRITISH EMPIRE AT WAR IN 1918

The centenary of the First World War is an opportunity to abandon parochial studies of warfare and instead to take advantage of the wealth of scholarship that exists overseas, particularly in Great Britain, which can shed light on the Australian experience of the war and open avenues of investigation that purely Australian-focused studies could not allow. This paper will use much of the current literature on the British Army in the First World War to examine the 23rd Battalion’s action at Mont St. Quentin and in so doing to place Australian soldiers into the wider context of the British war effort, examining tactical, operational and strategic levels of warfare as well as often-neglected administrative aspects such as supply and logistics, finance, capitation and medical support.

The wider question this paper seeks to ask is: to what extent can we still talk about ‘national victories’ on the Western Front in 1918? Although the 23rd Battalion’s ‘Australian victory’ owed much to its own skill, experience, courage and determination, the British Army provided a significant amount of support to Australian infantry, so much so that disentangling Australian battlefield victories from a wider Imperial perspective is disingenuous to the relationship between the British Army and the AIF and perpetuates the myth of Australian superiority and battlefield prowess, which serves to support and enhance the Anzac legend.

This paper is more than a simple matter of military technicalities, debating which artillery unit was used where or how particular lines-of-communications were organised – it gets to the heart of the Australian experience of the war and how it is remembered. The Anzac myth has at its core the skill of average Australian fighting soldiers. A detailed examination of the 23rd Battalion should demystify the Australian combat experience on the Western Front, creating a narrative that does not rely on intrinsic national abilities or invocations of Australian exceptionalism to explain battlefield success but rather places the Australian war effort in a more accurate context.

William Westerman recently graduated with a PhD from UNSW Canberra researching Australian battalion commanders in the First World War.
WHEN A SHRINE IS NOT ENOUGH: VIRTUAL WAR MEMORIALS

After the First World War, war memorials multiplied in Australian cities and towns. They were, as Ken Inglis said: sacred places, holy ground and focal points of family and community grief. One hundred years later, the commemoration of the Great War has heralded a mushrooming of virtual war memorials.

There are a growing number of websites which seek to gather photographs and information about all the ANZACs who served in the First World War. Some of these websites are sponsored by government bodies - like Discovering Anzacs a joint project of National Archives of Australia and Archives New Zealand; and Lives of the First World War created by the Imperial War Museum in Britain. Others are developed by private individuals and the RSLs. Many of these websites are virtual, digital memorials.

This paper will compare and contrast the purpose of, and community response to, virtual and physical war memorials to the First World War. What is the relationship between virtual and physical memorials? Are online memorials more ‘authentic’ because they are built through crowd-sourcing or are they less authentic because the information they contain is sometimes not validated by more objective researchers? Can virtual memorials be places of pilgrimage and community building? Are online websites where people can create tributes to their ancestors more about the contributor’s search for identity than their need to remember the service of their relative? Or are they just a sign of the times – a natural response to the digital, online age?

If, as Marshall McLuhan says, the medium is the message, what do we gain and lose through virtual war memorials? What purposes do physical memorials to the Great War, which are fixed in one place, serve in the digital age?

Alison Wishart has worked as a curator and/or collection manager since 2003 at the Museum of Tropical Queensland in Townsville and the State Library of Queensland (Brisbane) before moving to Canberra in 2008 to work at the National Museum of Australia and now the Australian War Memorial. She has a BA (Hons) from the University of Queensland and a Master’s in Museum Studies and Cultural Heritage from Deakin University. Alison is currently researching the psychological, social and physical impacts of food at Gallipoli and online memorialisation.

AUSTRALIA IN 1915: TOTAL WAR AND PRIVATE SENTIMENT

This paper examines changing private sentiments among Australians on the First World War homefront during 1915. Rather than simply a study of Australian reactions to the Gallipoli campaign, it argues that 1915 was a critical year in Australians’ relationships with the war in its broader dimensions. The extraordinary levels of popular commitment to the war evidenced in mid-1915, as well as the recriminations that were part of that mobilisation, expose the tensions that accompanied the development of a total war mindset amongst Australians. In this, the same processes were alive amongst Australians at the furthest remove from the European battlefields, as in those societies closer to the fighting fronts. Growing resignation to a long war as it continued to expand in its scale, its demands and its costs, reveals a significant level of understanding of the war’s contours among Australians, but also highlights the widely held resolve that the war had to be won.

Bart Ziino is a lecturer in history at Deakin University, Australia. He is author of A Distant Grief: Australians, War Graves and the Great War (UWA Press, 2007), and co-editor of The Heritage of War (Routledge, 2011). He is currently engaged in a history of private life and sentiment in Australia during the Great War.