

Eastern Front 1914-1918: An Exploraton of the Conflict

Haricombe Gallery, Watson Library

March 4 – September 4, 2016

Introduction

When Serbian conspirators plotted to assassinate Archduke Franz Ferdinand in Sarajevo in the summer of 1914, it is unlikely they would have imagined that their act of rebellion would escalate into a world war that would inflict such horrific destruction throughout Europe and across the Mediterranean during the next four years.

When Americans think about World War I, what usually comes to mind are images of soldiers in trenches, often in horrible conditions and sometimes wearing gas masks. This image describes, in large part, the status of war on the Western Front, where after the initial German advance into France, the opposing allied and axis armies dug-in for a protracted war in the trenches. The front lines in the West shifted very little over the course of the war, except for the final German offensive in 1918, which was halted by the Allies just outside of Paris.

The Eastern Front, on the other hand tells a completely different story, where enormous armies on both sides pushed the front lines back and forth over expansive territories from Prussia and Poland in the North, through Galicia in the center, and to Ukraine and the Caucasus in the South. As the seemingly endless waves of Russian foot soldiers clashed with Austro-Hungarian and German Armies and their heavy artillery, the loss of life on the Eastern Front swelled into the millions. Not only did the war inflict heavy military casualties, but thousands of civilians, in both populated areas and country villages, were caught in the middle of the fighting and suffered horribly. The devastation in the region of Galicia was particularly horrific. The image of thousands of refugees, fleeing the devastation on the Eastern Front, is an image unfamiliar to the Western Front. Because the Eastern Front was so expansive and shifted across a broad space, the war affected dozens of different nationalities and ethnic groups. It's hard to believe that all of this started with a few shots of a revolver.

Although the battles and military operations of World War I tend to attract more scholarly attention, the battles tell only part of the story. Much of the time was spent in preparing for operations, erecting fortifications, maintaining and moving troops, tending to the wounded, and the bustle of life. In large part, this exhibit explores how the war affected the everyday life of the soldiers and civilians who were most affected by the war. More specifically, the exhibit highlights KU Libraries' physical and electronic collections created by and about those who experienced the war first-hand. The exhibit also features the work of KU scholars and students who have explored aspects of World War I during their time at the University. We hope you enjoy our exploration of the conflict!

Case 1: Eastern Front 1914-1918



1. Сорокин, А. К. и другие, Российский государственный архив социально-политической истории, и Институт Российской истории (Российской академии наук). *Россия в Первой мировой войне 1914-1918: энциклопедия в трёх томах*. Российская военно-историческая библиотека. Москва: Росспен, 2014.

English translation of citation in Russian

Sorokin, A. K. et al, Russian State Archive of Socio-political History, and the Institution of Russian History (Russian Academy of Sciences), eds. *Russia in World War One, 1914-1918: Encyclopedia in Three Volumes*. Russian Library of Military History. Moscow: Rosspen, 2014.

Call Number: D550 .R68 2014

On display

Cover

Book Description

This three volume encyclopedia includes more than 1400 entries that captures the many facets of Russia's participation in the Great War and the events leading up to Great

October Revolution. Biographies of major political, government, social, and military figures, including the high command of the army and navy, along with photographs, dot the pages of the encyclopedia. Major battles along the front as well as everyday life among the reserve forces and support units are also presented. The encyclopedia, with contributions from more than 190 researchers from archives, museums, universities, and academic institutes across the Russian Federation, represents them the most definitive reference work to date on Russia and World War One.

2. **Wysocki, Wiesław Jan, Wiktor Krzysztof Cygan, and Jan Józef Kasprzyk, redaktorzy. *Legiony Polskie, 1914-1918*. Warszawa: Katowice: Oficyna Wydawnicza Volumen: Rada Ochrony Pamięci Walk i Męczeństwa; Stowarzyszenie Pokolenie, 2014.**

English translation of Polish citation

Wysocki, Wiesław Jan, Wiktor Krzysztof Cygan, and Jan Józef Kasprzyk, eds. The Polish Legion, 1914-1918. Warsaw: Katowice: Volumen Publishers: Council on the Preservation of the Monuments to Fighting and Martyrdom; Generation Association, 2014.

Call Number: D539.5.P6 L44 2014

On display

Pages 40-41

Image text: “Map of Europe, Political Humor, 1914.” Artist: Zamfiropol-Dall. Lithograph. (Translated from Romanian)

3. **Государственный центральный музей современной истории России, Т. Г. Шумная В. П. Панфилова, и Аркадий Слесарев, редакторы. *Лубочная Картинка и Плакат Периода Первой Мировой Войны, 1914-1918 гг.* Москва: Государственный центральный музей современной истории России, 2004.**

English translation of citation in Russian

State Central Museum of Modern Russian History, T. G. Shumnaia, V. P. Panfilova, and Arkadii Slesarev, eds. Popular Prints and Posters from the Period of the First World War, 1914-1918. Moscow: State Central Museum of Modern Russian History, 2004.

Call Number: NE675.4 .G65 2004

Book Description

The archives of the State Central Museum of Modern Russian History contain more than 1000 popular prints (*lubki*) and charity-advertisement posters published during the World War One 1914-1918. The popular print (*lubok*) as an artistic style emerged during the 17th century. Early prints were hand painted on soft, wood-pulp material by untrained artists and usually depicted religious-educational themes or satirical themes about every-day-life. Professional artists began creating popular prints beginning in 1812, depicting Napoleon and his armies. By the early 20th century, popular prints entered into use as informative-propagandistic media and were published in large print

runs. Popular prints related to World War One developed into three main categories: depictions of military events, satirical prints, and portraits.

On display

Volume 1: Prints depicting events

No. 165. "War between the Russians and the Germans. Russian troops crossing the Carpathian Mountains. "The Uzhok Pass in the Carpathian Mountains, which witnessed heroic victory by the Russian armies, was taken on September 11 [191] after a fierce battle that inflicted major losses on enemy forces..." (Translated from Russian)

No. 166. "War with the Turks. Storming of the Bajazet Fortress in the Caucasus [Eastern Turkey, near Armenia]. "Forces of our glorious army of the Caucasus, having approached Bajazet, in the process of taking the fortress, attacked the Turks in their stronghold of Bazzyrgan, and having defeated them, [the Turks] retreated..." (Translated from Russian)

4. **Bilton, David. *The Central Powers on the Russian Front 1914-1918*. [Series: Images of War.] Barnsley, South Yorkshire: Pen & Sword Military, 2014.**

Call Number: D550 .B55 2014

On display

Page 10

Photo caption

"A Russian farmer's family in their house. A deeply religious people, even in their squalor they have an icon on their wall."

Page 11

Top photo caption

"During the breakthrough in East Galicia the Kaiser pays one of his many visits to the front. This time along the river Strypa, well ahead of his retinue."

Bottom photo caption

"the center of Malau in Kurland during the war. Life continue even though there is war on. On the left of the market place is the Kurland Hotel and on the right is the Stadtparkasse (City Savings Bank).

5. **Бобров, А. Г. и Институт русской литературы (Пушкинский дом), редакторы. *Первая мировая война в устном и письменном творчестве Русского крестьянства: Новые материалы из собраний Пушкинского Дома*. Санкт-Петербург: Издательство Пушкинского Дома, 2014.**

English translation of Russian citation

Bobrov, A. G. and Institute of Russian Literature (Pushkin House), eds. *World War One in the Oral and Written Creative Work of the Russian Peasantry: New Materials from the*

Collections of the Pushkin House. Saint Petersburg, Russia: Publishing House of the Pushkin House, 2014.

Call Number: D640.A2 P47 2014

On display

Digital image of map on page 92.

Image text and caption

“Map of the military actions, 1914. Published in the magazine, ‘New Crooked Mirror.’” (Translated from Russian)

6. Dunin-Wąsowicz, Krzysztof. *Warszawa W Czasie Pierwszej Wojny światowej.* Warszawa: Państwowy Instytut Wydawniczy, 1974.

(English translation of Polish citation)

Dunin-Wąsowicz, Krzysztof. Warsaw during World War I. *Warszawa W Czasie Pierwszej Wojny światowej.* Warsaw: State institution for Publishing, 1974.

Call Number: D552.W37 D86

On display

Cover

Prepared but not displayed due to space limitations

Digital image of Plate 11: “Warsaw ration cards” (translation from Polish)

Digital image of Plate 12: “Waiting in line for ration cards” (translation from Polish)

ITEMS 7-14 BELOW WERE PREPARED BUT NOT DISPLAYED DUE TO SPACE LIMITATIONS

7. Cornish, Nik. *The Russian Army in the First World War: Rare Photographs from Wartime Archives.* [Series: Images of War.] Barnsley: Pen & Sword Military, 2014.

Call Number: D550 .C69 2014

8. Cornish, Nik. *The Russian Revolution: World War to Civil War, 1917-1921: Rare Photographs from Wartime Archives.* [Series: Images of War.] Barnsley, South Yorkshire: Pen & Sword Military, 2012.

Call Number: DK265.15 .C66 2012

9. Bondarenko, V. V. Бондаренко, В. В. *Герой первой мировой. Жизнь замечательных людей.* Серия биографий, выпуск 1642 (1442). Москва: Молодая гвардия, 2013.

English translation of Russian citation

Bondarenko, V. V. *Heroes of the World War One. The Lives of Extraordinary People.* Biography Series, issue 1642 (1442). Moscow: Young Guard, 2013.

Call Number: D550 .B66 2013

Book Description

This book examines the lives and contributions to the war effort of a handful of Russians who attained legendary status in Russian lore from the Great War. Heroes range from high-level commanders, such as Generals A. A. Brusilov, M. V. Alekseev, and L. G. Kornilov; to the flying ace Aleksandr Kazakov; to the expert Cossack cavalryman and sharpshooter, Koz'ma Kriuchkov; to the front-line nurse, Rimma Ivanova; and to the sailor Petr Chercakov. These short biographies offer a glimpse into the war-time lives of a few of Russia's most courageous patriots during the Great War, and yet also represent the courage of thousands of others whose heroic acts, although unrecorded, are not forgotten. In additon to the biographies, the volume includes a brief chronology of major events during the war from June 1914 – December 1918 when the last Austro-Hungarian forces left Russian territory.

10. Бабурина, Н. И. и Е. Д. Пухалина, редакторы. *Русский плакат первой мировой войны.* Москва: Творческо-производственная фирма «Искусства и культура», 1922.

English translation of Russian citation

Baburina, N. I. and E. D. Pukhalina, eds. *Russian Posters of the First World War.* Moscow: Creative-production firm, "Art and Culture," 1922

Call Number: NC1807.R9 R87 1992

Book Description

Unlike Russian newspapers and magazines, which published lavishly illustrated information from the front, Russian poster art from World War was limited in both theme and purpose. Posters typically advertised upcoming events, such as art exhibits, concerts, and special gatherings that called upon citizens to donate money in support of front-line troops, their families and children, taking care of wounded soldiers and civilians, refugees, and prisoners of war. Many of the posters were sponsored by charitable, artistic, or civic organizations. While some posters evoked the emotion of heroic deeds of soldiers (and civilians, on occasion), others depicted their hardships and suffering. A frequent motif that evoked patriotic feelings for great Russia was the epic folk hero St. George the dragon slayer fighting the multi-headed dragon. Other posters depicted Russian soldiers in combat, weapons and munition production, military insignia, fleeing refugees, injured soldiers, destitute families or children, serving nurses, and other artistic images. (Description based introduction in Russian).

Digital image of page 26

Poster text

"The Invalid's Home. [Collection day] on Saturday April 4, [2014]. For the honor, glory, and well being of our great homeland, hundreds of thousands of our glorious

fighters spill their blood. Many of them will be maimed and will return to their native lands crippled. Residents of Kazan! Our heroes paid a dear price to preserve your peace, and your holy debt is to give them refuge. Provide honorably for their well being. Donate to the Invalid's Home. Donations will speak to the nobility of your hearts." Artist: Emiliĭ Ernestovich Sporiĭs. (Translated from Russian)

Digital image of page 28

"Help the Warriors' Children. Society for the fight against child mortality. Collection days October 9-10, 1914." Artist: V. Lebedev. (Translated from Russian)

Digital image of p. 73.

"Buy 5½ percent Military Bonds. The abundance of shells is the guarantee of victory." Artist: Vladimir Varzhansky (Translated from Russian)

Description

Although a majority of the military loan posters depicted hostilities, battles, and attacks, etc. some depicted wartime production. In this poster, a factory silhouette stands against the background of a starry night; windows brightly lit; and chimneys smoking. The work forges on without stop. A truck, being loaded by the factory gate, headlights piercing the darkness, stands ready to head out along the cobble-stone road. But all these images stand in the background. The main image is the huge artillery shell in the shape of an exclamation mark. (Description based on introduction in Russian).

Display digital image of p. 22

"Saint George's Day. September 26 [1914]. St. George's Day is a day of heroes. Artist: Nikolai Semenovich Samokish." (Translated from Russian)

11. Boyd, Douglas. *The Other First World War: The Blood-Soaked Russian Fronts 1914-1922*. Stroud, Gloucestershire: Spellmount, 2014.

Call Number: D550 .B67 2014

Book Description

Boyd's book reminds the English-reading audience that the Eastern front was equally if not more influential in determining the course of the war, as events on the Eastern front significantly influenced the Central Powers' actions on the Western front. Plates 13-16 reflect two major problems in the Russian army. First, ineffective leadership and huge losses led to a revolving door of commanders-in-chief until Tsar Nicholas himself took command of the Army and also proved ineffective. Second, shortages of supplies and lack of infrastructure, including troop and supply transport, continually plagued the Russian army, which had to endure long marches over the expansive Eastern front.

12. Dolĭnskiĭ, N. V., K. Ī Zait̓sev, S. S. Demostenov, and Petr Berngardovich Struve, eds. *Food Supply in Russia during the World War*. Carnegie Endowment for International Peace. Division of Economics and History. Economic and Social History of the World War. Russian Series.

New Haven : London: Yale University Press ; H. Milford, Oxford University Press, for the Carnegie Endowment for International Peace, Division of Economics and History, 1930.

Call Number: HC56.C35 R87 vol. 6

Book Description

“The condition of the Russian market in foodstuffs during the War and the serious difficulties experienced in the work of supply were due precisely to the backwardness and inferiority of the economic organization of the country, and not to any absolute scarcity of alimentary resources. Such is the basic conclusion to which we are led by the careful analysis of the market presented in this volume.... This result was due in an important degree—not only to the so-called disorganization of transport, which was in fact merely inadequacy of transport—but also to the insufficient industrial output of the country, as a result of which the surplus of agricultural surplus was met by a less than adequate supply of industrial produce” (excerpt from Introduction, xiv).

13. Китанина, Таисия Михайловна, и С. И. Полотов. Война, хлеб, и революция: продовольственный вопрос в России 1914 – октябрь 1917 г. Ленинград: Издательство «Наука», Ленинградское отделение, 1985.

English translation of Russian citation

Kitanina, Taisiia Mikhailovna, and S. I. Potolov. *War, Bread and Revolution: the problem of food-stuffs in Russia, 1914 - October 1917*. Leningrad: Publishing House “Nauka,” Leningrad Branch, 1985.

Call Number: DK264.8 .K57 1985

Book Description

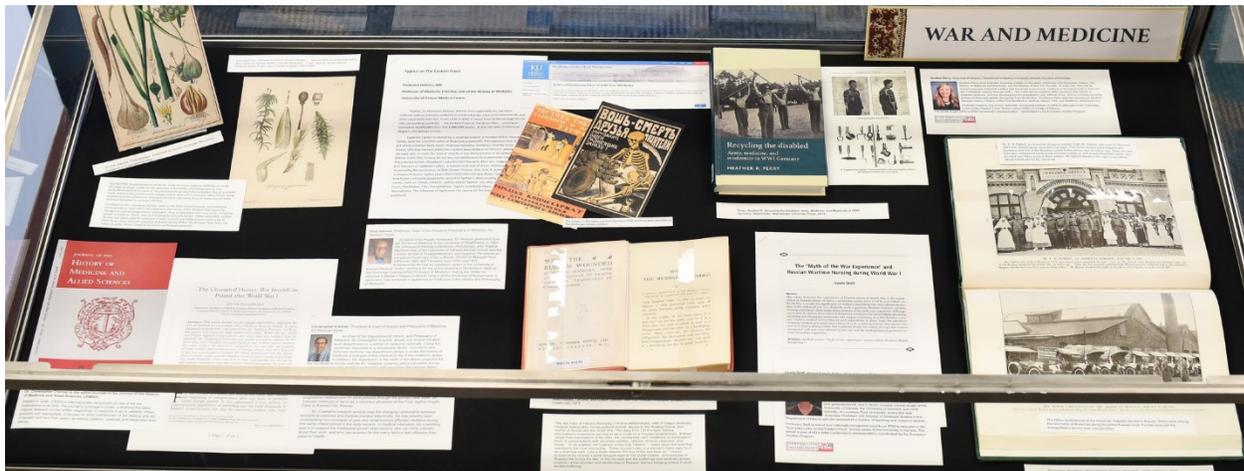
Published at the beginning of the Gorbachev era, this monograph looks at the evolution of the supply of food stuffs during each year of the war. The authors begin with an overview of agricultural development in Russia prior to the beginning of the war, food policies during 1914, special committees to address ongoing food supply problems 1915-1917, the food crisis from mid-1916 to early-1917, and the food policies of the Provisional government.

14. Thompson, Donald C. *Blood Stained Russia*. New York: Leslie-Judge Co, 1918.

Call Number: folio DK265.15 .T46

Digital images of pages 26, 65, 94-95, and 200

Case 2: War and Medicine



1. Perry, Heather R. *Recycling the Disabled: Army, Medicine, and Modernity in WWI Germany*. Disability History. Manchester: Manchester University Press, 2014.

Call Number: D629.G3 P47 2014

On display

Cover and page 61, which depict images of prostheses that were developed as a result of injuries sustained by German soldiers during the war.

2. Aleksinskaia, Tat'iana, and Gilbert Cannan. *With the Russian Wounded*. London: T.F. Unwin, ltd, 1916.

Call Number: D629.R9A5

Book Description

The war diary of Tatiana Alexinsky (Tat'iana Aleksinskaia), wife of Gregor Alexinsky (Grigorii Aleksinskii), former political activist, deputy to the Russian Duma, and author of *Russia and the Great War*. The diary from 1914 covers Tatiana Alexinskaia's experience serving as a nurse on a Russian hospital train. Entries range from descriptions of the train, the countryside, and conditions on the Eastern front, to conversations with wounded soldiers, officers, doctors, prisoners, and locals. In his preface, her husband writes that Tatiana "...jotted down the facts that seemed to her most interesting. These hurried notes in a woman's hand were to me, as a poet has said, 'Like a shell wherein the fury of the sea lives on.' I found echoes of my country's great struggle against the brutal invader, vivid pictures of Russian life during the war, of the courage and the sufferings and workmen turned soldiers, of the devotion and tenderness of Russian women bringing solace in such terrible suffering."

On display

Title page and page 1, which describes the beginning of her service on the hospital train.

Prepared but not displayed due to space limitations

Pages 106-107, which describe author's descriptions of wounded soldiers and the author's compassion toward them.

3. Thompson, Donald C. *Blood Stained Russia*. New York: Leslie-Judge Co, 1918.

Call Number: folio DK265.15 .T46

On display

Page 74

Photo caption:

"Dr. E. H. Egbert, an American Surgeon and His Staff. Dr. Egbert, who went to Russia in 1914 was caused great annoyance by spies. Two of his doctors were Russian pro-Germans and one of the Russian nurses in the picture was an active spy. There are few men who understood the Russian peasant soldier as well as this American soldier who devoted over three years to their welfare. Dr. Egbert stands to the right of the officer whose hands are on his sword hilt.

Page 75

Photo caption

"The Motor Ambulances of the American Hospital Service in Russia. These were among the few motor ambulances along the entire Russian front. For the most part the transportation service was very primitive."

Prepared but not displayed due to space limitations

Digital image of page 87

Photo caption

"IN TENTS SUCH AS THIS THE SLIGHTLY GASED WERE TREATED. For those who were only slightly gassed, tents were used where they could get the maximum amount of fresh air and rest. The orderly carrying the man is using the one-arm grip. In this way, and with one arm only, a man unable to walk can be easily carried. The American medical service is teaching its men several grips, of which this is one.

Digital image of page 90

Photo caption

"A TYPICAL FIELD HOSPITAL. Field hospitals were not luxurious chateaux such as one finds in France...."

Digital image of page 86

Photo caption

"AFTER A GAS ATTACK—TO COMBAT WHICH THEY HAD NO GAS MASKS. This is part of the result of one small gas attack that took place of the Dvinsk front. The dead were laid out in rows awaiting burial.

to walk can be easily carried. The American medical service is teaching its men several grips, of which this is one.”

4. **Stoff, Laurie. *Russia's Sisters of Mercy and the Great War: More than Binding Men's Wounds*. Modern War Studies. Lawrence, Kansas: University Press of Kansas, 2015.**
Call Number:

Call Number: D807.R9 S76 2015

On display

Book in jacket displayed in the case featuring books published by the University Press of Kansas. (Pages 236-237 were recommended to serve as the descriptive text for this book, but space did not allow.)

Case 3: War and Revolution



1. Государственный центральный музей современной истории России, Т. Г. Шумная В. П. Панфилова, и Аркадий Слесарев, редакторы. *Лубочная Картинка и Плакат Периода Первой Мировой Войны, 1914-1918 гг.* Москва: Государственный центральный музей современной истории России, 2004.

English translation of Russian citation

State Central Museum of Modern Russian History, T. G. Shumnaia, V. P. Panfilova, and Arkadii Slesarev, eds. *Popular Prints and Posters from the Period of the First World War, 1914-1918.* Moscow: State Central Museum of Modern Russian History, 2004.

Call Number: NE675.4 .G65 2004

Book Description

The archives of the State Central Museum of Modern Russian History contain more than 1000 popular prints (*lubki*) and charity-advertisement posters published during the World War One 1914-1918. The popular print (*lubok*) as an artistic style emerged during the 17th century. Early prints were hand painted on soft, wood-pulp material by untrained artists and usually depicted religious-educational themes or satirical themes about every-day-life. Professional artists began creating popular prints beginning in 1812, depicting Napoleon and his armies. By the early 20th century, popular prints entered into use as informative-propagandistic media and were published in large print runs. Popular prints related to World War One developed into three main categories: depictions of military events, satirical prints, and portraits.

On Display

Volume 2: Satirical Prints and Portraits

Digital image of page 31

Image no. 477 Foreign dragon and a Russian knight.

Iaroslavl?. Publisher: K. F. Nekrasov [1914].

Paper, Chrome lithograph, 48.5 x 70.8 centimeters.

(Translated from Russian)

Image description

The image of the Russian knight fighting the three-headed dragon (here with the heads of state of Austria, Germany, and Turkey) takes its theme from Russian epic tales, in which a Russian knight defends the land of Rus from the dreaded, three-headed dragon, Zmei Gorynich. The image of St. George the dragon-slayer appears on the knight's shield.

Digital image of page 10

Image no. 477 Title: Military Caricature

(Top image caption) "Eh, if only we could get on top -- everthing would be ours!"

(Bottom image caption) "Well then, I'll help you!"

Moscow. Publisher: Typolithography Trading House "A. V. Krylov and K."
1914-1917.

Paper, Chrome lithograph, 53.5 x 39.8 centimeters
(Translated from Russian)

2. **Асташов, А. Б., и Р. А. Симмонс, редакторы. *Письма с войны, 1914-1917. От первого лица: история России в Воспоминаниях, дневниках, письмах.* Москва: Новый Хронограф, 2015.**

English translation of Russian citation

Astashov, A. B., and Paul Simmons, eds. *Letters from the front, 1914-1917. First-hand accounts: History of Russia in memoirs, diaries, letters.* Moscow: New Chronograph, 2015.

Call Number: D505 .P57 2015

On Display

Front cover

Part 2: Letters from the Front (Russia, 1914-1917):

1. Battle experience

Page 248, Letter 383. From a low-ranking soldier, 3rd rifle division, no later than July 18, 1916. "...My dear little wife, I will describe to you my situation, presently it is very hard, I sit under flying bullets, a hailstorm of shells and await death every minute, but God protects me, what will happen next I don't know, I can't write in detail, wretched conditions. Yes little wife, it's very tedious and oppressive, there's nobody room for pity, I'm alone like a candle burning, every minute I secretly wait for death, that's my situation, death threatens your husband every minute." (from Russian)

Page 248, Letter 384. Low-ranking soldier, no later than July 18 1916. "My dear parents I ask you not to worry yourselves about us, we Orthodox, not dark pine trees, of the Russian land were created to save our holy Rus. We must defend our mother Russia from the onslaught of enemies, for that purpose she raised us...." (Translated from Russian)

Letter 386 (page 248). From 13th Finland rifle division. “To Maria Timofeevne Ziundke, no later than July 20, 1916. Yesterday we found the body of a corporal and I happened to be on guard duty watching the wires. He was one of my comrades, a youth, it was an oppressive, sad scene, far off artillery screeched, but here a funeral march... So much pain and sorrow for this young life. I wanted to avenge him. Rage swelled against the Germans, a wild animal stirred within me, I wanted to stab and beat the Germans...” (Translated from Russian)

Prepared but not displayed due to space limitations

2. Daily life on the front

Page 362, Letter 641. From Deonisii Evstratovich Vinokurov (1st Platoon, 3rd Company, 22nd Turkestan rifle regiment) to Semen Ivanovich Vinokurov (village of Tenovka, in the province of Penza); no later than September 29, 1915. “We sit in our trenches, we see that in the Austrian trenches the flag has been abandoned, we started to look, they were not shooting at us, then we also threw down our flag, the Austrians then climbed out of their trenches and came straight to us, and we to them, we sat down, chatted with them a little and with that went back to our trenches. You can imagine the great joy that came over us, it was like we were at peace...” (Translated from Russian)

Page 371, Letter 677. Reserve unit PPK No. 151. To Ol’ga Iustinovne Ishchenko, Moscow, no later than January 1916. “We are making our own vodka and open our own winemaking factory, only it’s hard to get yeast.” (Translated from Russian)

3. **Артизов, Андрей, Российский государственный военно-исторический архив, и Российский государственный архив Военно-морского флота, редакторы. *Они защищали Россию: К 100-летию начала Первой Мировой Войны: Фотографии и документы*. Санкт-Петербург: АО “Славия,” 2014.**

English translation of Russian citation

Artizov, Andrei, Russian State Archive of Military History, and Russian State Archive of the Navy, eds. *They Defended Russia: On the 100th Anniversary of the Beginning of World War One*. Saint Petersburg, Russia: АО “Slaviia,” 2014.

Call Number: D550 .O55 2014

On Display

Image on pages 240-241 depicting every day, non-fighting activities of the 305th infantry Laeshevskii regiment

Page 240 (top image) “The kitchen has arrived,” (bottom image) “Baking bread”

Page 241 (top, image) “Repairing clothes,” (bottom, caption) “Laundry”

(Translated from Russian)

4. Бобров, А. Г. и Институт русской литературы (Пушкинский дом), редакторы. *Первая мировая война в устном и письменном творчестве Русского крестьянства: Новые материалы из собраний Пушкинского Дома*. Санкт-Петербург: Издательство Пушкинского Дома, 2014.

(English translation of Russian citation)

Bobrov, A. G. and Institute of Russian Literature (Pushkin House), eds. *World War One in the Oral and Written Creative Work of the Russian Peasantry: New Materials from the Collections of the Pushkin House*. Saint Petersburg, Russia: Publishing House of the Pushkin House, 2014.

Call Number: D640.A2 P47 2014

Book Description

This richly-illustrated, voluminous tom, dedicated to the centenary anniversary of the start of World War One, brings together a collection of unique materials highlighting the profound impact of the war on Russian folk art and music. The collection presents songs and *chastuski* (a *chastushka* is a witty ditty, a two-lined or four-lined folk rhyme, usually on a topical or humorous theme) that circulated among the soldiers of the Russian army and were recorded during folklore collecting expeditions. The volume also includes memoirs and diaries of Russian peasants who fought on the front 1914-1918, letters written by soldiers' and cossacks' stationed in the forward-most positions of the Eastern front, and samples of soldiers's protective magic (charms). Published texts belong to the Phonogram Archive, Manuscript Division, and Antiquities Archive of the The Institute of Russian Literature (Pushkin House) – Russian Academy of Sciences. The samples of graphic belong to the museum collections of the Institute.

On Display

Cover

Digital image of page 171

Well then, now you'll get a taste,
I'll pull you along by the mustache,
So you won't think about Rus
There you go, take a bite of the finger flick
And your ally, the Austrian
This greedy bloodsucker
Fell to his knees in fear
And crawled away like a turtle
(Translated from Russian)

Prepared but not displayed due to space limitations

Digital image of page 194, which shows a collage of the title pages of Russian war-time publications that circulated among the soldiers.

5. **Stone, David R. *The Russian Army in the Great War: The Eastern Front, 1914-1918.* Modern War Studies. Lawrence, KS: University Press of Kansas, 2015.**

Call Number: D550 .S75 2015

On Display

Book in jacket displayed in the case featuring books published by the University Press of Kansas. (Page 1: Introduction was recommended to serve as the descriptive text for this book; and Digital image of page 108, Map 5: The German Attack on Warsaw, 1 October 1914, was also recommended, but space did not allow.)

6. **Stoff, Laurie. *They Fought for the Motherland: Russia's Women Soldiers in World War I and the Revolution* / Laurie S. Stoff. Modern War Studies. Lawrence, Kan: University**

Press of Kansas, 2006.

Call Number: UB419 .R87 S78 2006

On Display

Book in jacket displayed in the case featuring books published by the University Press of Kansas. (Pages 104-105 were recommended to serve as the descriptive text for this book, but space did not allow.)

7. **Saul, Norman E. *War and Revolution: The United States and Russia, 1914-1921.* Lawrence: University Press of Kansas, 2001.**

Call Number: E183.8.R9 S384 2001

Description

The book examines relations between two world powers, one, the United States of America, growing in power and prestige, and the other (the Russian Empire) crumbling into chaos and giving birth to the Soviet Union. The book weaves together government documents, diaries, journals, memoirs, and other historical sources into a compelling narrative that describes activities of American in Russia (diplomats, businessmen, charitable organizations, military officers and soldiers, etc.) during World War One and the ensuing Revolution. Several first-hand accounts from Chapter Four, "Soviet Union" (pages 192-193) describe the mood and happenings as witnessed through American eyes.

On display

Book in jacket displayed in the case featuring books published by the University Press of Kansas. (Pages 192-193 were recommended to serve as the descriptive text for this book, but space did not allow.)

ITEMS 8-11 BELOW WERE PREPARED BUT NOT DISPLAYED DUE TO SPACE LIMITATIONS

8. Thompson, Donald C. *Blood Stained Russia*. New York: Leslie-Judge Co, 1918.

Call Number: folio DK265.15 .T46

Digital image of page 26.

Photo caption

“Duma Messengers Protected by Armed Guards. The Duma communicated with various part of the city by messengers who rode in automobiles with guards of soldiers. These motors were driven at terrific speed through the streets. One rand even more risk of being killed by them than by the bullets that were flying in all directions.”

Digital image of page 65.

Photo caption

“Russians marching with Banners ‘Made in Germany.’ Red cloth for banners could not be found, it had all been used up. Lenine, hearing of this, had banners specially made in Germany and sent to Petrograd to be used in these parades.”

9. Кривошеев, Г. Ф. Krivosheev, ред. *Россия и СССР в войнах XX века : потери вооруженных сил: статистическое исследование*. Серия «Архив». Москва: OLMA-Press, 2001.

English translation of Russian citation

Krivosheev, G. F. *Russia and the USSR in Wars of the 20th Century: Military Losses: Statistical Research*. Series “Archive.” Moscow: OLMA-Press, 2001.

Call Number: D797.S65 R67 2001

Display cover and English translation of the table on p. 100.

Distribution of losses of the Russian army in the war 1914-1918 (in absolute numbers)			
Types of losses	Total	Includes	
		Officers and class ranks	Lower ranks
BATTLE LOSSES			
Killed, died during evacuation to hospitals	1,200,000	23,134	1,176,866
Missing in action (considered dead)	439,369	7,331	432,038
Died from wounds in hospitals	240,000	7,123	232,877
Died from gas poisoning	11,000	161	10,839
Subtotal	1,890,369	37,749	1,852,620
NON-BATTLE LOSSES			
Died of sickness	155,000	10,350	144,650
Died as prisoners of war	190,000	1,140	188,860
Died as a result of accidents and other reasons	19,000	2,160	16,840
Subtotal	364,000	13,650	350,350
Total	2,254,369	51,399	2,202,970

10. Малышев, М. О. *За землю, за мир, за волю*. Ленинград: Аврора, 1971

English translation of Russian citation

Malyshev, M. O. *For Land, for Peace, for Liberty*. Leningrad: Aurora, 1971.

Call Number: DK265.15 .M34 1971

Digital image of plate 21

Image text and caption

“What they fought for THEN. What they fight for NOW.”

Artist, D. Moor. “Czarist Regiments and the Red Army”

(Translated from Russian)

Description

In this Soviet propaganda poster, the Czarist regime, depicted as a conglomeration of greedy, corrupt, and oppressive parasites supported by disgruntled soldiers, stands in stark contrast to the courageous Red Army soldiers, sailors, and peasant workers, who represent the people (*narod*), marching forward toward a bright future of economic prosperity and social equality. The banners of the Czarist regime read from left to right: parsitism, bigotry, imperialism, pograms, and exploitation; whereas the Soviet banners read: art, freedom, free (as in not oppressive) labor, bread, and science. The religious overtones in the poster are striking, as the image on the left resembles the form and design of an Orthodox icon, in which the Lord, or in this case the Czar, sits on his throne, surrounded by his (the Czar’s) subservient subjects; whereas in the Soviet image, the factory, with freedom of labor) represents the source of power that radiates over the land.

11. Бабурина, Н. И. и Е. Д. Пухалина, редакторы. *Русский плакат первой мировой войны*. Москва: Творческо-производственная фирма «Искусства и культура», 1922.

English translation of Russian citation

Baburina, N. I. and E. D. Pukhalina, eds. *Russian Posters of the First World War*. Moscow: Creative-production firm, “Art and Culture,” 1922

Call Number: NC1807.R9 R87 1992

Description

Unlike Russian newspapers and magazines, which published lavishly illustrated information from the front, Russian poster art from World War was limited in both theme and purpose. Posters typically advertised upcoming events, such as art exhibits, concerts, and special gatherings that called upon citizens to donate money in support of front-line troops, their families and children, taking care of wounded soldiers and civilians, refugees, and prisoners of war. Many of the posters were sponsored by charitable, artistic, or civic organizations. While some posters evoked the emotion of heroic deeds of soldiers (and civilians, on occasion), others depicted their hardships and

suffering. A frequent motif that evoked patriotic feelings for great Russia was the epic folk hero St. George the dragon slayer fighting the multi-headed dragon. Other posters depicted Russian soldiers in combat, weapons and munition production, military insignia, fleeing refugees, injured soldiers, destitute families or children, serving nurses, and other artistic images. (Summary based on Introduction in Russian).

Poster on page 23

Image text and caption

“Help the Victims of the War. August 20-21 [1914]. Moscow.” Artist: Leonid Pasterak. (Translated from Russian)

Description

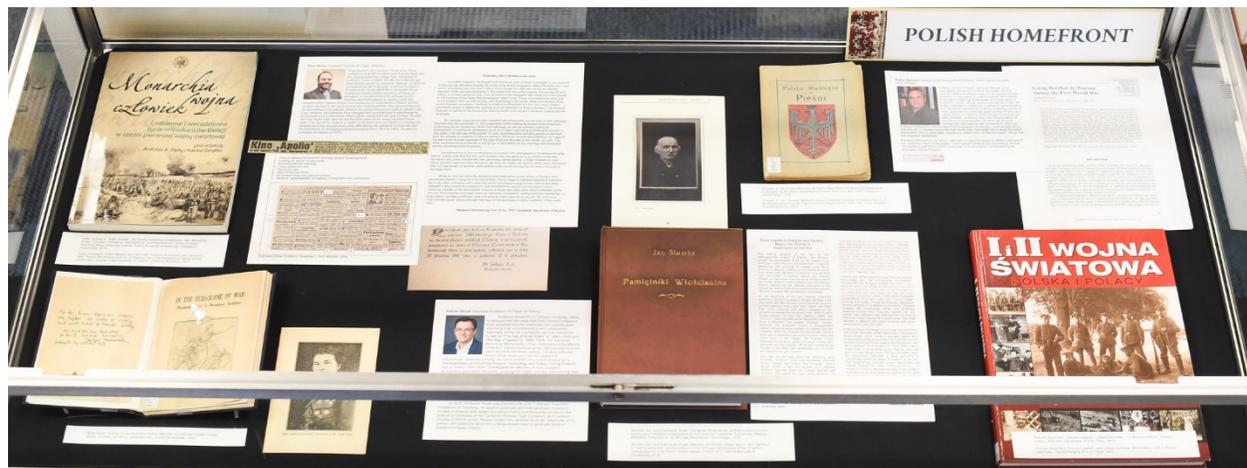
An ordinary soldier is portrayed not as a brave man furiously destroying his enemies or as a defender of his homeland but as a human being, worn out from fierce combat and bloodshed. In a moment of fatigue, the soldier’s head hangs low and his gun points askew. Pasternak’s poster, published in 1914, was one of the first political posters. The work enjoyed unprecedented success, being printed in small and large sizes, published in newspapers and magazines, on postcards, stamps, and matchboxes (Introduction).

Digital image of poster on page 104

Image text and caption

“Donate to portable baths in the trenches. Collection days June 11-12 [1916]. Committee for the collection of funds for portable baths for the active army in position.” Artist: Stepan Matveevich Mukharsky. (Translated from Russian)

Case 4: Polish Homefront



1. Zięba, Andrzej A., Adam Świątek, and Polska Akademia Umiejętności, redaktorzy. *Monarchia, Wojna, Człowiek: Codzienne I Niecodzienne życie Mieszkańców Galicji W Czasie Pierwszej Wojny światowej*. Kraków: Polska Akademia Umiejętności : Księgarnia Akademicka, 2014.

English translation of Polish citation

Zięba, Andrzej A., Adam Świątek, and Polska Akademia Umiejętności, red. *Monarchy, War, Person: the Ordinary and not so Ordinary Life of the Residents of Galicia during World War I*. Cracow: Polish Academy of Science. Academic Bookstore, 2014

Call Number: DB449 .M66 2014

On Display

Cover

Prepared but not displayed due to space limitations

Pages 30-31

Page 30 photo caption

Austrian multi-functional bi-plane, Lloyd C-II, popularly called the “stork,” in production from 1915. Photograph by Fr. Evjak. (Translated from Polish)

Page 31 photo captions

(Top left) “Hunting for lice,” (top right) “Rest after service,”
(Bottom left) “Vaccination for smallpox,” (bottom right) “At the outpost”
(Translated from Polish)

2. Nowosielski, Sophie. *In the Hurricane of War: Memoirs of a Woman Soldier*. [United States: published privately by Lieutenant Mrs. Sophie Nowosielski, 1929.

Call Number: D640 .N69 1929

On display

Title page; dedication, and photo image of Sophie Nowowielska in dress uniform with regalia and numerous medals. (Note: pages elected by Sarah Goodwin-Thiel).

Prepared but not displayed due to space limitations

Pages pp. 98-99, an excerpt of her experience serving during the war.

3. Kunicki, Kazimierz, Tomasz Ławecki, and Liliana Olchowik. *I i II Wojna światowa: Polska i Polacy. Parzeńskie Heights: P.H.W. Fenix, 2013.*

English translation of Polish citation

Kunicki, Kazimierz, Tomasz Ławecki, and Liliana Olchowik. *The 1st and 2nd World Wars: Poland and Poles*. Wierzchy Parzeńskie: P.H.W. Fenix, 2013.

Call Number D522 .K865 2013

On display

Cover

Prepared but not displayed due to space limitations

Page 20 (top)

“Storming of the Przesmyl fortress by the Austrian infantry in 1915 was third largest in terms of size, behind Antwerp and Verdun, of the 200 fortresses built in Europe. The fortress that surrendered to the Russians on March 22, 1915 was retaken on June 3, 1915 by the joint Austria-Hungarian and German Armies.” (Translated from Polish)

Page 20 (bottom)

“In the image from 1915, are pictured soldiers in the ruins of destroyed fort of the Przemysl Fortress, which played an important role in the initial faze of the war. The defense of fortifications engaged the Russian army from the fall of 1914 to the spring of 1915, delaying its march on Cracow. However, when the food supplies ran out, the Austrians blew up the forts, warehouses, artillery, and bridges on the San river, surrendering the fortress to the Russians.” (Translated from Polish)

Page 21 (top)

“Characteristic building of the Great Theater right after Germans took Warsaw on August 5, 1915. During the summer of the same year, as a result of the Central Powers’ offensive, the Russians withdrew from almost all the lands of the Polish Kingdom.” (Translated from Polish)

Page 21 (bottom)

“The march of Russian forces from Warsaw on August 3, 1915 was a symbolic act for Poles. The new occupiers however were no better. Contrary to the previous

deklarations directed to Polish society, the central powers – Austria-Hungary and Germany – the Germans conducted widespread exploitation on the occupied territories of the former Polish Kingdom; the residents of Warsaw endured severe hunger until the end of the war, and for that reason Jozef Pilsudski decided to suspend recruitment of new soldiers into the Polish Legions.” (Translated from Polish)

4. **Wójcicki, A., ed. *Polska Walcząca W Pieśni: Zbiór Pieśni I Deklamacyi Narodowych Powstałych na tle walki o Niepodległość Polski*. New York, N.Y: Nakł. “Telegramu codziennego,” 1916.**

(English translation of Polish citation)

Wójcicki, A., ed. *Poland Fighting In Songs: Collection of Songs and Declamations of the People Inspired by the Fight for Polish Independence* New York, N.Y: Nakł. “Telegramu codziennego,” 1916.

Call Number D522 .K865 2013

On display

Cover

Prepared but not displayed due to space limitations

Titles of Selected Poems (translated from Polish)

Happy in our Poland (p. 8)

Song about Jozef Pilsudski (p. 8).

To Our Commanders (p. 18)

Listen, People (p. 19)

Stanzas about the Polish Infantry (p. 29)

Death is Beautiful (p. 40)

Soldier, Soldier (p. 50)

Trail of Blood (p. 56)

Above the Knight’s Grave (p. 66)

Song of Exiles (p. 80)

March of the Falcons of the 1st Battalion (p. 81)

Into Battle We Went (p. 113)

Regiment of Polish Falcons in America (p. 150)

Prayer (p. 156)

Poland Arise!. (p. 158)

5. **Blobaum, Robert. “Going Barefoot in Warsaw during the First World War.” *East European Politics & Societies* 27, no. 2 (May 1, 2013): 187–204.
doi:10.1177/0888325412467052.**

ITEMS 6-8 BELOW WERE PREPARED BUT NOT DISPLAYED DUE TO SPACE LIMITATIONS

6. Blobaum, Robert. "A Different Kind of Home Front: War, Gender and Propaganda in Warsaw, 1914-1918" in *Propaganda and the First World War*, ed. Troy Paddock (Brill, 2014), 249-272.
7. Blobaum, Robert. "A City in Flux: Warsaw's Transient Populations during the First World War," *The Polish Review* 59, 4 (2014): 21-43
8. Gelles, Romuald. *Wrocław w latach wielkiej wojny 1914-1918*. [Wyd. 1. Acta Universitatis Wratislaviensis ; Nauki polityczne, no 1070. 37. Wrocław: Wydawn. Uniwersytetu Wrocławskiego, 1989.

(English translation of Polish citation)

Gelles, Romuald. *Wrocław during the Years of the World war 1914-1918*. [Issue 1. Documents of Wrocław University; Political science. no 1070. 37]. Wrocław University Press, 1989.

Call Number: D552.W37 D86

Case 5: Life Goes On



1. Frame, Murray, B. I. Kolonitskii, Steven G. Marks, and Melissa Kirschke Stockdale, eds. *Russian Culture in War and Revolution, 1914-22*. Russia's Great War and Revolution, volume 1. Bloomington, Indiana: Slavica Publishers, 2014.

Call Number: DK264.8 .R87 2014

On display

Cover and Plates 44-45

Prepared but not displayed due to space limitations

Digital image of p. 179, which provides a brief summary of fashion in Russia during World War I.