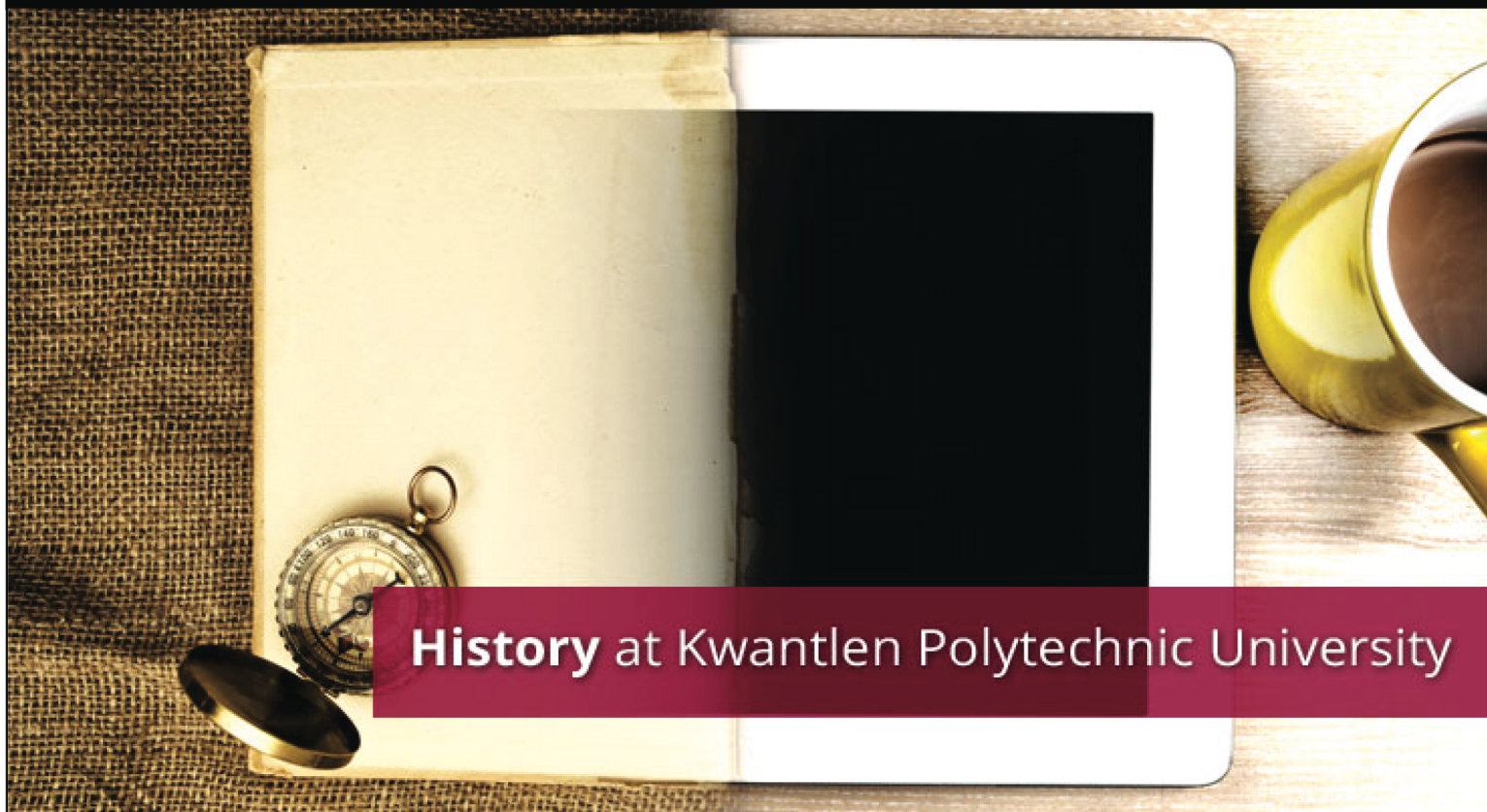


A Journal by and for Undergraduate History Students at KPU



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The Emergent Historian is published by the Kwantlen Polytechnic University Department of History. Its annual publication provides us with a chance to showcase the very best of our students' work – from first-year classes to fourth-year seminars – from the previous academic year.

This year's edition features a broad range of work, from research papers to movie reviews, and from historical sightseeing tours to creative pieces that showcase both the outstanding research abilities of our students and their ability to present work in non-traditional formats.

Congratulations to everyone whose work is featured in this year's journal! Past issues can be accessed at Library and Archives Canada, via the QR code below.



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Movie Analysis: *Wonder Woman* (2017)

Mehdi Al-shenawa – Spring 2025

HIST 3394: The Two World Wars

Professor Kari North

I. Movie Review: The Duality of Humans in War Through the Lens of Diana's Journey

Diana (Gal Gadot) is the protagonist of *Wonder Woman* (2017), a mythical Amazonian warrior princess from the secret island of Themyscira. Diana learns as a child that while Zeus made man to be ethical creatures, his son, the god of war, Ares (David Thewlis), corrupted them. The narrative shifts to Steve Trevor (Chris Pine), a British spy who crash-lands on Themyscira. Trevor tells of a conflict which we later find out to be the First World War, given the inclusion of the historical figure German General Erich Ludendorff (Danny Huston) and extensive trench warfare. However, Diana, who has not seen the real world, is astonished to learn of the conflict and believes Ares is behind it and sets out to stop him. After travelling to London and the Western Front in Belgium, Diana eventually kills who she believes to be Ares, General Ludendorff, but the war continues. The true Ares, Sir Patrick Morgan, a British politician, reveals himself and claims humans are inherently violent, challenging Diana's perspective on humanity. *Wonder Woman* (2017) demonstrates how Diana's heroic ideals, shaped by mythology and the concept that a singular villain causes war, conflict with the complexities of World War I, ultimately unveiling the duality of both good and evil in humans.

Diana's idealistic notion of heroism is influenced by myths and her belief in a single solution to the conflict; Trevor challenges Diana's vision, and her battle with Ludendorff confirms that a single heroic act cannot end the war. As Trevor and Diana travel to London, Diana confidently asserts that once she defeats Ares, "the German armies will be free from his influence... and the world will be better," believing war to be the result of a singular, corrupting force. Trevor disputes her, stating that "this war is... a great big mess,"¹ suggesting that the struggle is much more complicated than Diana initially believes. Diana's faith in a valiant solution is called into question in this instance, which forces her to adopt a more complex perspective. Further solidifying her realization, Diana, in the movie's climax, confronts Ludendorff, whom she assumes to be Ares. Diana kills him as she believes that this will put a stop to the war, yet the conflict goes on. Stunned, she turns to Trevor and asks, "Ares is dead..."

¹ Patty Jenkins, dir., *Wonder Woman*, with Gal Gadot, Chris Pine, and Connie Nielsen (California, 2017), 0:39:50 to 0:40:25.

why are people still fighting?”² This incident compels Diana to face the horrible reality that war is not a stage for heroism but a chaotic struggle, contrary to the fantasies she grew up with, in which a single act of heroism could end a conflict.

Building on Diana’s shifting viewpoint, Ares unveils humanity’s responsibility in the conflict, leading Diana to recognize the duality of light and darkness within humans. After killing Ludendorff, Diana discovers that the true Ares is not the German General but Morgan, a British politician. In a moment of confrontation, Diana employs her lasso of truth to force him to be honest. Under its influence, Morgan admits that while he may inspire the creation of destructive weapons, he does not force humanity to use them. Instead, Morgan claims that “[humans] start these wars on their own,”³ emphasizing that war is often the product of human nature rather than a singular villain. Furthermore, after she finally defeats him, Diana realizes that Morgan is not entirely incorrect at the end of the movie. Diana admits the dual nature of mankind in her reflections on the events of World War I, saying that “[She] used to want to save the world... but then [she] glimpsed the darkness within [humanity’s] light.”⁴ This change of perspective further proves Diana’s maturation as she accepts that people are naturally able to be good and bad, and that it ultimately lies with them to make a choice.

Thus, the movie is effective in depicting the intricacies of World War I because it dispels the conventional notions of heroism and shows humankind’s dual nature. Of course, being an action movie, it resorts to conventional superhero mythology and action, which tends to counter its underlying philosophical undertones. Although set against the backdrop of World War I, the theme of the duality of human nature being good and evil is one that can be applied to any time period. The film’s feminist message shines through Diana; she’s both strong and kind, breaking stereotypes and reflecting more modern views in the twentieth century. If you can move past traditional hero tropes, I would definitely recommend the film for its powerful female lead and thoughtful look at human nature.

² *Wonder Woman*, 1:42:20 to 1:46:15.

³ *Wonder Woman*, 1:52:20 to 1:52:45.

⁴ *Wonder Woman*, 2:09:30 to 2:09:50.

II. Research Paper: The Cinematic and Historical Journey of Women Venturing into Combat

Diana and her friends rely on an innovative strategy to reach the trenches and fight on the Western Front lines in *Wonder Woman* (2017). Although not explicitly stated why, Diana's use of a smuggler to gain entry to the front lines implies her atypical presence as a woman, given the historical reality of the rarity of women soldiers in the First World War. This rarity is further emphasized when Diana charges into battle; the men around her react with overt shock and awe, underscoring how radical her actions appear in the context of the war. This portrayal raises the question: What methods did women employ when attempting to fight on the Western and Eastern Fronts during World War I? Diana's journey to the front lines, relying on smugglers to reach and fight in the trenches, reflects the historical reality that women had to use unconventional methods to fight on either front. While Diana's open participation in combat is more symbolic than historically accurate, the stories of real women pressuring and petitioning the government, leveraging conflict, and cross-dressing demonstrate that, although unlikely, it was still possible for women to defy societal and military barriers and fight on the front lines.

Prior to addressing instances of women who managed to fight on the fronts of the First World War, it is important to mention that women who were eager to do so very often faced systemic obstacles. On the Western Front, women often served in medical units and were prohibited from fighting; women's combat divisions did not emerge in the West until decades later.⁵ This exclusion was a result of common beliefs about women's perceived physical faults, which justified restrictions on their participation as soldiers in war during most of the twentieth century.⁶ Historical accounts frequently fell short of capturing the nuanced nature of women's experiences during the First World War,⁷ as active combat remained largely the domain of men. Additionally, both "White and racialized women" often could not secure a place within the

⁵ "Women in WWI," *National WWI Museum and Memorial*, <https://www.theworldwar.org/learn/women>, accessed 19 February 2025.

⁶ "Canadian Women and War," *Thecanadianencyclopedia.ca*, <https://www.thecanadianencyclopedia.ca/en/article/women-and-war>, accessed 19 February 2025.

⁷ Susan R. Grayzel, *Women and the First World War* (London: Routledge, 2002), quoted in Mélanie Morin-Pelletier, "Has Any Great Harm Been Done? Canadian Women Breaking Barriers during the First World War," *Histoire Sociale* 57, no. 117 (2024), 118.

Western war effort.⁸ Historian Samraghni Bonnerjee highlights that many wartime memoirs from women, such as Olive Dent's, a British nurse, express a sense of regret at not being able to participate in combat alongside men. These women felt inadequate and frustrated, conceding their limitations due to gender.⁹ Bonnerjee explains that this sense of exclusion was frequently accompanied by a "sense of sexual jealousy at being unable to participate as freely in combat as the men."¹⁰

Although women on the Western Front were restricted to support jobs, stories of women serving on the Eastern Front in Russia showcase how they used creative tactics, such as pressuring and petitioning the government, to challenge long-standing barriers. As a result, these women ultimately assumed combat roles traditionally reserved for men. When the war first broke out, "[n]ot all Russian women were satisfied with more 'traditional' roles" throughout the conflict; many were determined to break down barriers by pursuing direct combat service. The Russian government and high command received petitions and pressure requesting that women be allowed to join the fight as soldiers.¹¹ The Russian Women's Battalion of Death, a combat unit commanded by Maria Botchkareva,¹² was finally created as a result of the influx of Russian women wanting to fight.¹³ In addition to defying gender expectations, Botchkareva's unit and command of this battalion signaled the strategic importance of women directly engaging in war. Their performance on the battlefield not only demonstrated their ability but, in certain situations, even excelled their male counterparts on the Eastern Front,¹⁴ underlining the importance of women's participation. As a result, these Russian women's creative acts challenged long-held

⁸ Morin-Pelletier, "Great Harm," 118.

⁹ Samraghni Bonnerjee, "'The Lure of War': Reconsidering the Motivations of Nurses to Volunteer in the First World War," *Women's History Review* 28, no. 7 (2019), 1105.

¹⁰ Bonnerjee, "Lure of War," 1099.

¹¹ Laurie Stoff, "Women's Mobilization for War (Russian Empire) / 2.0 / Handbook - 1914-1918-Online (WW1) Encyclopedia," *1914-1918-Online (WW1) Encyclopedia*, July 2, 2024, <https://encyclopedia.1914-1918-online.net/article/womens-mobilization-for-war-russian-empire-2-0/>, accessed 19 February 2025.

¹² Tatiana L. Dubinskaya and Lawrence M. Kaplan, ed., *In the Trenches: A Russian Woman Soldier's Story of World War I*, (Lincoln, NE: Potomac Books, 2020), ProQuest Ebook Central, 7.

¹³ Stoff, "Women's Mobilization for War (Russian Empire)," <https://encyclopedia.1914-1918-online.net/article/womens-mobilization-for-war-russian-empire-2-0/>, accessed 19 February 2025.

¹⁴ Allan Wildman, *The End of the Russian Imperial Army* (Princeton, NJ: Princeton University Press, 1980), quoted in Stoff, "Women's Mobilization for War (Russian Empire)," <https://encyclopedia.1914-1918-online.net/article/womens-mobilization-for-war-russian-empire-2-0/>, accessed 19 February 2025.

beliefs about femininity and conflict, demonstrating that women could overcome these stereotypes and succeed in combat roles.

Likewise, Flora Sandes' transition from a nurse to a soldier who fought on the Eastern Front exemplifies how women were capable of strategically defying gender conventions. Through unconventional circumstances, Sandes leveraged the moment to formally enlist as a soldier, seizing the opportunity to fight on the frontlines. Sandes, a British woman who had originally joined the Serbian Army as a nurse, was unable to continue medical duties when Bulgarian forces forced a retreat into rugged terrain. With no way for the medical unit to advance, Sandes faced the possibility of having to retreat. Understanding the difficult decision facing the Serbian forces during the retreat, Sandes cleverly sought approval from her Colonel to enlist as a soldier, who accepted her request, allowing her to stay and fight.¹⁵ Sandes would eventually go on to fight in the trenches on the Eastern Front towards the end of the war.¹⁶ According to her biography, Sandes became the only "foreign woman allowed to serve in a fighting capacity" in the Serbian Army in the First World War, demonstrating her determination and the Army's trust in her. Moreover, her biography emphasizes that Sandes only took up a rifle when medical duties were no longer possible.¹⁷

However, given the influence of conventional expectations in the early twentieth century, Sandes' decision to take up arms only after her medical responsibilities ended may suggest her combat participation was more a reaction to necessity. This choice may indicate that it was less a deliberate challenge to societal conventions. This perspective, however, ignores the importance of Sandes' original choice to bear arms on the frontline. In her article, Janet Lee highlights how Sandes "proved that women could perform alongside men" and broke barriers in the "masculine space of the battlefield."¹⁸ Lee contends that Sandes' "presence ... as [a] militarised [woman] made the important case for [her] full citizenship since no longer could this be denied

¹⁵ Kathryn J. Atwood, *Women Heroes of World War I: 16 Remarkable Resisters, Soldiers, Spies, and Medics* (Chicago: Chicago Review Press), 152–53.

¹⁶ Janet Lee, "A Nurse and a Soldier: Gender, Class and National Identity in the First World War Adventures of Grace McDougall and Flora Sandes," *Women's History Review* 15, no. 1 (2006), 98.

¹⁷ Flora Sandes, *An English Woman-Sergeant in the Serbian Army*, Project Gutenberg, 1916, <https://www.gutenberg.org/ebooks/71442>, accessed 19 February 8.

¹⁸ Lee, "A Nurse," 99.

to women on the grounds that only men participate and are sacrificed in war.”¹⁹ By “presenting a masculine persona,” Sandes rejected traditional femininity and emphasized women’s capacity to contribute equally in combat.²⁰ Thereby, Sandes’ experience demonstrates how women could navigate military restrictions and seize opportunities to serve as soldiers, challenging the notion that combat was exclusively a male domain.

In a similar manner, the stories of women cross-dressing to reach the frontlines illustrate how women deliberately defied societal barriers as they challenged the prescribed roles of women during wartime. While Dorothy Lawrence strove to break barriers as a war correspondent, Zoya Smirnov went even further, openly participating in combat. In 1915, Lawrence, a British woman who was anxious to join the Western Front lines, went to great lengths to pass for a male British soldier. Lawrence wanted to work as a war journalist, but newspapers would not send a woman into a conflict zone.²¹ According to her account, Lawrence cut her hair and wore a uniform, including a cap and boots, going to great lengths to disguise herself as a man. Despite her success in making it to the front lines, she was discovered shortly after.²² Lawrence’s plan was motivated more by her desire to report from the Western Front lines than by a desire to engage in combat. Although she bravely entered a restricted area, her story is independent of other women who sought military involvement and direct combat. In “Britain, France, and Germany,” women who disguised themselves as men to get to the battlefield were usually dismissed upon discovery,²³ as seen with Lawrence.

¹⁹ Lee, “A Nurse,” 99.

²⁰ Lee, “A Nurse,” 99.

²¹ Elisabeth Shipton, “Women Working in the Trenches,” in *Female Tommies: The Frontline Women of the First World War* (Stroud, UK: The History Press, 2014).

²² Dorothy Lawrence, *Sapper Dorothy: The Only English Woman Soldier in the Royal Engineers 51st Division, 179th Tunnelling Company* (London: John Lane, 1919), 57-63.

²³ Atwood, *Women Heroes*, 133.



Figure 1 Lawrence in a military uniform.²⁴

By contrast, some women, like Smirnov, a Russian, successfully concealed their identities long enough to fight alongside male soldiers, demonstrating a more direct challenge to traditional wartime roles. *The New York Times* reported on the story of Smirnov in the First World War, a 16-year-old girl who, along with her friends, disguised themselves as male soldiers to fight on the Eastern front lines in Russia. With her hair cropped short to blend in, Smirnov was driven by a desire to witness the war firsthand and take part in combat against the Germans. Rather than exposing them, the other soldiers hid the girls in transport vehicles and gave them uniforms, eventually having them fight on the front lines. However, Smirnov died shortly after entering combat.²⁵ By defying the traditional notion that women should stay in supportive positions, Smirnov's decision to cross-dress and fight on the frontlines demonstrates that women could actively participate in battle alongside men. Therefore, both Smirnov and Lawrence, though differing in goals, defied gender norms by rejecting the traditional roles assigned to women that prevented them from seeing the front lines.

Thus, Diana's journey to the front lines, reliant on smugglers to reach and fight in the trenches, mirrors the historical reality that women had to employ unconventional means to fight on the Western or Eastern Front in the First World War. The examples of real women pushing and

²⁴ "Sapper Dorothy Lawrence: The Only English Woman Soldier Late Royal Engineers, 51st Division 179th Tunnelling Company, B.E.F.," *Imperial War Museums*, <https://www.iwm.org.uk/collections/item/object/1500045890>, accessed 19 February 2025.

²⁵ "Young Girls Fighting on the Russian Front," *Current History* 4, no. 2 (1916), 365-67.

petitioning the government, taking advantage of conflict, and cross-dressing show that, while unlikely, women broke traditional constraints to fight on the front lines. The historical authenticity of Diana's combat participation in *Wonder Woman* (2017), although containing fantastical elements, illustrates the persistent problems women faced in breaking societal and military boundaries; the film also underscores the necessity of representation in defying traditional gender roles in history and film. Overall, my understanding shifted from looking at the film as a romanticized superhero action movie to one that explores greater topics of gender and conflict. This depiction demonstrates that, despite being infused with unrealistic features, films have the potential to effectively represent historical difficulties.

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Hot Spring Tourism: The Effect of Hot Springs Shaping Japan's Worldview

Holden Allen - Spring 2025

HIST 3140: Environment and Society in East Asia

Professor Jack Hayes

Steam rises through a serene pool hidden among the mountains, with the only sound being running water and the rustling of trees. This is an onsen, a traditional Japanese hot spring, but much more than just a typical bath. The natural springs are formed from volcanic activity and have been integrated into Japanese culture throughout the centuries. The waters are known to show health benefits, often described as therapeutic.²⁶ The hot springs are spaces designed to improve health, offer time for reflection, and strengthen community. The onsen offers a link between modern Japan and its more ancient roots. The onsen is an old and storied tradition that can be traced back to ancient Japanese texts like the *Nihon Shoki* and the *Kojiki*. These books often associate the springs with deities and royalty. Onsen usage then altered with the teachings of the Buddhists, who used the waters for healing practices. Currently, efforts are being made to help the onsen to preserve “the good old Japan,”²⁷ keeping the traditional history of the country alive. Diverting from this practice, some hot springs have embraced modernity, choosing to appeal to people in other ways.

The biggest change in usage of the onsen was in the aftermath of the Second World War. In particular, the onsen played a crucial role in restoring Japan’s spirit and reputation. Japan emerged from its militaristic past and sought a new path forward. Onsen represented the new message, often being seen as a place of serenity and peace. As Japan presented itself to the world after the war, the traits of a peaceful, calm nation encouraged tourism rather than distrust. Those were the traits that Japan wanted to present to the world. Tourism grew as a result, not only because of the natural allure, but also due to the narrative Japan was now offering. The dynamic nature of the onsen serves as a representation of Japan’s ever-evolving cultural identity. This paper argues that the development of the onsen in Japanese life has helped reshape and rebuild Japan’s national image after World War II, by promoting tourism, developing cultural identity, and honouring tradition. Tracing the historical evolution and healing effects, it can be understood how something as simple as a hot spring can have a monumental impact.

²⁶ Mihaela Serbulea and Unnikrishnan Payyappallimana, “Onsen (Hot Springs) in Japan—Transforming Terrain into Healing Landscapes,” *Health & Place* 18, no. 6 (2012), 1336.

²⁷ Robert Neff, “Tradition Reigns at Japan's Onsen,” *Japan Quarterly* 46, no. 1 (1999), 65.

The unique geography of Japan lends itself to having hundreds of natural hot springs. Japan's location on the Pacific Ring of Fire, with its frequent volcanic activity, makes it a prime hotspot for natural hot springs. Around seven percent of the world's volcanoes are concentrated in Japan.²⁸ These geothermal features have been used by humans for millennia. The first records of onsen being used appear in ancient Japanese texts. The *Nihon Shoki* and the *Kojiki* make up the oldest official history of Japan.²⁹ These texts were compiled in 720 CE under the influence of imperial China; the early chapters of these books are more focused on myths and legends. The legends make references to the usages of onsen, mentioning that even the gods use the water of the Dogo Onsen.³⁰ This legend also contains one of the earliest references to the healing properties of the water. The legend mentioned how the gods healed themselves in the water after travelling the land.³¹ These stories created an association with the divine that would define the onsen for centuries. Communities were designed purposely around the hot springs for practical and spiritual purposes. The springs were used for bathing, warmth, and spiritual practices. The preservation of these sacred springs was of utmost importance. Over time, some of these places grew into the hot spring towns seen today. These hot spring towns saw a boom in popularity during the Edo period as a place for "healing and socializing."³² Many towns were built with the relationship with the onsen in mind and have worked in tandem to preserve them for all this time. The popularity of the onsen throughout the centuries demonstrates a long-standing relationship between Japanese society and these natural formations. The renewal of the onsen played a positive role in shaping Japan's image as a tranquil nation. This encouraged other countries to see Japan in a positive light, even in the aftermath of World War II.

Another factor leading to the growth of onsen culture was the spread of Zen Buddhism. In the sixth century, when Buddhist practices were on the rise, they brought along new ideas regarding the onsen. The Buddhists preached the importance of meditation, which would typically be done

²⁸Sakaguchi Yuko, "Learn About Japanese Hot Spring Culture," <https://www.studyjapan.jp/en/topics/culture/hot-spring.html>, accessed 8 April 2025.

²⁹The Editors of Encyclopaedia Britannica, "Nihon Shoki," *Encyclopaedia Britannica*, 13 February 2019.

³⁰William George Aston, trans., "Comments about Gods and Hot springs," quoted in *Nihongi: Chronicles of Japan from the Earliest Times to A.D. 697*, vol.1-2 (London: Kegan Paul, 1896), vol. 1, 145.

³¹Aston, "Comments," 120-123.

³²Sakaguchi, "Hot Spring Culture."

in serene settings. The monks stated that meditation could help one achieve inner peace.³³ The hot springs offered a perfect place of serene quiet. Monks also taught lessons on the purification of the body and the soul. Many monks would bathe themselves before a prayer to be pure before the practice. Some Buddhist temples were built near hot springs to cover both aspects³⁴. The monks would run these bathhouses for free for the people.³⁵

As bathhouses grew in popularity, word spread about the healing properties of the waters. Onsen began to be recognized not just for spiritual practices, but also as places of restorative value, where people would bathe for medical treatment. This cultural health practice is known as “touji,” the curing through the hot waters.³⁶ These waters have been used for all sorts of chronic ailments and have also been used as a general prevention method for the continuation of good health.³⁷ In some cases, examples of drinking the mineral-rich water were also noted. Famous waters in “Shima, Yunohira and Gaga [are] known as the ‘three famous waters for stomach and intestines,’³⁸ which are great for internal healing. The minerals in the water and the high temperature work in tandem for the feeling of wellbeing, with both being absorbed through the skin to enter the bloodstream and flowing to all parts of the body.³⁹ Work would be done on the ideal amount of time to stay at a hot spring for maximum health benefits.⁴⁰ These recommendations would become widely accepted medical advice, meaning there was an awareness of treating regimens and ideas on the ideal course of recovery.

During the Meiji era (1868-1912), Japan underwent rapid industrialization and westernization.⁴¹ This westernization played a role in changing the narrative around onsen. While still associated with healing, it was thought of increasingly as a place for relaxation and cleanliness.

³³ “Wellness Tourism in Japan: A Focus on Onsen and Zen Meditation,” *Wellness Tourism Worldwide*, <https://www.wellnesstourism.com/article/wellness-tourism-in-japan-a-focus-on-onsen-and-zen-meditation>, accessed 8 April 2025.

³⁴ “Japanese Hot Springs (Onsen),” *Japan-Guide.com*, <https://www.japan-guide.com/e/e3529.html>, accessed 8 April 2025.

³⁵ Takamitsu Jimura, “Onsen and Japanese-Style Inns: Treatment, Relaxation, Recreation, and ‘Japaneseness,’” in *Cultural Heritage and Tourism in Japan*, 1st ed. (Abingdon, UK: Routledge, 2022), 871.

³⁶ Serbulea and Payyappallimana, “Onsen”, 1366.

³⁷ Serbulea and Payyappallimana, “Onsen”, 1367.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Andrew Gordon, *Postwar Japan as History* (Berkeley: University of California Press, 1993), 3.

Industrialization also made the onsen more accessible with additional railways and the development of towns, which offered more to tourists.⁴² Onsen and bathhouses entered the mainstream and became very popular among all classes of people. Onsen were viewed as an accessible luxury for the people of Japan, and a place where everyone was equal. There was an attitude shift towards a healthy culture, which correlates with Japan's high life expectancy. These developments demonstrate there is a modern-day use for supplemental healing alongside modern-day medicine. Furthermore, when considering the variety of effects different onsen offer for healing, it showcases how useful these practices can be. Onsen could also offer more than just physical healing; the Japanese would be able to turn to the onsen for recovery following the war, something beyond the physical. Onsen not only provided a means for healing but also a path for rebirth. Paving a way for visitors to come in, and for culture and tradition to flourish within this cultural renewal.

The aftermath of World War II saw Japan in spiritual and physical disarray. Entire cities lay in ruins, and the death toll was high following the bombing efforts by the Americans. There was also the big shift in the Japanese government following the end of the war which left an aura of uncertainty over many of the Japanese. Amidst this devastation, it became necessary to establish places of healing. The onsen offered an escape from the necessary rebuilding efforts. The country wanted to demilitarize and be more democratic, marking the first steps in rebuilding the economy.⁴³ During this time, there was a general promotion of domestic tourism, and the onsen played a large role in those efforts. The nature of the hot springs was not conducive to day trips, making many visitors stay overnight.⁴⁴ This long-stay tourism would help bolster towns, restaurants, and transportation services for people travelling to the onsen. Additionally, wellness tourism was beginning to develop, and Japan saw an increase in European and American tourists hoping to recover in the waters.⁴⁵ Another factor was the heritage aspect; many of the onsen had been kept traditionally, making these great sites for cultural heritage.⁴⁶ This meant government

⁴² Jimura, "Onsen," 87.

⁴³ Gordon, "Postwar Japan", 3.

⁴⁴ Jimura, "Onsen," 88.

⁴⁵ Jimura, "Onsen," 88.

⁴⁶ Jimura, "Onsen," 105.

protection of the onsen to help maintain their cultural significance.⁴⁷ Onsen offered some of the best looks at the old and preserved Japan.

As time progressed, the hot springs went through renovations to accommodate a more modern tourist. While still trying to present a historic culture, additional features were added for interest. Some focused on scenery, while others would become more modern and offer Karaoke bars and video games associated with other types of Japanese culture.⁴⁸ While this has sparked debates internally among the Japanese people regarding cultural heritage,⁴⁹ they are widely popular among many tourists. It would also be at this time that onsen would become popular backdrops for video games, movies, and anime. Through these avenues, a variety of people were introduced to onsen. This inspired a new wave of tourists to visit places they saw on the screen. Video games like *Ghost of Tsushima* would use them as game backdrops to showcase the beauty and serenity of Japan. A game mechanic represented onsen as places of reflection, further influencing modern perception. Additionally, movies like *Spirited Away*, directed by Hayao Miyazaki, were based on the popular Dogo Onsen. This would inspire new generations and film lovers alike to go see the filmmaker's inspiration. The design of the onsen in the movie captured the otherworldly allure of the onsen and became a symbol embedded with the masses. This had a great influence on younger audiences to get them invested and attending onsens. The boost in tourism allowed municipal governments to capitalize on growing Western audiences. Thus, efforts were made to have the rules of the onsen translated into English to help a foreign audience understand the rules when visiting.⁵⁰ These efforts to modernize and make onsen more international not only preserved an important cultural tradition but also helped postwar Japan reach its goals of reshaping its identity. Through tourism, Japan was able to foster an environment of healing, serenity, and tradition. The onsen served as a symbol and as an invitation to the world that Japan was undergoing a renewal. It offered the world an unparalleled experience that brought many to the shores of Japan.

⁴⁷Jimura, "Onsen," 106.

⁴⁸ Neff, "Tradition," 65.

⁴⁹ Chris McMorran, "Understanding the 'Heritage' in Heritage Tourism: Ideological Tool or Economic Tool for a Japanese Hot Springs Resort?" *Tourism Geographies* 10, no. 3 (2008), 334.

⁵⁰ Jimura, "Onsen," 106.

Throughout time, many cities became associated with the onsen; often onsen could be the central identity for a city. Towns would emerge as famous hot spring destinations. Towns like Beppu and Kusatsu would be hailed as the places to go if one wanted a city and a hot springs experience. Many of these cities would develop their niche and their own styles. Architecture was different from place to place, giving each a unique atmosphere.⁵¹ Competition could emerge from city to city in debates over which onsen was superior, whether design-wise or by the effects of the waters. The minerals and microbes in the water would prompt many to examine the water and figure out what the mineral content to better support their claim.⁵² This deepened the local pride of the people and inspired other changes to make their town stand out among the rest. This sense of regionalism also helped spread economic benefits, as many rural areas highlighted their unique onsen style to appeal to travellers. The onsen communities benefited from having these unique onsen outside of the major cities, drawing visitors. Many communities were able to prosper as a result and fully immerse the tourists in the Japanese culture. This built up their new cultural identity for the world to see.

Onsen also served as a reflection of Japanese culture on a broader scale. The etiquette and rules at the onsen represent mindfulness of others, a key component of Japanese cultural identity. The collective nature of a shared bath, sharing what many Westerners believe to be too intimate, demonstrates humility and respect for each other. The onsen not only serves as a place of rest and healing but also as a symbol of Japan's cultural diversity. The hot springs' continued popularity showcases how the spirit of community, respect, and regional pride can be exemplified even in the modern day. These aspects of Japanese culture were of the utmost value following the Second World War, as these traits were paramount in the rebuilding of the nation. Following the surrender of Japan, there was a lack of core values as the imperial ideology was a thing of the past. This made the population turn elsewhere, using traditional and cultural practices to reshape the narrative. By using the onsen as a base, Japan was able to build up its new identity that had no association with the war.

⁵¹ Neff, "Tradition," 4-8.

⁵² Fumito Shiraishi, Yuki Eno, Yuki Nakamura, et al., 'Relative Influence of Biotic and Abiotic Processes on Travertine Fabrics, Satono-yu Hot Spring, Japan,' *Sedimentology* 66, no. 2 (2019), 460.

The role of traditions at onsen is a key factor ingrained in Japanese culture. The traditions have managed to make the onsen patrons feel safe, maintain the integrity, and preserve the heritage of these sites. As the onsen grew more popular, it became imperative to the owners that rules needed to be in place. Widespread adoption of many of the rules became standard among the bathhouses, with some spots adding specific rules relating to their hot spring. One of the rules is bathing oneself before entering the waters. This focus on purifying oneself of all dirt and grime comes from the Buddhist tradition.⁵³ This can also be significant as it cleans the visitor of all physical and spiritual distractions, following the Buddhist mindset. Another rule relates to a no-tattoo policy. This rule stems from the traditional connection between the Yakuza (members of organized crime syndicates) and tattoos. Onsen, places of peace, were conceptually at odds with the tattoos associated with organized crime. This rule is in keeping with the importance of safety and peace while visiting an onsen. While some onsen have begun to become laxer with this rule to allow more international visitors, some are more traditional and will not allow tattooed visitors to enter the springs. Swimwear is prohibited to promote the feelings of equality for all in society. A no-photography rule provides peace of mind for the patrons.⁵⁴ This rule was added recently to deal with the growing use of technology, revealing the desire for the onsen to foster a safe environment. Following suit, a majority of onsen offer separate baths for men and women to ensure everyone can feel comfortable.⁵⁵ While some offer a traditional “Konyoku,”⁵⁶ a mixed bath, most are turning away from this in favour of making the patrons feel safer. This reveals that the traditions can either be amended or changed for the ease of mind of patrons.

Traditions also have existed outside of the rules; these work to preserve what makes each onsen unique. There is a ritual in Kusatsu, dating to the Edo period, which helps cool down the hot water.⁵⁷ Within this tradition, the workers at the onsen stir the water with giant wooden paddles to lower its temperature.⁵⁸ By using this traditional method, the water is able to maintain its integrity without being diluted by non-hot spring water. This tradition has grown into a cultural

⁵³ Jimura, “Onsen,” 88.

⁵⁴ Sakaguchi, “Hot Spring Culture,” <https://www.studyjapan.jp/en/topics/culture/hot-spring.html>, accessed 8 April 2025.

⁵⁵ Neff, “Tradition Reigns,” 2.

⁵⁶ Ibid.

⁵⁷ “Yumomi – The Ritual to Cool Down Water in Kusatsu,” <https://www.kanpai-japan.com/kusatsu/yumomi-ceremony>, accessed 8 April 2025

⁵⁸ Ibid.

show where there is a folk song and dance, and members of the public can purchase a ticket to watch the cultural tradition unfold.⁵⁹ This tradition, stemming from preserving the water purity, resulted in well-regarded healing properties.⁶⁰ This is a testament to the positive effect the continuation of this tradition has had on the hot springs in Kusatsu. Some towns will also host yearly onsen festivals to celebrate their hot spring. In particular, the Beppu Hatto Onsen festival takes place yearly in April. This festival celebrates one of the world's best onsen while also offering a giant parade that includes music and dancing, as well as splashing with water from the hot spring.⁶¹ These traditions have helped keep the onsen unique and historic. The Beppu festival dates back over 100 years⁶², and while it has adapted over time, it is still used to continue the traditional aspect of the hot springs. By highlighting these traditions, Japan was able to present itself differently, as a nation with many peaceful traditions. In this way, the hot springs were used as a tool for international image repair. They provided a different avenue for national pride, a stark difference from the ways before the end of World War II, allowing the Japanese people to promote their culture more peacefully.

For centuries, the onsen has been a constant in Japan. Beginning as serene sanctuaries thought to be places for the gods and kings alike, and being touted for their healing properties, to then developing into internationally valued places of wellness and comfort. A basis in mythological and religious understanding contributed to their protection, keeping these natural formations looked after. Outside of the history and healing aspects that have contributed to the popularity of the onsen, the tourism it has driven has been a big economic factor for Japan. Onsen enables widespread tourism encompassing many different areas all over Japan, while its portrayal in the media keeps introducing the concept to new clients. In addition, it has been able to ingrain itself in the culture and life of many citizens. A majority of people around the country use the bathhouses, fostering a community spirit. Furthermore, regional pride has emerged as many people feel their onsen and town are better than others. This local patriotism helps create a deep love for one's community. Onsen also has several traditions associated with it, from standardized

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ "What Is Beppu Hatto Onsen Festival!?" <https://enjoyonsen.city.beppu-jp.com/sightseeing/onsenfestival/>, 10 April 2025.

⁶² Ibid.

rules that have a basis in traditionally held beliefs, old practices to preserve the water's integrity, and yearly celebrations. All of these combine as key factors in Japan's cultural rebuild. Rising from the ashes of the war, the hot springs fostered healing for the fractured nation, illuminating a new image of Japan for the world to see, centered around peace, healing, culture, and tradition. These springs serve as a reminder that while countries cannot wash away their misdeeds, they can heal. While Japan continues to grow, onsens remain a vital part of Japanese culture, inviting everyone to a place to heal and reconnect with what is important.

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Movie Review: Gallipoli (1981)

Sam Bhangu – Spring 2025
HIST 3394: The Two World Wars
Professor Kari North

I. Movie Review

Although many war films fixate on either the raw brutality, traumatic repercussions, or the spectacle of the major battles of war itself, *Gallipoli* (1981) seeks to portray a more intimate character study of two men: Archy Hamilton and Frank Dunne, one coming of age and the other trying to make ends meet as they trek from rural Australia to the shores of the Ottoman Gallipoli peninsula to participate in a major WWI battle in 1915. Despite the movie's title, most of the film does not take place at Gallipoli or even depict much of the campaign itself. Rather, it follows the events chronologically as if it is a world adventure, full of exotic yet once-in-a-lifetime experiences bound to transform young, naive boys into determined men, right up until the very end, when the grim reality of war rears its ugly head and Archy is killed in action. In this way, the film's narrative ultimately conveys a strong critique of how adventurist notions of war, rooted in idealistic romanticism, lead to needless tragedy.

In advancing this thesis, the film subtly injects warnings which the main characters shrug off, yet its implications become clearer as the film progresses. When Archy declares to his uncle Jack his intention to join the Australian army to adventure around the world, his uncle sharply scolds his naïveté with repeated emphasis, stating, "War is different... it's just different!" However, the stern warnings fail to deter Archy.¹ The scene demonstrates how intoxicating adventurism can become as it lumps activities associated with the notion—namely war and world exploration—as if they are one, regardless of the nuances or stark contradictions. Sailing across the sea, as Jack explained to Archy, involved evaluating risks and taking chances while war, in large part, strips that agency from soldiers.

Near the film's midpoint, when transitioning to Cairo, it begins to more steadily showcase the exact nature of war itself even while Archy and Frank are busy fraternizing with their peers. Archy and Frank have become acquainted, forming a strong friendship based on their similar rural Australian backgrounds, as demonstrated during a military training exercise meant to simulate trench warfare. Yet they are disengaged and socializing, an activity for which a commanding officer promptly confronts them, yelling, "What do you men think you're doing?..."

¹ Peter Weir, dir., *Gallipoli* (Los Angeles: Paramount Pictures, 1981), 10:10.

this is supposed to be warfare!”² This signifies how even despite having a general gist of warfare, its exact reality and implications have yet to dawn on them amidst the mock gathering of the wounded around them.

Once the duo reaches the frontlines at Gallipoli, where war is all around them, a causal demeanour persists. In their initial arrival, Frank remarks how Archy remained “always so bloody cheerful”; while explosions shake the ground, they go out swimming, though dive underwater when shelling intensifies, and use enemy machine gunfire to puncture a hole in one of their cans.³ Such attitudes indicate how they initially rationalize their new wartime environment as if it were not noteworthy.

Overall, the movie elegantly conveys its core thesis and themes. Although its message may be dampened with segments overlaid with 1980s music, the film nevertheless showcases the youthful ambition and spirit sadly lost by millions during the Great War. The setting was an excellent choice for critiquing the romanticization of a war in which large swathes of men died over vacuous imperial ambitions. It is an absolute must-watch. The film remains a timeless classic worthy of praise for its uncompromising depiction of World War I and the trouble that befell the average citizen.

² *Gallipoli*, 1:02:51.

³ *Gallipoli*, 1:18:05.

II. Research Paper | The Campaign's Popular Memories: How Far did the Movie Resemble Historical Fact?

Although *Gallipoli* abstains from showcasing the brutality of war until the last half of the film, its gruesome depiction of WWI frontlines showcases carnage, with numerous dead and gravely injured men being carried away to the nearest hospital tents. Given the widely popular depiction of WWI being of a no-man's-land inhospitable to life, can the same be said for the Battle of Gallipoli? The film depicts multiple men in bloodied bandages and casts, some nearly unconscious, as well as individuals being merciless gunned down when charging outside of trenches, dying before they can even reach a few metres outside.⁴ Given the historical accounts and subsequent post-mortem analyses, is it fair to say that the unrepentant carnage depicted did not stray too far from reality in terms of the injuries witnessed and the casualties recorded, even with some subsequent and popular exaggerations of the battle? To examine this further, special attention will be given to the war crimes committed, first-hand accounts of the nurses who tended to the wounded, a later report examining who was at fault, and the circumstances surrounding the Norfolk battalion.

The Gallipoli campaign's failure was a tremendous loss not just in a strategic or matériel sense but also to morale, with a commission eventually investigating how the failure came about. In short, the failure resulted from a lack of consideration from the onset whether the campaign itself was a "justifiable gamble": this included failing to factor in overall logistics, strong Turkish defenses along the coast, heightened medical requirements, and the need to retreat. Even when frontline officers pleaded to retreat, they were instead ordered by top command to double-down on fortifications.⁵ The resulting losses from the campaign were recorded to be about 17,000 casualties from June 1 to July 13, with coordinated attacks around July 12 and 13 incurring 2,500 deaths out of a 7,500-strong 52nd Division.⁶ The end result of such sheer brutality was personally witnessed first-hand by nurses who tended to their wounds. One nurse, Lydia King, wrote in her diary about not wanting to "describe their wounds, they were too awful. One loses

⁴ *Gallipoli*, 1:28:05, 1:36:51.

⁵ T. H. E. Travers, "Command and Leadership Styles in the British Army: The 1915 Gallipoli Model," *Journal of Contemporary History* 29, no. 3 (1994): 406–15.

⁶ Travers, "Command," 414-15.

sight of all the honour and the glory in the work we are doing.”⁷ In another anecdotal account which was published in the *Tamworth Herald* newspaper, an anonymous author writes in her letter, “they bear suffering and trouble without a whimper and just die smiling. It breaks my heart to see them.”⁸ These accounts reveal how nurses present at the front were emotionally distraught, witnessing the decrepit conditions of wounded soldiers both in their physical and emotional state. For King, it can serve as a reminder of, yet also a distraction from, the grave responsibility of tending to the wounded. The Gallipoli campaign was a devastating failure both on a strategic and human level, hence the widely popular conceptions of it being tragic both in fiction and first-hand accounts.

Given the devastation often depicted from the Gallipoli Campaign, it stands to reason whether it was a product of the trench warfare’s brutality, with the introduction of new destructive machinery, or perhaps a discarding of the rules of warfare, and to what extent? While it is tempting to chalk the carnage up to armies forgoing basic morality, the violations were not lopsided nor substantial when analyzing the greater picture. When it came to weaponry, two major controversies came in the form of prohibited ammunition and chemical warfare as they were alleged to be in use by the Allied powers and Ottomans. However, it was unproven regarding poison gas, especially given the hesitancy of British military and political leaders to use it in Gallipoli (though there was some level of procurement to counteract any potential use by the Ottomans, which in their case had similar rationale, including the circumstances of use not being met in the form of adequate weather and Allied retreat).⁹ Regarding prohibited ammunition, the British were alleged to have used expanding bullets in violation of the 1899 Hague Convention. The Ottoman foreign appealed to various neutral nations through showcasing photographic proof of its usage; however, similar accusations were used by Allied forces regarding their Ottoman counterparts in the personal diaries of both Ottoman and Australian veterans (though one historian, Jean Norton Cru, cautions about taking such accounts at their word, given how the very frenetic nature of war tends to skew eyewitness accounts).¹⁰ Insofar as

⁷ Rupert D. Goodman, *Our War Nurses. The History of the Royal Australian Army Nursing Corps 1902-1988*, (Brisbane: Boolarong Publications, 1988), 39.

⁸ “How Australians Face Death,” *Tamworth Herald* (Tamworth, UK), 7 August 1915.

⁹ Emre Öktem and Alexandre Toumarkine, “Will the Trojan War Take Place? Violations of the Rules of War and the Battle of the Dardanelles (1915),” *International Review of the Red Cross* 97, no. 900 (2015): 1053–55.

¹⁰ Öktem and Toumarkine, “Trojan War,” 1051-53.

bigotry and mistreatment are concerned, Allied prisoners of war were treated relatively well as evidenced in the plethora of documents available within various archives and the personal accounts of those captured (though individuals were sometimes displayed publicly to be insulted by the local population). However, the same cannot be said regarding Ottoman prisoners as they had high death rates, poor living conditions, and were made to do forced labour to aid in the Allied war effort.¹¹ Given these details, it is fair to suggest the conduct of the war was largely respected within agreed-upon written conventions, though it did not preclude nor prevent the outcome of mass death and casualties in trench warfare. At the same time, the mistreatment of Ottoman POWs by the Allied forces was a product of prejudicial attitudes from commanding officers, even when taking into account how Allied soldiers later shed such prejudices after extensive contact.¹²

While the atrocities were evidently documented and witnessed firsthand, as with any armed conflict, embellishments are bound to manifest either in the form of outright fabrications of key details, popularized depictions, or primary sources misinterpreting events seen, heard, or described. The popular perception regarding the Norfolk battalion is a notable example of this, as the common claim is that ground troops charged into a forest within hilly terrain in Sulva, never to be seen again, amounting to 250 soldiers, 16 officers, and one commander lost.¹³ This alone sparked much speculation, with films suggesting they were either a victim of mass executions after being captured or supernatural disappearances. However, this popular myth alone was a product of overreliance on certain testimony and the misreading and selective interpretation of key memoirs and diaries which led to the purported casualties to be exaggerated and the nature of the battle to be painted black and white. In reality, the battalion did not blindly charge but rather dealt with numerous compounding variables, leading to the loss of 142 soldiers and 14 officers. Their fate was most likely a product of a failure of adequate planning in either the attack itself or pushing back an Ottoman counterattack, although the possibility of Ottoman prisoner execution is plausible, if unlikely, given what was known about how the Ottomans treated Allied

¹¹ Öktem and Toumarkine, “Trojan War,” 1057-61.

¹² Öktem and Toumarkine, “Trojan War,” 1049-51.

¹³ Tim Travers and Birten Celik, “‘Not One of Them Ever Came Back’: What Happened to the 1/5 Norfolk Battalion on 12 August 1915 at Gallipoli?” *The Journal of Military History* 66, no. 2 (2002): 390–91.

POWs.¹⁴ The surrounding mythmaking around the Norfolk battalion is indicative of general perceptions involving major events. New aspects can be injected with highly speculative assertions, when the truth is a combination of more easily explainable factors.

Although nuances exist regarding the depiction of the Gallipoli campaign's brutality, *Gallipoli* remains an excellent viewing experience whose fictionalized imagery still largely captures in spirit the carnage of the battle. Accuracy to real events is crucial and attention given to key parts of history, underappreciated or otherwise, is an aspect that the films use to illustrate to the viewer both the hardship and trauma soldiers experienced, and the brutal excesses of war itself. My research into the Gallipoli campaign shows contradictory details pertaining to the perpetrators of war crimes and overall brutality, which did make me reflect on how popular war films can skew key details depending on which side is depicted or glamourized.

¹⁴ Travers and Celik, "“Not one,”" 391-395; 402-406.

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Ecocide as Social Control: The Four Pests Campaign, Public Health, Social Mobilization, and Conformity in the People's Republic of China from 1955-1962 and Beyond

Thomas Komusi – Spring 2025

HIST 3140: Environment and Society in East Asia

Professor Jack Hayes

While there are countless volumes of historiographical content that cover the Mao period of 1949-1976 and the turbulent years during the Great Leap Forward from 1958-1962, there are comparatively few that focus their discussion on the Four Pests Campaign within those same years. Those few that actually discuss the campaign do so in small paragraphs within otherwise larger articles, or perhaps a page or two in an otherwise lengthy monograph. This represents a significant gap in the historiography of what this paper will, in part, argue was the most critical stage in Mao's famed 'war against nature.'¹ By discussing and analyzing the history and chronology of the period, such as the early reforms and Patriotic Public Health Campaigns, as well as contextualizing how this has evolved over the years, this work will demonstrate that Mao's Four Pests campaign, one of the most bizarre and poorly-contrived policies in human history, spurred a massive killing frenzy through mass mobilization and political-social control necessitated by socialist idealism, conformity, and state autocracy. This created an aggressively adversarial attitude towards nature regarding public health that still exists in China to this day.

Before introducing the Four Pests campaign and initiating the primary analysis of this work, it is crucial to contextualize it within the years it unfolded, as well as introduce some of the key ideas and concepts that will be important in the discussion further on. Beginning with discussing his inspiration by Soviet developmental models, Mao Zedong and the CCP launched a massive series of political campaigns that sought to fundamentally alter the country's society, economy, and, above all else, the state's power and influence in the lives of its citizens through sweeping reforms.² Aimed at molding China into a modern socialist utopia, the CCP began industrializing the largely agrarian nation, launching collectivization, mass relocations, and through political purges. This, as well as various other reforms and ill-conceived campaigns, define this dystopian period from the mid-1950s onward, known as the Great Leap Forward.³ While discussing the entirety of the Great Leap Forward is beyond the scope and space of this work, it is nonetheless crucial to introduce it, as it was within this all-encompassing communist crusade against the realities of science and nature where various public health initiatives leading up to and including

¹ Judith Shapiro, *Mao's War Against Nature: Politics and the Environment in Revolutionary China* (New York: Cambridge University Press, 2001).

² Shapiro, *Mao's War*, 2.

³ Miriam Gross, "Disease control in China: The curious centrality of evil animals and mass campaigns," *International Review of Environmental History* 8, no. 1 (2022), 93.

the Four Pests Campaign occurred.⁴ Regardless of what policy or its intention one analyzes, this period exemplified the Chinese government's vast expansion of state and political control through mass mobilization via campaigns and the ideologies and pseudoscience that sparked them.⁵ This was the historical context that set the stage for the public health campaigns that, although in theory, intended to improve the physical wellbeing of the people, came at an enormous human and ecological cost.

As early as 1955, some three years preceding the Great Leap Forward, large state-led public health initiatives targeting various diseases and the pests that carried and spread them began with tremendous force.⁶ These so-called Patriotic Public Health Campaigns, or PPHCs, were, rather than an attempt to bring awareness to certain diseases, or educate the public on prevention and treatment methods, an expression of the CCP's desire to increase social control over the people through mass mobilization against a common enemy. As Miriam Gross states, the campaigns also validated "maximal intrusion by the government into people's private lives" for the sake of public health and increased state power.⁷ Using these PPHCs to mobilize people against tangible enemies rather than the invisible forces of the disease itself, Mao "could empower the Party and the people by moving forces from the unknowable, and thus uncontrollable, into the visible world where they could be seen, managed and, hopefully, dominated by humankind."⁸ This method was accomplished by initially targeting snails, blamed as the primary source of schistosomiasis.⁹ Armed with baskets and sieves, tens of thousands of people were forcibly mobilized into the countryside in massive 'snail hunts' with one intention; to completely eradicate the species.¹⁰ As much as it had been clear to scientists and critics of the time that snails, or many other similar species could not be completely eradicated, the CCP silenced or purged them, coercively encouraging others to have "blind faith in this method."¹¹ Despite the immense failure of this early campaign to militarize the Chinese people against a common

⁴ Gross, "Disease control," 94.

⁵ Shapiro, *Mao's War*, 1.

⁶ Fan Ka-Wai, "Schistosomiasis Control and Snail Elimination in China," *American Journal of Public Health* 102, no. 12 (2012), 2231.

⁷ Gross, "Disease Control," 93.

⁸ Gross, "Disease Control," 94.

⁹ Miriam Gross, *Farewell to the God of Plague: Chairman Mao's Campaign to Deworm China* (Oakland, CA: University of California Press, 2016), 6.

¹⁰ Ka-Wai, "Schistosomiasis," 2231.

¹¹ Ka-Wai, "Schistosomiasis," 2231.

enemy to eradicate a species and the disease it was scapegoated for, it served as both a policy and mental framework that was a haunting sign of things that were to come. More importantly, it marked the beginning of a hostile and militarized adversarial attitude in China toward their environment and many of the species that inhabit it—an attitude that persists to this day because of this strange, pseudoscientific model.¹²

This antagonistic attitude towards the environment by the Chinese communist state was embedded into both its policy framework as well as the Chinese people's psyche by the time of the beginning of the Great Leap Forward in 1958. However, another PPHC was launched two years earlier in 1956, one that would be far more significant in number as well as in consequence: the campaign to 'eliminate the four pests.'¹³ In this campaign, sparrows, rats, flies, and mosquitos were framed as enemies of the party and people alike.¹⁴ These 'pests' were targeted as carriers of various diseases and ailments including plague, malaria, and typhoid, as well as consumers of grain seeds, and for these reasons Chinese authorities decided to mobilize the masses to completely eradicate them using the same adversarial mindset that had accompanied previous campaigns.¹⁵ Mimicking the snail hunts of previous years, people across China were forced to participate in these immense state-mandated killing frenzies against the so-called 'pests.'¹⁶ One propaganda poster in the magazine *Weisheng Xuanchuan Gongzuo* from 1956 depicted Chinese peasants holding handfuls of dead sparrows, while others display a pile of rat corpses, encouraging all to participate in this nation-wide mobilization against these newly-labelled 'enemies of the state.'¹⁷ To this day, many Chinese will often claim that the Four Pests campaign is to blame for what Judith Shapiro refers to as an immense and "lasting ecological imbalance" and further represents a "singularly foolish episode of wasteful mobilization of human energy in an effort to alter the natural world."¹⁸

¹² Shapiro, *Mao's War Against Nature*, 4.

¹³ Lu Lui, "Away/With the Pest: Science, Visuality, and Socialist Subjectivities in Modern China's Biosocial Abjection," PhD dissertation, University of Wisconsin-Madison, 2019, 112.

¹⁴ Lui, "Away/With the Pest," 113.

¹⁵ Sally Wen Mao, "On Sparrows," *The Kenyon Review* 41, no. 5 (2019), 78.

¹⁶ Frank Dikötter, *Mao's Great Famine: The History of China's Most Devastating Catastrophe* (New York: Walker Publishing Company, 2010), 187.

¹⁷ Gross, "Disease Control," 98.

¹⁸ Shapiro, *Mao's War*, 88-89.

In the cities on rooftops, and in the countryside amidst the fields, people clanged pots and pans together to scare the sparrows into flying until they passed out from exhaustion, whereupon people (often children) could move in for the final killing blow.¹⁹ Only a child at the time, one man would remember; “We made ladders to knock down their nests, and beat gongs in the evenings, when they were coming home to roost.”²⁰ A Soviet advisor staying in Nanjing named Mikhail Klochko recalled that he was, “awakened in the early morning by the bloodcurdling screams of a woman running to and fro on the roof of a building next to his hotel”²¹ in an attempt to startle the sparrows. Jasper Becker notes in his work, *Hungry Ghosts: Mao’s Secret Famine*, that “[p]easants tried to kill the insects at night by setting up huge lamps in the middle of the fields so that the insects would fly around them until they dropped down dead.”²² In their PhD dissertation, Lu Liu states that “[f]lies and mosquitoes were picked up with chopsticks and collected in bags. Ten or twenty sparrows were strung together as a unit. For rats that mostly died of poison, people cut off the tail as a token. Their dead bodies would then be buried, burned, or sold to waste stations.”²³ These descriptions highlight that this was no ordinary pest management project, but an ecocidal hysteria of unfathomable proportions, for which the masses, willful or forced, participated in droves to fill party-set quotas to murder en masse the enemies.²⁴ In one article within a propaganda newspaper, it claims that “[d]uring recent years, the mass health movement has been extensively developed; literally every member of the population, man, woman and child, has taken part in the fight against the four pests and disease.”²⁵

While reliable data is absent given the inflated nature of many contemporary reports, it is estimated that around 2.1 billion sparrows were killed in 1958 alone.²⁶ In Shanghai specifically, some 48.5 thousand kilos of flies, almost a million rats, around 1200 kilos of cockroaches, as well as around 1.3 million sparrows were eliminated during this campaign.²⁷ However, these

¹⁹ Dikötter, *Mao’s Great Famine*, 187.

²⁰ Shapiro, *Mao’s War*, 87.

²¹ Dikötter, *Mao’s Great Famine*, 187.

²² Jasper Becker, *Hungry Ghosts: Mao’s Secret Famine* (New York: The Free Press, 1996), 76.

²³ Lu Liu, “Away/With the Pest,” 126.

²⁴ Dikötter, *Mao’s Great Famine*, 187.

²⁵ Hsü Yun-Pei, “Advance the Great Work of Protecting the People’s Health,” *Chinese Medical Journal* 80, no. 5 (1960), 405.

²⁶ Chen Hanyi and Wang Xuebin, “Sparrow Slaughter and Grain Yield Reduction During the Great Famine of China,” MA Dissertation, Xiamen University, 2021, 1.

²⁷ Dikötter, *Mao’s Great Famine*, 187.

numbers merely represent the numerical cost for these species, and the ramifications and consequences of this would prove disastrous. Shortly into this campaign, officials began to realize that sparrows largely preyed upon invasive insects rather than grain, as had previously been thought, which meant that this near extinction of the sparrow population across the whole of China brought about a profound increase in these insects; insects that actually *did* subsist upon grain.²⁸ Soon afterwards, highly invasive and harmful species such as locusts, grasshoppers, snout moths, leafhoppers, pink bollworms, and red spiders completely took and infested crops, causing significant harm to crop yields across the country.²⁹ In Zhejiang province alone, some ten percent of the grain harvest was lost due to these pests, which amounted to almost 500,000-750,000 tons of grain.³⁰ Some of the worst damaged areas included parts of East, Northwest, and Southwest China, including Heilongjiang, Jilin, Liaoning, Inner Mongolia, Hebei, Shanxi, Shandong, Hubei, Guizhou, Guangdong, and Guangxi, with some 5 million hectares of agricultural lands affected.³¹ Chen Hanyi and Wang Xuebin estimate in their thesis, “Sparrow Slaughter and Grain Yield Reduction During the Great Famine of China,” that the Four Pests campaign resulted in the loss of some seven million tons of grain; grain that could have fed as many as 28 million people that perished during the subsequent famine of the Great Leap Forward.³²

This intense ecological imbalance in the predator-prey relations was clearly then, a cataclysmic event far beyond the resilience of China’s ecosystems, and as Steven Harrell outlines in his article, “The Four Horsemen of the Ecopocalypse: The Agricultural Ecology of the Great Leap Forward,” “the real problem lay in the fact that leaders failed to recognize that the ecosystem had its own limits, and farmers, who knew these limits well, were unable to provide effective feedback to leaders”³³ due to the immense ferocity and tenacity of these campaigns following the cult of Mao. Through the Four Pests campaign, China’s policymakers had significantly disrupted

²⁸ Lu Liu, “Away/With the Pest,” 123.

²⁹ Dikötter, *Mo’s Great Famine*, 188.

³⁰ Dikötter, *Mo’s Great Famine*, 188.

³¹ Hanyi and Xuebin, “Sparrow Slaughter,” 6.

³² Hanyi and Xuebin, “Sparrow Slaughter,” 1.

³³ Steven Harrell, “The Four Horsemen of the Ecopocalypse: The Agricultural Ecology of the Great Leap Forward,” *Human Ecology: An Interdisciplinary Journal* 49, no. 1 (2021), 16.

a delicate ecological balance and harmony that came with disastrous consequences to both man and nature.

This intense, unadulterated, vulgar attitude towards nature that had been spurred largely by what Judith Shapiro refers to as a profound sense of “utopian urgency” in her book, *Mao's War Against Nature: Politics and Environment in Revolutionary China*, led to an environment where certain species were viewed not only as enemies of humans, but enemies of ideology.³⁴ It was precisely because of this dangerous attitude in the Chinese socialist state that led to a world where such a bizarre killing frenzy could occur, and as Shapiro argues, “the Maoist adversarial stance toward the natural world is an extreme case of the modernist conception of humans as fundamentally distinct and separate from nature.”³⁵ Thus, the adversarial stance toward nature, largely to blame for the Four Pests campaign and the countless other forms of ecological degradation during this era, is a direct result from significant ideological idiosyncrasies under Mao, ones that still present themselves today.

Miriam Gross discusses the impacts of the PPHCs under Mao on modern China, and the result of her analysis proves troubling. In her article “Disease control in China: The curious centrality of evil animals and mass campaigns,” she claims that even today, China’s “despotic state control is so normalized as a fundamental part of health campaigns that it has become a comforting sign of government engagement, sure to lead to success.”³⁶ In response to the 2002-2003 SARS outbreak, she notes that the CCP mass mobilized some 80 million people into scrubbing the streets of Guangdong to help eradicate the virus.³⁷ Gross also states that, shockingly, the “Four Pests campaign was restarted to obliterate rats, flies, mosquitoes and cockroaches (replacing sparrows). A targeted kill campaign also began against dogs, which is unfortunately an expected ritual that occurs following every health or natural disaster.”³⁸ Following a similar trend during the Covid-19 pandemic, animals such as bats and dogs were likewise scapegoated as potential sources of the illness and were targeted for elimination in many areas.³⁹ Providing a similar

³⁴ Shapiro, *Mao's War*, 70.

³⁵ Shapiro, *Mao's War*, 3.

³⁶ Gross, “Disease Control,” 109.

³⁷ Gross, “Disease Control,” 107.

³⁸ Gross, “Disease Control,” 105.

³⁹ Gross, “Disease Control,” 107.

revelation that proves shockingly similar to that of the PPHCs under Mao, Gross states that “these campaigns are still carried out as an all-encompassing battle needing the full resources and dedication of the whole of society. Thus, they create a comprehensive environment exerting great societal pressure not only to conform and participate, but also to monitor whether others are patriotically doing so as well.”⁴⁰ In her article focusing on the spread and treatment of schistosomiasis, Fan Ka-Wai discusses how the eradication of snails is, to this day, seen as the best tactic in tackling the sickness, and that “this idea is deeply rooted in the Chinese psyche.”⁴¹ From the 1960s and well into the 1980s, there were similar campaigns to eradicate bed bugs stemming from frequent outbreaks, further showcasing the idea that China’s government frequently declares war on species it views as enemies.⁴² Lu Liu discusses how the term itself, *pest* can be entirely subjective in their dissertation “Away/With the Pest: Science, Visuality, and Socialist Subjectivities in Modern China’s Biosocial Abjection.”⁴³ Thus, during the Four Pests campaign, sparrows in particular were labeled as pests simply because the state had decided they needed an enemy to mobilize the masses against, and the state alone had the power to do so.

Clearly then, the Mao era policies such as the Patriotic Public Health Campaigns of the mid-late 1950s and in particular, the campaign to eradicate the Four Pests, were a significant catalyst for a longstanding and deep-rooted adversarial attitude between the Chinese communist state, its people, and the environment in which they live. The Four Pests campaign represents a profound prelude to the scapegoating of various species for China’s public health issues, and these kinds of political/social campaigns have proven over time to be a frequent tactic by the Chinese state to blame various health crises on the natural world, all while strengthening their political and social control over the public. It is only through the study and analysis of the Mao period, the PPHCs, and the Four Pests campaign that the strong historical connection to China and the CCP’s present-day attitudes toward the natural world can be more clearly understood. While there are countless more examples of the Mao era reforms during both the Great Leap Forward and the Cultural Revolution, that showcase this hostile attitude, this work only scratches the surface and

⁴⁰ Gross, “Disease Control,” 108.

⁴¹ Ka-Wai, “Schistosomiasis,” 2232.

⁴² Wang Changlu and Wen Xuijung, “Bed Bug Infestations and Control Practices in China: Implications for Fighting the Global Bed Bug Resurgence,” *Insects* 2, no. 2 (2011), 86.

⁴³ Lu Liu, “Away/With the Pest,” 126.

chose instead to focus more explicitly on what the author feels is both far more critical and far less documented and discussed. By outlining the history and chronology of the period, such as the early reforms and Patriotic Public Health Campaigns, as well as contextualizing how this has evolved over the years, it is clear that Mao's Four Pests campaign spurred a massive killing frenzy through mass mobilization and political-social control necessitated by socialist idealism and state autocracy—a process that helped to create an aggressively adversarial attitude towards nature and various species that still exists in China to this day.

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**Loyal Until the End: A Look at the Civil War from the Perspectives of
William Standard and James King**

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HIST 3340: The Civil War and Reconstruction
Professor Bob Fuhr

This essay will explore the civil war, race, and politics from the perspectives of William and Jane Standard and James King. The perspectives being analyzed come from Timothy Mason Roberts' "This Infernal War: The Civil War Letters of William and Jane Standard" and Eric Faust's "Conspicuous Gallantry: The Civil War and Reconstruction Letters of James W. King, 11th Michigan Volunteer Infantry."¹ This work will discuss similarities between the Standards and King as well as key differences in their perspectives. This essay will look at their views on the war, and argue that both soldiers held some racist views, had diverse political perspectives, valued loyalty for different reasons, and that communication with loved ones, albeit unreliable at times, got them through some of the toughest years of their lives. Furthermore, this analysis will discuss the significance of the Civil War to the Standards and Mr. King. Although they were a part of the same war, the Standards and Mr. King had diverse perspectives on it. King was devoted to restoring the Union by fighting the war and the Standards were ambivalent about it.²

Perhaps not surprising for the period in question, Mr. Standard and Mr. King both held some racist views. They each felt strongly about the war and race. Standard referred to the war as a form of slavery and thought men would be better off in jail.³ He did not seem to care or oppose slavery unless it was to do with himself in the army. As Roberts wrote, "...[Mr. Standard] opposed his coerced labor as a soldier (even though he had enlisted) more than he did the actual enslavement of Southern blacks".⁴ When referring to the conscription law in his letter of February 9, 1863 letter, Standard explicitly said it seemed like it was meant to take all the white men and kill them for the sake of Black people and that he was not willing to do that.⁵ For him, Black people being regarded as equal was not a priority or a reality. Mr. Standard did not believe that the North could conquer the South and did not want to fight them.⁶ The reader did see this opinion change later in his letters. For example, on April 28, 1865, Standard wrote, "I knew that Johnston and Lee could not hold out against our forces in the rear."⁷ He believed that the true

¹ James King and Eric Faust, *Conspicuous Gallantry: The Civil War and Reconstruction Letters of James W. King, 11th Michigan Volunteer Infantry* (Kent, Ohio: Kent State University Press, 2015), 1; Timothy Mason Roberts, ed., *This Infernal War: The Civil War Letters of William and Jane Standard* (Kent, Ohio: Kent State University Press, 2018), 95, 102.

² King and Faust, *Conspicuous Gallantry*, 1; Roberts, *This Infernal War*, 95, 102.

³ Roberts, *This Infernal War*, 24, 159.

⁴ Roberts, *This Infernal War*, 22.

⁵ Roberts, *This Infernal War*, 72.

⁶ Roberts, *This Infernal War*, 159.

⁷ Roberts, *This Infernal War*, 258.

driving forces behind the war were speculation and pursuit of profit.⁸ In fact, Mr. Standard believed that the Republicans would never end the war “...as long as they [could] make money by speculation at home”.⁹ Standard despised the war and harboured resentment. This was evident when he expressed, “that the men who brought the war on should be sentenced to death and never buried.”¹⁰

King believed that the Union needed to be “saved from the villainous hand of the scheming traitors”, referring to the Southern confederacy.¹¹ Mr. King also saw the war as “one of the noblest causes that mankind [was] ever engaged in.”¹² Like many, he thought that the war would not last too long and that the North would sweep the South.¹³ His views on race changed throughout the duration of the Civil War and the reconstructive period. At the beginning of the war, Mr. King seemed more curious and surprised at the amount of Black people he crossed paths with, mostly as people enslaved.¹⁴ In a letter to his brother dated September 19, 1866, he discussed how he did not believe that Black people should have the right to vote and did not seem in favour of Black suffrage.¹⁵ This is clearly demonstrating a belief of inequality among races. Where the reader sees a shift in Mr. King’s beliefs is further in his career. When working as an editor for *The Republican*, he made it clear in his published work that he stood for racial equality, Black suffrage, and was against the mistreatment of Black people.¹⁶

Although both men were fighting for the same side, Standard and King had diverse political views. Mr. Standard was a Democrat who did not favour succession.¹⁷ He did not support the re-election of Abraham Lincoln and believed the war would not come to an end with him in office, he thought a good Democrat should be leading the Union. Standard supported George McClellan as the democratic candidate in the 1864 election.¹⁸ In her letter to her husband dated February 1,

⁸ Roberts, *This Infernal War*, 47.

⁹ Roberts, *This Infernal War*, 173.

¹⁰ Roberts, *This Infernal War*, 47, 50.

¹¹ King and Faust, *Conspicuous Gallantry*, 65.

¹² King and Faust, *Conspicuous Gallantry*, 50.

¹³ King and Faust, *Conspicuous Gallantry*, 71.

¹⁴ King and Faust, *Conspicuous Gallantry*, 25.

¹⁵ King and Faust, *Conspicuous Gallantry*, 167.

¹⁶ King and Faust, *Conspicuous Gallantry*, 189.

¹⁷ Roberts, *This Infernal War*, 172.

¹⁸ Roberts, *This Infernal War*, 172, 217.

1863, Mrs. Standard expressed that she believed the Democrats wanted to end the war, but the Republicans wanted the South to lose, no matter the number of casualties.¹⁹ Considering how badly she wanted her husband home, this belief made her inherently a Democrat. There was a shift of mindset, values, and beliefs within Mr. Standard's Regiment as time went on. Mr. Standard wrote to Mrs. Standard that many men in his Regiment entered the army as Republicans but were "deluded and mistaken" and had switched to be Democrats.²⁰ Part of the shift that Mr. Standard observed and mentioned was likely due to the poor conditions the soldiers faced, the fear they experienced during their service, and the lack of pay received.²¹ Likely, people were looking for someone to blame. Mr. Standard was clear in his communication that he would not support any of his loved ones joining the army to fight in the war and he would especially never give his consent for his son George to join.²²

In contrast to Mr. Standard, Mr. King was a hopeful Republican who believed that the South played the role of the "dark clouds of the civil war" that threatened the country.²³ However, he emphasized that he believed "darkness always gives way to light" and that "[the] dark cloud will rise and sunshine follow."²⁴ Unlike Mr. Standard, Mr. King believed that all eligible and able men in the North should join the war as necessary to defend the country.²⁵ He thought that any young man who decided to stay home when their country was in danger was unpatriotic and should have been classified as unfit to be a man.²⁶ This implies that he supported his loved ones joining the army for the sake of the country. Despite the hardships he endured, Mr. King did not regret enlisting for the war.²⁷ When Lincoln was assassinated, King felt that it was essentially the worst thing that could happen to the Union and its people.²⁸ It is important to note that while he did not fully support him, King did agree with Andrew Johnson on certain things, such as the vetoing of the Civil Rights Bill.²⁹

¹⁹ Roberts, *This Infernal War*, 63.

²⁰ Roberts, *This Infernal War*, 183.

²¹ Roberts, *This Infernal War*, 28, 57, 87.

²² Roberts, *This Infernal War*, 173, 192.

²³ King and Faust, *Conspicuous Gallantry*, 88.

²⁴ King and Faust, *Conspicuous Gallantry*, 21, 71.

²⁵ King and Faust, *Conspicuous Gallantry*, 72.

²⁶ King and Faust, *Conspicuous Gallantry*, 86.

²⁷ King and Faust, *Conspicuous Gallantry*, 90.

²⁸ King and Faust, *Conspicuous Gallantry*, 150.

²⁹ King and Faust, *Conspicuous Gallantry*, 171.

Standard and King had varying political perspectives, but they shared a sense of duty and took their loyalty very seriously. Mr. Standard made it clear that he wanted to go home and would only do so in an honourable manner.³⁰ He was adamant that he would not turn away from the duty assigned to him or end up a deserter.³¹ Even when he was burnt out, he knew he had to try his best.³² As time went on, there were instances where he considered making big sacrifices to exit the war, but in the end decided to stay loyal as he wanted to preserve his reputation.³³ When writing to Sarah Jane Babcock, Mr. King was clear that he felt it was his duty to enlist and that loyalty to his country was his top priority.³⁴ King brought up a valid point. He wrote, “what would friends be to [him] if [he] had no country?”³⁵ While both men remained loyal to the Union army, they did so for different reasons.

Many differences between William and James have been established thus far. This portion of the essay will discuss a significant similarity between the two men: the power of communication with loved ones throughout the Civil War. Writing and receiving letters encouraged morale, kept the soldiers grounded, and served as a reminder to them of what was important to them back home. On March 16, 1863, Mr. Standard wrote to Mrs. Standard about how he kept her letters with him and reread them to “console [his] mind”.³⁶ In a different letter, he referred to Mrs. Standard’s letters as “kind and soothing”.³⁷ Mr. King wrote to Ms. Babcock about how grateful he was to receive her letters and how when he did not receive any, he felt anxious and disappointed.³⁸ On numerous occasions, King mentioned how Babcock did not know the amount of joy her letters brought to him.³⁹ The letters served as something for the soldiers to look forward to in a dark and challenging time of their lives.

³⁰ Roberts, *This Infernal War*, 86.

³¹ Roberts, *This Infernal War*, 86, 126.

³² Roberts, *This Infernal War*, 194.

³³ Roberts, *This Infernal War*, 105, 153.

³⁴ Roberts, *This Infernal War*, 15.

³⁵ Roberts, *This Infernal War*, 15.

³⁶ Roberts, *This Infernal War*, 91.

³⁷ Roberts, *This Infernal War*, 61.

³⁸ King and Faust, *Conspicuous Gallantry*, 18.

³⁹ King and Faust, *Conspicuous Gallantry*, 21, 35.

The letters were not only beneficial to the soldiers. When reading *The Infernal War*, the reader gets a clear sense of the importance of the letter correspondence to the soldier's family. Throughout her letters, there are multiple times when Mrs. Standard expresses how meaningful the letters are to her and their family. She discussed how the Civil War was the worst thing that happened in her life, but that Mr. Standard's letters bring her an immense amount of comfort.⁴⁰ Mrs. Standard explained how it did her soul well to be able to write with her husband and if she was not able to communicate with him, then she would have likely gone crazy.⁴¹ It is difficult to analyze the impact of the letters on Ms. Babcock, as there was minimal correspondence from her to Mr. King in *Conspicuous Gallantry*. When the Standards did not receive a letter from William for an extended period, they began to feel uneasy.⁴² Unfortunately, this happened to the Standards and King more often than they would have liked. Sometimes there were significant delays in postal service, or the letters were miscarried.⁴³ The postal service at times could be inconsistent and unreliable. King described it as "irregular".⁴⁴ While inconsistency within the postal service was unfortunate and untimely, it did not take away the value and importance of the communication between soldiers and their loved ones.

The Civil War had a lasting impact on anyone who was involved with it, whether firsthand or through association. For the Standards, the significance of the Civil War is that it tore their family apart and tested their resilience. For years, Mrs. Standard had to take over the duties of both parents on the home front and Mr. Standard also had roles where he "played both man and woman."⁴⁵ Mrs. Standard voiced that she felt uneasy all the time and was so troubled, not knowing how to manage.⁴⁶ Both Mr. and Mrs. Standard felt like giving up at times but persevered for their children and each other.⁴⁷ Even though at times they were worried about one another forgetting, their feelings never changed.⁴⁸ For King, the significance of the Civil War was that it strengthened and solidified his feelings for Ms. Babcock and had a great impact on his

⁴⁰ Roberts, *This Infernal War*, 174, 175.

⁴¹ Roberts, *This Infernal War*, 185.

⁴² Roberts, *This Infernal War*, 247, 248.

⁴³ Roberts, *This Infernal War*, 214, 216.

⁴⁴ King and Faust, *Conspicuous Gallantry*, 61.

⁴⁵ Roberts, *This Infernal War*, 54, 165.

⁴⁶ Roberts, *This Infernal War*, 206, 222.

⁴⁷ Roberts, *This Infernal War*, 101, 105.

⁴⁸ Roberts, *This Infernal War*, 234, 236.

future opportunities. As the reader finds out, Mr. King and Ms. Babcock got married once Mr. King returned home from his duties.⁴⁹ After the Civil War, he was not able to go back to his typical way of life with the injuries he sustained while on duty.⁵⁰ This encouraged him to try other ways of earning income and eventually led to his successful career.⁵¹ It is worthwhile to note that Mr. King never fully got over his injuries and experienced side effects and pain for the rest of his life.⁵²

Overall, Standard and King shared some perspectives but were also extremely different from one another. Standard and King both held some racist views and felt strongly about the war. Standard felt forced into duty, despised the war, and held resentment towards those who he held responsible for starting it. His opinion on race and slavery did not change much. King saw the war as a dark cloud that would soon pass. As demonstrated above, King's opinions on race changed throughout his life. Perhaps one of the most noticeable differences between the two men were their political beliefs and values. Mr. Standard was a Democrat who did not support Lincoln and would not approve of any of his loved ones joining the army. Mr. King was a hopeful Republican who supported Lincoln and was in favour of all eligible men joining the army for the sake of the Union. Both men believed it was their duty to fight with the Union army and remained loyal until the end. While they both remained loyal, their reasonings differed. Something Mr. Standard and Mr. King shared was the importance of communication with their friends and family. Writing and receiving letters were valuable tools for the resilience of the soldiers and their loved ones. All in all, the Civil War significantly impacted the lives of William Standard and James King as well as their friends and families, and many others. The sacrifices they made are acknowledged and appreciated.

⁴⁹ King and Faust, *Conspicuous Gallantry*, 152.

⁵⁰ King and Faust, *Conspicuous Gallantry*, 148.

⁵¹ King and Faust, *Conspicuous Gallantry*, 186, 187, 192.

⁵² King and Faust, *Conspicuous Gallantry*, 193.

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“A Third Army”: The *Anopheles* Mosquito’s Impact on the American Civil War

Tory Sargent – Spring 2024
HIST 4499: War and the Environment
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“The South’s large mosquito population operated as a sort of mercenary force, a third army, one that could work for or against either side depending on the circumstances.”¹

— Andrew McIlwaine Bell, *Mosquito Soldiers*

In the much-studied arena of the American Civil War, there is perhaps one aspect that has often been overlooked. Historians cannot be blamed, though, because that one aspect is surprisingly tiny: the mosquito. The *Anopheles* mosquito, and the plasmodium parasites they carry, had a measurable impact on the American Civil War (1861-1865). Due to disorganized medical systems and a lack of access to the life-saving drug quinine, both Union and Confederate soldiers suffered greatly from malaria. The Union army was significantly impacted during the first two years of the Civil War, but was able to reduce that impact after 1863, and while the Confederacy was not affected as much at first, their situation deteriorated quickly throughout the war. This essay, after a literature review and brief explanation of malaria, closely examines the impact of malarial infections on first the Union and then Confederate armies to prove that *Anopheles* mosquitoes dramatically affected the outcomes of several key events during the Civil War and ultimately influenced the war’s ultimate outcome.

While the effects of the mosquito on the American Civil War are significant, only a handful of historians and researchers have investigated this relationship. Some, like Judkin Browning and Timothy Silver, incorporate their investigation into larger works dedicated to the study of the American Civil War such as their book *An Environmental History of the Civil War* where, in the chapter titled “Sickness,” they offer some explanation as to why swarms of mosquitos plagued the armies on both sides.² Similarly, Margaret Humphreys investigates a variety of health impacts on Civil War soldiers, including the mosquito.³ Some, like Andrew McIlwaine Bell and Timothy Winegard, have done lengthy in-depth analyses of the interactions between Civil War

¹ Andrew McIlwaine Bell, *Mosquito Soldiers: Malaria, Yellow Fever, and the Course of the American Civil War* (Baton Rouge, LA: Louisiana State University, 2010), 4.

² Judkin Browning and Timothy Silver, *An Environmental History of the Civil War* (University of North Carolina Press, 2020).

³ Margaret Humphreys, *Marrow of Tragedy: The Health Crisis of the American Civil War* (Baltimore: Johns Hopkins University Press, 2013); Margaret Humphreys, “This Place of Death: Environment as a Weapon in the American Civil War,” *The Southern Quarterly* 53, no. 3/4 (season-01 2016): 12–36, <https://muse.jhu.edu/article/630228>.

soldiers and “our deadliest predator.”⁴ Bell focuses his research on the relationship between Civil War soldiers and mosquitoes, while Winegard dedicates a chapter to those interactions between Union and Confederate soldiers and *Anopheles* mosquitoes. Other individuals have focused their research on the impact of malarial mosquitoes on specific campaigns and battles, such as the works of Helle Mathiasen and Katheryn Shively, while others, like Dennis Shanks, examined the relationships between race, mosquitoes, and the health of Civil War soldiers.⁵

During the mid-nineteenth century and the years leading up to the American Civil War, malaria—which was commonly known as ‘intermittent fever’—was a common diagnosis, particularly in the Deep South. The cause of the disease, however, was not correctly understood by the medical professionals of the day. Humphreys notes that at “the start of the [nineteenth] century, most physicians in Europe and America would have agreed that fevers (a nebulous category marked by the symptom of high temperature) were caused by inhaling the foul odors that arose from various forms of filth.”⁶ Bell further clarifies that “[m]alarial fevers were blamed on ‘miasmas’ produced by decomposing organic material (especially in and around swamps).”⁷ Though medical science of the time was beginning to make connections between hygiene and health, “germ theory—that microbe A causes disease A and travels from person to person through air, water, or insect vector—would not emerge until the late nineteenth century” and it would not be until 1882 that anyone implicated the mosquito in the spread of malaria.⁸ Today we know that malaria is “a conglomerate of five diseases, caused by five different malarial parasites that infect humans. In the United States in the mid-nineteenth century, two diseases from this cluster were recognized as common: benign tertian intermittent fever and malignant tertian intermittent fever/remittent fever.”⁹ Modern-day historians and medical

⁴ Andrew McIlwaine Bell, “‘Gallinipers’ & Glory: The Links Between Mosquito-borne Disease and the U.S. Civil War Operations and Strategy, 1862,” *The Journal of Military History* 74 (2010): 379–405; Bell, *Mosquito Soldiers*; and Timothy C. Winegard, *The Mosquito: A Human History of Our Deadliest Predator* (Toronto: Allen Lane, 2019).

⁵ Helle Mathiasen, “Bugs and Battles During the American Civil War,” *The American Journal of Medicine* 125, no. 1 (2012): 111; Katheryn Shively, *Nature’s Civil War: Common Soldiers and the Environment in 1862 Virginia* (Chapel Hill, NC: University of North Carolina Press, 2015); G. Dennis Shanks, “Malaria Paradoxes of the U.S. Civil War,” *American Journal of Tropical Medicine and Hygiene* 108, no. 4 (2023): 646–49.

⁶ Humphreys, *Marrow*, 76.

⁷ Bell, *Mosquito Soldiers*, 6.

⁸ Humphreys, “This Place,” 13; Winegard, *Mosquito*, 351.

⁹ Humphreys, “This Place,” 15.

professionals understand that “benign intermittent and malignant intermittent map, more or less, onto the modern diagnoses of vivax malaria and falciparum malaria.”¹⁰ Browning and Silver also note that “[t]hrough the parasites—especially the more virulent *P. falciparum*—can kill, malaria more often debilitates a victim and lowers resistance to more serious and deadly secondary infections”.¹¹ Bell writes that “[u]nbeknownst to Civil War soldiers suffering from malaria, the annoying but seemingly innocuous mosquito bites that appeared on their flesh were responsible for the violent chills and fevers they were experiencing” because “malaria is caused by a parasite transmitted by the *anopheles* mosquito,” specifically.¹² As for why the armies seemed to be plagued with clouds of swarming mosquitoes, Shively blames “[t]he persistent wet weather, the digging for fortifications and camps that left pools of standing water, and the increased time soldiers spent outside without protection” for the increased mosquito populations and subsequent malarial diagnoses.¹³ Additionally, the actions of the armies promoted ideal environmental conditions for mosquitoes to flourish: “Wagons and artillery left ruts that filled with rainwater [and] Soldiers constructed trench lines, ditches, and latrines, unwittingly providing more breeding sites” for the *Anopheles* mosquito.¹⁴ Despite not accurately pinpointing the cause of intermittent fever, Civil War-era medical personnel were eventually able to fight back against it primarily through the administration of quinine to soldiers and the installation of mosquito netting around hospital sickbeds.¹⁵

For the Union army, the first two years of the war were especially rampant with malarial infections and death. Bell notes that “military personnel stationed in the South for the first time were horrified by the unhealthiness of the climate.”¹⁶ Humphreys states that “a person from an area with falciparum malaria acquired tolerance to it as a child,” provided they survive the initial infection, but an “adult with no prior history of falciparum infection would become seriously ill, and up to a third of them might die of it.”¹⁷ As many soldiers were arriving in the South for the very first time, this proved to cause significant issues. As “malaria...was on the decline in the

¹⁰ Humphreys, “This Place,” 15.

¹¹ Browning and Silver, *An Environmental History*, 28.

¹² Bell, *Mosquito Soldiers*, 28-29; Bell, “Gallinipers” & Glory,” 382.

¹³ Shively, *Nature’s Civil War*, 56.

¹⁴ Browning and Silver, *An Environmental History*, 29.

¹⁵ Mathiasen, “Bugs and Battles During the American Civil War.”

¹⁶ Bell, *Mosquito Soldiers*, 13.

¹⁷ Humphreys, “This Place,” 20-21.

northwestern states due to long winters and northerners' efforts to drain and develop the land," many Union soldiers were being exposed to these plasmodium parasites for the first time in the warmer southern climate where "mosquitoes could survive most of the year."¹⁸ This led to a dramatic decline in the number of soldiers who could participate in military engagements. Bell writes of an "Illinois volunteer sent to Cairo[Indiana] for training in 1861 [who] claimed that he and his comrades were 'more afraid' of the ague in the area 'than the enemy.'"¹⁹

Winegard claims that "[d]uring the first years of the war, the mosquito, assisted by competent Confederate commanders, hammered Union forces."²⁰ Two campaigns enacted by the Union army in 1862 have been identified as being particularly affected by *Anopheles*: McClellan's attempt to capture the Confederate Capital of Richmond and Farragut's attempt to capture Vicksburg. Winegard writes that after the Union capture of Yorktown in mid-April 1862, "the Union advance [ground] to a slow crawl among the rising rivers and swamps created by the Spring thaw and April showers."²¹ These damp, swampy conditions proved to be highly beneficial to the *Anopheles* mosquito, which took advantage of the additional breeding grounds provided by the army's movement across the land. Even before the siege started, "26% of the Union army was too sick to fight" and by the time the Union forces began their retreat in late June of the same year, that number had increased to 40 percent whereas "sickness in the Confederate ranks during the campaign was considerably lower," shifting between ten and fifteen percent.²² As Winegard summarizes, "Virginia's malarious mosquitoes helped prolong the Civil War by aiding in McClelland's embarrassing failure to capture the capital of Richmond"; at the same time, mosquitoes in Mississippi "also prolonged the war in the west by rebuffing the Union's first attempt to take the Confederate stronghold of Vicksburg, Mississippi between May and July 1862."²³ Union commander General Henry Halleck "rightly believed that a southern advance toward Vicksburg would be suicide by mosquito," and refused to march his men there from the North. Still, despite these protests, the campaign proceeded under the command of Admiral David Farragut, who attacked from the river to the south of the city. Farragut, whose

¹⁸ Bell, *Mosquito Soldiers*, 26.

¹⁹ Bell, *Mosquito Soldiers*, 29.

²⁰ Winegard, *The Mosquito*, 307.

²¹ Winegard, *The Mosquito*, 314.

²² Winegard, *The Mosquito*, 314-15.

²³ Winegard, *The Mosquito*, 314-15.

attempt to take the city included a grand plan to reroute the mighty Mississippi River, was eventually forced to concede the loss and retreat from the city. By the time “Farragut abandoned the campaign at the end of July...75 percent of the 3,200 troops [he] had brought up from New Orleans were either dead or hospitalized, primarily because of malaria.”²⁴ This shows the devastating effects mosquitoes had on the Union Army during the beginning of the war.

One key reason that the Union army suffered so many malarial infections and deaths in the first two years of the war was due to a distinct lack of access to quinine. Bell writes that “[b]efore 1863...quinine and other medical supplies failed to reach the frontline surgeons” of Union forces.²⁵ Similarly, Humphreys found that “the Union medical department was too disorganized during the early years of the war to provide its surgeons with sufficient supplies of the drug.”²⁶ The same could not be said for the Confederate forces, who had regular access to quinine because it was frequently used to treat malaria in the South. This began to change in 1863. As Winegard supposes that “during the Civil War, God was on the side of the biggest and best quinine-supplied battalions.”²⁷ Bell claims that “[f]ortunately for the Union, northern leaders such as Ulysses S. Grant...embraced the best science of the day in order to minimize disease-related casualties.”²⁸ As the war progressed, Northern forces improved their battlefield supply chains and ensured their troops had easy access to quinine, which “did not cure every affected man, but...greatly reduced mortality” if ingested daily either before or while infected. Winegard explains that the Union “had enough quinine on hand...to distribute daily preventative doses” and that throughout the war “the Union dispensed 19 tons of refined quinine and 10 tons of unrefined cinchona bark...as both a treatment and a prophylactic for malaria.”²⁹ Mathiasen states that “[l]eaders of the Union army administered quinine and whiskey together” to improve the medicine’s bitter taste, and also “practiced hygiene, and used nets around hospital beds” to combat the devastating effects of malaria.³⁰

²⁴ Bell, *Mosquito Soldiers*, 60

²⁵ Bell, “Gallinipers” & Glory,” 384.

²⁶ Humphreys, *Marrow*, 30

²⁷ Winegard, *The Mosquito*, 317.

²⁸ Bell, *Mosquito Soldiers*, 116.

²⁹ Winegard, *The Mosquito*, 323, 321.

³⁰ Mathiasen, “Bugs and Battles,” n.p.

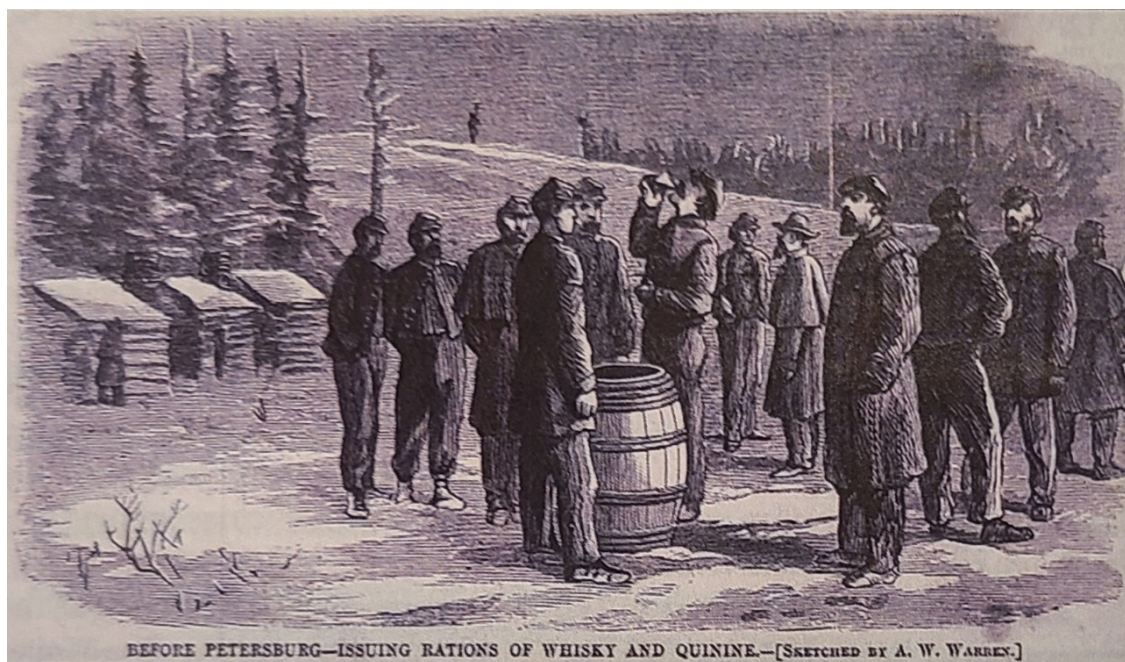


Figure 2: Men taking their daily whisky and quinine rations, Lincoln Financial Foundations Collection, Internet Archive, quoted in Humphreys, “This Place,” 21.

At the same time, Union naval blockades of southern ports were “95% effective in strangling southern trade” and began to dramatically affect supplies of quinine in the South.³¹ A study by Shanks found that “death tolls were exacerbated by shortages of quinine caused by Union blockages of Confederate ports” in the later years of the American Civil War.³² The blockades were so effective that the price of quinine rose steeply in the Confederacy from \$4 per ounce in 1861 to upwards of \$600 by the end of 1864.³³

³¹ Winegard, *The Mosquito*, 327.

³² Shanks, “Malaria Paradoxes,” 647.

³³ Winegard, *The Mosquito*, 322.



Figure 3: A cartoon poking fun at the Confederacy's lack of quinine, Library of Congress, quoted in Winegard, *The Mosquito*, 322.

The increasing lack of quinine supplies in the South rapidly began to affect the Confederate army. Increasingly commonly, "[l]arger and healthier Union forces were pitted against smaller and sicklier Confederate forces," such as at the second battle for Vicksburg.³⁴ This time around, Grant decided to avoid the river and marched his troops

in from the North to lay siege to the city. Grant ensured his "medical staff at Vicksburg had enough quinine on hand not only to treat malarial patients but also to distribute daily preventative doses to healthy soldiers." However, "[m]alaria still incapacitated 15% of Grant's force during the campaign as the drug...is not perfectly mosquito proof."³⁵ It can be said that "[t]he same mosquitoes that had served as Vicksburg's guardian angels and driven off Union forces a year earlier now became Vicksburg's pixies of death."³⁶

In other areas of the South, the Union's controversial 'scorched earth' policy "unintentionally broadened mosquito habitats and malarial infections across the South" as General Sherman's troops "destroyed railways, irrigation facilities, dams, and bridges." Increased mosquito populations led to increased malarial infections, and with the Union's blockade of Confederate ports, there was nothing to treat anyone suffering from malaria so "southerners' medicated with

³⁴ Winegard, *The Mosquito*, 326.

³⁵ Winegard, *The Mosquito*, 323.

³⁶ Winegard, *The Mosquito*, 324.

all sorts of useless tree barks and other quinine substitutes” at the recommendation of their top doctors.³⁷ The shortage of quinine was so severe that despite “the standard Confederate pharmacy list call[ing] for 80 to 100 ounces” of quinine to keep on hand, one “hospital in Charleston had only 3 ounces on hand on July 1, 1863, and [had] received only 25 ounces for the whole year.”³⁸

By the end of 1866, “more than one million cases of malaria were recorded by Union hospitals, with 10,000 deaths, although actual numbers are presumably much higher” and though the majority of the Confederacy’s military records were destroyed, “the consensus among Civil War historians is that malarial rates and deaths were roughly 10% to 15% higher than those of Union forces.”³⁹ Bell estimates that “troops on both sides were more than twice as likely to be killed by deadly microorganisms as enemy fire,” and deaths from malaria accounted for a significant portion of the total deaths caused by disease.⁴⁰ It is impossible to know exactly how many cases of malaria were either mis- or undiagnosed, and the actual numbers may be significantly higher. However, it is possible to know that *Anopheles* mosquitoes and the plasmodium parasites they carried drastically affected the outcome of the American Civil War.

Although the study of mosquitoes and their effects on military outcomes during the American Civil War is a relatively understudied field, what literature is out there confirms that Civil War soldiers on both sides were negatively and deeply impacted by their interactions with mosquitoes. While the Union army suffered greatly during the first two years of the war, by 1863 supply chains had been organized and the distribution of quinine helped stop the spread of malaria between troops. The same could not be said for Confederate troops who were denied access to quinine due to successful Union blockades of Southern ports, and eventually malaria spread rapidly among the soldiers. Ultimately, the *Anopheles* mosquito had a significant impact on the outcome of the American Civil War.

³⁷ Winegard, *The Mosquito*, 329.

³⁸ Humphreys, *Marrow*, 239.

³⁹ Winegard, *The Mosquito*, 331.

⁴⁰ Bell, *Mosquito Soldiers*, 2.

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Plague, Poverty, and Power: How the Black Death Began Florence's Ciompi Uprising

Erica Sundstrom – November 2024
History 3329: The Medieval Mediterranean
Professor Kari North

The Bubonic Plague devastated Europe from 1346 – 1353, sparking one of the most profound crises in European history. The plague struck without regard to wealth or status, affecting peasants, leaders, and physicians equally. Giovanni Boccaccio describes the plague vividly in the *Decameron*, explaining how “[s]ons fled, leaving the corpses of their parents unburied; parents forgetful of their duty abandoned their children in a raging fever.”¹ However, its impact extended far beyond death rates; the massive reduction in population fundamentally devastated and altered European life by reshaping societal structures and challenging long-standing religious, political, and economic frameworks.²

Historian Gene A. Brucker describes the economic situation in Florence after the Black Death as “chaotic,” with the population decline leading to many bankruptcies and a market reduced by one-third.³ In the 1300s, Florence was a vibrant and economically significant city at its apex in the wool industry, when between a sixth and a third of the population was employed in the industry.⁴ The fabrics were then exported to the rest of Italy, France, England, and beyond; however, Florence experienced severe economic consequences from the plague. Labour shortages and falling agricultural prices created widespread hardship, particularly for the working poor.⁵ After the plague, measures were taken by the Lana guild to prevent the payment of high wages to labourers.⁶ Brucker highlights the monetary evidence in the years following the plague that supports the prosperity of the entrepreneurial classes.⁷ This growing gap between the wealthy and the poor labouring class is known as the “Florentine poor.”⁸ The Ciompi, composed of skilled and unskilled wool workers and small artisans who owned equipment and operated their shops, faced declining wages and diminished bargaining power despite their critical role in Florence’s textile industry.⁹ The Ciompi shared economic struggles, depending on merchants for

¹ Giovanni Boccaccio and McWilliam, George Henry, *The Decameron* (Harmondsworth: Penguin, 1972), 57.

² Elizabeth A. Lechfeldt, *Problems in European Civilization: The Black Death* (Boston, New York: Houghton Mifflin Company, 2005), 3.

³ Gene A. Brucker, *Florentine Politics and Society, 1343-1378*. Vol. 12 (Princeton, N.J: Princeton University Press, 1962), 9.

⁴ Yves Winter, "Plebeian Politics: Machiavelli and the Ciompi Uprising," *Political Theory* 40, no. 6 (2012), 739.

⁵ Lechfeldt, *Problems*, 161.

⁶ Brucker, *Florentine*, 11.

⁷ Brucker, *Florentine*, 12.

⁸ Winter, "Plebeian," 741.

⁹ Winter, "Plebeian," 741.

employment and forming a significant portion of the poor living in Florence.¹⁰ The struggles continued, and on July 21, 1378, the Ciompi decided to rebel against the government. The uprising resulted in artisans and labourers from the textile industry forming government for the first time in Florentine history.¹¹ Brucker uses *Cronache e memorie del tumult dei Ciompi* to explain the message that the Ciompi sent to the Signoria surrounding their demands, which he felt was a reasonable petition.¹² They demanded that they no longer have an official of the guild and that the combers, trimmers, washers, and other cloth workers have their own guild and no longer be subject to the Lana guild.¹³ This paper argues that the devastation of the Black Death significantly disrupted Florence's labour market, exacerbating labour shortages, inflation, and structural inequalities. These factors not only intensified economic hardships for the wool workers but also caused a collective action that directly contributed to the Ciompi Revolt of 1378—a pivotal event reflecting the transformative social and economic pressures of post-plague Europe.

Labour shortages were a direct result of the Bubonic Plague in Florence. During the initial outbreak, the Black Death killed roughly one half of the population in Western Europe, and the effects of this decimation were especially evident in the loss of markets and qualified labourers.¹⁴ Due to a significant part of the working population having died, leading to labour shortages, the widespread Ordinance of Labourers was passed on June 18, 1349, to control post-plague labour costs.¹⁵ To understand the effect of the Ordinance, consider that in 1308 cloth production was approximately 100,000 bolts of wool, compared to about 30,000 in 1373 and only 20,000 bolts in 1381.¹⁶ There were simply not enough labourers to meet demand following the plague years. This steep decline in production affected the Florentine economy, disrupting the livelihoods of countless people who relied on the wool industry. Naturally, the remaining labourers saw

¹⁰ Winter, "Plebeian," 741.

¹¹ Winter, "Plebeian," 737.

¹² Gene A. Brucker, *The Society of Renaissance Florence: A Documentary Study* (New York: Harper & Row, 1971), 236.

¹³ Brucker, *Society*, 236.

¹⁴ Robert S. Gottfried, *The Black Death: Natural and Human Disaster in Medieval Europe* (New York: Free Press, 1983), xiii; Winter, "Plebeian," 741.

¹⁵ Rosemary Horrox, *The Black Death* (New York, Manchester University Press, 1994), 287, 290.

¹⁶ Winter, "Plebeian," 220.

opportunities to demand higher wages for the fewer workers, but the elites resisted. This led to a widening and tense wealth gap that contributed to growing resentment among the poor.¹⁷

Further economic disruptions in Florence were inflation and taxes. Inflation significantly impacted the poor after the plague, and the poverty rates only continued to anger the Florentine labourers, especially the wool workers. Giovanni Villani describes the distress of the unfortunate, explaining that four thousand people died of hunger during the famine of 1347, and the government released the prisoners so they would not have to feed them.¹⁸ Taxes were another hindrance in the lives of the Florentine workers after the Black Death, as tax policies benefited the wealthy and disadvantaged the poor.¹⁹ The poor were forced to pay heavy taxes, whereas the rich were required to pay far less.²⁰ Samuel Kline Cohn describes how the core of the peasantry's discontent was the injustice of Florence's unfair taxation.²¹ Poverty rates were at fifty to seventy percent, with workers demanding higher wages, especially among the less skilled.²² The guilds ensured that their wages would not rise much, however; and, as Gene Brucker writes, "[e]ven in times of high employment and cheap bread, their income was barely about the subsistence level."²³ Consequently, the labourers saw this economic disparity as unfair, viewing the guilds and merchant elites as profiting off the industries the labourers kept running. The refusal to raise wages fueled frustration among workers, and these feelings of exploitation and inequality united the labourers in collective action. Inflation, therefore, did not just strain individuals; it deepened the divide between classes, making it increasingly difficult for Florentine society to maintain stability.

Despite the labour shortages, Florentine workers' low wages had a serious and detrimental impact following the Black Death. Franco Franceschi describes the most dramatic decline in

¹⁷ Brucker, *Florentine*, 16.

¹⁸ Michel Mollat, Philippe Wolff, and A. L. Lytton-Sells, *The Popular Revolutions of the Late Middle Ages* (London: Allen & Unwin, 1973), 106.

¹⁹ Samuel Kline Cohn, "The Black Death and Consequences for Labor," *Labour* 20, no. 2 (2023), 17; Brucker, *Florentine*, 92.

²⁰ Brucker, *Florentine*, 92.

²¹ Samuel Kline Cohn, *Lust for Liberty: The Politics of Social Revolt in Medieval Europe, 1200-1425: Italy, France, and Flanders* (Cambridge, Mass: Harvard University Press, 2008), 230.

²² Winter, "Plebeian," 230.

²³ Winter, "Plebeian," 741.

wages in Florence's wool industry.²⁴ Niccolò Machiavelli writes about the labour troubles in Florence in 1378, describing the event as an “aggrievance of the lowest class against the wealthy citizens and the chiefs of the guilds, for they were not paid for their labour according to what they believed their just desserts.”²⁵ Machiavelli captures the growing frustration and resentment among Florence's working class, who felt undervalued and exploited by the wealthier elites and guild leaders. The phrase “just desserts” reflects a strong sense of injustice, highlighting that the workers believed their contributions to the city's economy were not being recognized or compensated. This sentiment responds to the suppressed wages and the structural inequalities that left them powerless to change their circumstances. Machiavelli's account emphasizes how deeply these grievances resonated with the workers. The dissatisfaction among the labourers compounded over time, especially after the Black Death, when labour was in short supply, and the working class expected improved conditions they were being denied.

The guild system in Florence further harmed the labour market after the plague. The guild system was introduced in 1293, which John M. Najemy explains included “[s]elf-governed associations to provide the merchants and artisans with political institutions of their own, that [were] exempt from the dominance exercised by the powerful noble families.”²⁶ This description shows how the guilds were designed to serve the interests of merchants and artisans, offering them a degree of autonomy and protection from noble dominance. However, the system excluded the majority of labourers, especially in the wool industry, and divided those with political power from those without. The major guilds were dominated by some of the wealthiest men in Florence, allowing them to monopolize approximately seventy-five percent of all offices in the republic.²⁷ A clear hierarchy existed between the seven major guilds and the fourteen minor guilds, with the major guilds representing influential professions such as cloth merchants, financiers, notaries, and bankers.²⁸ In contrast, the minor guilds included skilled craftsmen, artisans, butchers, shoemakers, tailors, wine sellers, leather workers, and bakers.²⁹ Despite this

²⁴ Cohn, “Black Death,” 19.

²⁵ Niccolò Machiavelli, and Allan H. Gilbert, *Machiavelli: The Chief Works and Others, Vol. III* (Durham, N.C.: Duke University Press, 1965), 1158.

²⁶ Winter, “Plebeian,” 740.

²⁷ Richard C. Trexler, “Follow the Flag the Ciompi Revolt Seen from the Streets,” *Bibliothèque d'Humanisme Et Renaissance* 46, no. 2 (1984), 359.

²⁸ Winter, “Plebeian,” 740.

²⁹ Winter, “Plebeian,” 740.

structure, the major and minor guilds accounted for only a tiny portion of the Florentine population. Most workers, including the textile workers, were excluded from guild membership entirely, leaving them without access to the economic and political privileges the system provided.³⁰ Yves Winter describes how approximately fourteen hundred people worked in wool manufacturing in 1378, and only two hundred qualified for a guild membership.³¹ Other skilled and unskilled workers were not eligible for membership or permitted to create associations.³² This exclusion created a divide between the guild members, who had access to political power and economic stability, from the majority of workers, who needed more representation and opportunities for upward mobility. The system prioritized protecting the privileges of established guild members, leaving those outside the system vulnerable to exploitation and economic insecurity. The labourers critical to wool production, central to Florence's economy, were effectively shut out of any form of collective organization or influence. This caused significant frustration among workers, as they felt much of the economic burden, seeing little reward or recognition for their efforts. The exclusion of unskilled and skilled labourers from forming associations also hindered their ability to advocate for fair wages or better conditions, intensifying their disenfranchisement.

Tensions increased among the wool workers when the elite leading families attempted to remove the non-elite guilds, such as wealthy merchants, craftsmen, and artisans, from the registers of citizens eligible to hold office.³³ While the elites and the guilds had been struggling since the late thirteenth century, the plague's aftermath, which exacerbated the struggles of the working class, in turn intensified the inequalities within the guild system. Those excluded from guild membership felt that Florence's political and economic structures were unfair.³⁴ This exclusion escalated the resentment among non-guild workers, particularly those in critical industries like wool manufacturing, whose labour was vital to the city's prosperity yet unrecognized in its power structures. The elite families' efforts to consolidate power at the expense of non-elite

³⁰ Winter, "Plebeian," 740.

³¹ Winter, "Plebeian," 740.

³² Winter, "Plebeian," 740.

³³ Winter, "Plebeian," 739.

³⁴ Martine Leibovici, "From Fight to Debate: Machiavelli and the Revolt of the Ciompi," *Philosophy & Social Criticism* 28, no. 6 (2002), 652.

guilds further worsened these tensions, suggesting that the plague was a turning point where existing frustrations escalated into outright conflict.

The Ciompi Revolt stands as a pivotal moment in Florentine history, vividly illustrating the profound and enduring impacts of the Bubonic Plague on European societies. The catastrophic population decline impacted Florence's workforce and changed its economic foundations, particularly within the wool industry. Labour shortages and inflation deepened the financial hardships between the guild members and the struggling labourers, creating a social movement. Initially designed to protect elite interests, the guild system systematically excluded most workers, causing injustice among the labouring class. These structural inequalities intensified in the post-plague years and eventually led to the Ciompi Revolt of 1378. This uprising was not a spontaneous reaction to immediate hardships but rather the culmination of long-standing grievances amplified by the plague's devastation. The exclusion from guild membership left many labourers feeling powerless and marginalized, fostering a sense of unity and determination to challenge the government. The Ciompi Revolt symbolizes the breaking point where labour rights and economic hardships could no longer be ignored, leading to significant political and social changes. The revolt highlighted the urgent need for social and economic reforms and showed the instability in Florence. The effects of economic disruption and social issues after the Black Death make it evident that the Ciompi Revolt initiated significant changes in Florence.

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Facing Discrimination in Canada: Community-Building and Interethnic Collaboration Among Paldi's Immigrants in Twentieth Century British Columbia

Japjot Guron – August 2024

HIST 4492: Canadian Social History: Order & Disorder

Professor Maddie Knickerbocker

Blog Link: <https://personalresearchpaldi.blogspot.com>



Figure 1: Photograph of a Paldi school's class in 1945.¹

¹ Class Photo, Paldi, 1945 (Cowichan Valley Museum and Archives, Royal BC Museum)
<https://learning.royalbcmuseum.bc.ca/pathways/paldi/look/>.

Introduction

Despite policies like the *Continuous Journey Regulation* of 1908, which aimed to limit the immigration of certain groups, many South Asians came to Canada. Once these immigrants arrived, they faced further difficulties in building their lives. The *Head Tax* was imposed on Chinese people in 1885, which created significant financial burdens for those in Canada, while also deterring immigration.² Workplace discrimination added onto these hardships, as marginalized groups like Punjabi, Chinese, and Japanese people were given the most dangerous tasks and much lower wages than their white co-workers.³ In British Columbia, Mayo Singh, born as Mayan Singh Manhas, faced this discrimination first-hand when working in sawmills.⁴ To provide immigrants with more equal job opportunities and an inclusive community, he founded the town of Paldi on Vancouver Island, B.C., which he had also named after his village in Punjab, India.⁵ Paldi became a community of immigrants from various ethnic backgrounds, with temples created for Sikhs and Japanese people representing this diversity.⁶ Mayo Singh's establishment of a lumber company became the centerpiece for the functioning of this community.⁷ However, the very exclusionist attitudes of the government and society that led to the forming of such a community also contributed to its collapse when Japanese Canadians were interned during the Second World War, forcing the relocation of many Paldi residents.⁸ Furthermore, Paldi's growth was disturbed after multiple wildfires burned a significant portion of the lumber company's sites.⁹ The sawmill closures resulted in the loss of jobs and residents having to move away for other opportunities.¹⁰ By the 1970s, the community declined due to these impacts.¹¹ In the attempt to counteract the government's discriminatory policies, Punjabi immigrants established the community of Paldi to protect the needs of newcomers, with

² Richard A. Rajala, "Pulling Lumber: Indo-Canadians in the British Columbia Forest Industry, 1900-1998," *B.C. Historical News* 36, no. 1 (2002/2003): 2.

³ Rajala, "Pulling Lumber," 1-4.

⁴ Joan Mayo, *Paldi Remembered: 50 Years in the Life of a Vancouver Island Logging Town* (Duncan, 1997), 1-2.

⁵ Mayo, *Paldi Remembered*, 1-6.

⁶ Group photograph of Paldi gurdwara, 1937 (Paldi Gurdwara Collection, South Asian Canadian Digital Archive) <https://sacda.ca/Detail/objects/18704>; Japanese Temple, Photograph, Paldi, ca. 1940 (Cowichan Valley Museum and Archives, Royal BC Museum) <https://learning.royalbcmuseum.bc.ca/pathways/paldi/look/>.

⁷ Mayo, *Paldi Remembered*, 7.

⁸ Mayo, *Paldi Remembered*, 53.

⁹ T. W. Paterson, "Paldi: Cowichan Valley community poised to rise from its own ashes," *Times Colonist*, Sec. D, p. 9, February 19, 2006. <https://sacda.ca/Detail/objects/18703>.

¹⁰ Mayo, *Paldi Remembered*, 32-43.

¹¹ Mayo, *Paldi Remembered*, 114-115.

interethnic collaboration playing a vital role in the progress of the community. Despite the success of Paldi being short-lived, it paved the path for future immigrants and set an example for building their own livelihoods in Canada.

My research on Paldi took the form of a blog or website. Before this project, I did not have much knowledge about South Asian history in the Canadian context, and the particular focus on Paldi was of further interest to me as a Punjabi Canadian living in British Columbia. In addition to showcasing the successes of community building, it was important to recognize the challenges due to discrimination, especially with Paldi having been portrayed mostly in a positive and multicultural light by government programs like the *Heritage Minutes*.¹² Therefore, to gain a deeper understanding of their hardships and efforts to support one another, it was essential to highlight the experiences of those who lived in or were connected to the community by looking at personal accounts revealed in interviews.¹³ The book, *Paldi Remembered: 50 Years in the Life of a Vancouver Island Logging Town*, was also valuable in this research to help learn about Paldi's story from its founding to its decline as well as residents' experiences, especially as it was written by Mayo Singh's own daughter-in-law, Joan Mayo.

Today, there are no residents in Paldi, other than those managing the site. In 2020, the town was recognized as a Heritage Site, and some residential buildings, the old sawmill's water tower, and the gurdwara or Sikh temple are present.¹⁴ Although the future of the townsite property is still being thought out, the Paldi Historical Museum opened in 2023 and helps to keep Paldi's story alive.¹⁵ Overall, Paldi will remain an important part of Canadian social history as it represents the resilience of immigrants in the face of societal discrimination and exclusionist policies of the Canadian government.

¹² Historica Canada, "Paldi," Heritage Minutes, <https://www.historicacanada.ca/productions/minutes/paldi>, accessed June 17, 2024.

¹³ Ken Yip: video interview, Transcript, ca. 1997, <https://sacda.ca/Detail/objects/3204>; South Asian Canadian Heritage, "Tek Manhas," <https://www.southasiancanadianheritage.ca/pclp-phase-2/duncan-2/tek-manhas/>, accessed June 17, 2024.

¹⁴ Canada's Historic Places, "Paldi," <https://www.historicplaces.ca/en/rep-reg/place-lieu.aspx?id=22898>, accessed August 5, 2024.

¹⁵ Michael John Lo, "New Paldi museum celebrates Punjabi Sikh history," *Times Colonist*, July 7, 2023, <https://www.timescolonist.com/life/new-paldi-museum-celebrates-punjabi-sikh-history-7246142>.

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Storybook: *My Adventures with the Mamluk*

Thomas Ivey –November 2024

HIST 3329: The Medieval Mediterranean

Professor Kari North





1

My name is Aslan, and this is my horse Ayla.

We are part of a group known as Mamluk.

**We are strong, respected, and learn many skills
in school. Through cooperation, Mamluk are the
greatest warriors.**



2

My teacher Mahir can be strict at times, but that is because he wants me to do well. I started school when I joined the Mamluk. Mahir teaches us good behaviours and has us play fun games.



3

Mahir has taught me how to use a bow while I ride Ayla. Thanks to her steady movements, I have become really good at hitting the target's bullseye. I am now able to use the bow in both hands. It is a lot of fun.



4

My favorite game is polo. We swing to hit the ball into the goal. This trains me to be careful while I ride Ayla. My friend Deniz is very good at this game and we are always competing against each other to become better.



5

Hadí is one of the amír that helps lead the Mamluk. He let me join him on a scouting trip. He taught me how to cook and was happy with the meal. Everyone cooperates while we are camping to keep us safe and happy.



6

We have a donkey named Metin that carries food for us. Metin does a great job to bring all the supplies we need for the trip. He loves the carrots I give him. Metin is an important part of our team.



7

Hadi showed me the view from the top of a cliff. From high up places, he can see a lot of the land. He leads the people by playing his drum, which helps direct what they should do.

Hadi says that everyone working together helps us stay strong.



8

After a long day, both Ayla and I are sleepy. Hadí says he will keep watch while I go to bed. Mamluks always look out for each other and have important parts to play. Through cooperation, Mamluk are the greatest warriors.

Reframing my Life of a Mamluk Soldier presentation into a children's book made me realize why changes need to be made at times to adapt to the medium. I like to consume history with as much accuracy as possible, but that is not realistic to fit into a short book, especially one for kids. The presentation did not have to worry too much about the subject matter, because the audience was adults. For my book, I had to pick apart my presentation's information to make it acceptable for a younger audience. The perspective is from a fictional mamluk boy named Aslan, encapsulating a single day where he partakes in training and later joins a commanding mamluk *amir* for scouting.¹ Every character in this book is fictional and I felt that following a child throughout the book would be most appealing for my target audience. I also kept the sentences fairly simple to aim towards a 5-7 age range and avoided stereotyping as much as possible. I made sure to avoid any mention of slavery, which was tricky because it is one of the key things the mamluk are known for.² Slavery is too heavy of a topic for a child. I also did not want to touch on combat, which is why I adapted the book into a scouting trip. I did, however, leave in that they were warriors that were the greatest of their time and tied it into the central moral of cooperation.³ Most books made for children have some kind of lesson to take away and attributing their strength to their teamwork is a valuable lesson that is based on their brotherhood and loyalty.⁴ I still wanted to present accurate information as best I could within limitations of the medium, however. The book does cover how their army camps are set up by faithfully showcasing the use of supply animals and maintaining a vigilant watch.⁵ In addition, I was able to translate the battle instrument commands into a night scene to show where the *amir* would be situated to direct his soldiers.⁶ The most accurate part to my sources is easily the training that Aslan goes through. He

¹ Nasser Rabbat, "Brotherhood of the Towers: On the Spatiality of the Mamluk Caste," *Thresholds* (Cambridge, Mass.) 48, no. 48 (2020): 116.

² Rabbat, "Brotherhood of the Towers," 116.

³ David Ayalon, "Studies on the Structure of the Mamluk Army—I," *Bulletin of the School of Oriental and African Studies* 15, no. 2 (1953): 210.

⁴ Rabbat, "Brotherhood of the Towers," 116, 118; Campbell & Shumate, *Templar Knight vs Mamluk Warrior*, 9.

⁵ David Campbell, & Johnny Shumate, *Templar Knight vs Mamluk Warrior: 1218–1250*, Osprey Publishing, 2015, 14; David Nicolle and Peter Dennis, *Mamluk 'Askari 1250-1517*, Osprey Publishing, 2014, 50.

⁶ Campbell & Shumate, *Templar Knight vs Mamluk Warrior*, 24.

starts school when he joins the mamluk and the games he plays are in line with my research.⁷ Furthermore, my book explains the factual skills that these games promoted.⁸ Horses are also a major part of mamluk combat, so I prominently featured Ayla the horse in many of the pictures for both accuracy and to build interest.⁹ The flask from my research (Figure 1) also portrays polo from the 1300s and served as inspiration on how to approach the creative project similarly to the intricate art displayed on it.



(Figure 1) 1300s Polo Flask

I believe that adapting my presentation into the children's book was relatively straightforward. Focusing on the training and the army life were easy enough to transfer over. I did not have to do any additional research to make it work for the medium. Furthermore, I have two nephews around the age range the book is aimed at and tailored it to a level of writing that they were capable of reading. One trick I learned after some tweaking to the writing is capitalizing the word mamluk in the storybook made it far easier for my nephews to recognize and remember. My biggest difficulty was the drawings. I had to portray the mamluk in an art style that was somewhat faithful to the mamluk and also be suitable for children. These drawings took around three hours each, which was a major time commitment all together. I initially wanted to do ten images, but settled for eight. The stained glass combined with a cute style struck a nice balance

⁷ Ayalon, "Studies on the Structures," 209; Rabbat, "Brotherhood of the Towers," 116; Nicolle and Dennis, *Mamluk 'Askari*, 42-43; Campbell & Shumate, *Templar Knight vs Mamluk Warrior*, 52.

⁸ Campbell & Shumate, *Templar Knight vs Mamluk Warrior*, 21, 52; Nicolle and Dennis, *Mamluk 'Askari*, 43.

⁹ Campbell & Shumate, *Templar Knight vs Mamluk Warrior*, 19-21;

¹⁰ *Flask with polo riders*, Syria or Egypt, Ca. 1300, Glass, enamel and gold painting. 28 x 19 cm, Inv. Nr. I.2573 Pub.: Islamic Art, p. 83; Hattstein, p. 199, <https://depts.washington.edu/silkroad/museums/mik/miklaterislam.html>.

between traditional and inviting to the target demographic. Making a book was a new experience, but overall, I am quite happy with how the project turned out.

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Flask with polo riders. Syria or Egypt. Ca. 1300. Glass, enamel and gold painting. 28 x 19 cm. Inv. Nr. I.2573 Pub.: *Islamic Art*, p. 83; Hattstein, p. 199, <https://depts.washington.edu/silkroad/museums/mik/miklaterislam.html>.

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ArcGIS StoryMap: The Great Mosque of Córdoba

Faaris Khan – October 2024

HIST 3329: The Medieval Mediterranean

Professor Kari North

StoryMap Link: <https://storymaps.arcgis.com/stories/daf1fd8217adf49eca2c1a5083adbb051>



Wikimedia Commons. "Centre Dome of the Maqsura, Mosque-Cathedral of Córdoba." https://commons.wikimedia.org/wiki/File:Cordoba_Mosque_01.jpg [accessed October 27, 2024].

Reflection

The overall goal of my creative project for HIST 3329 was to provide a visual representation of the research I conducted surrounding the Great Mosque of Córdoba. Using the functions in ArcGIS, I was able to develop a creative and interactive platform for viewers to analyze specific details of my research that were more generally described in my presentation. This was particularly useful for my topic which was more visually based.

The beginning of my story map provided a general outline of the historical period I was researching, specifically, the Umayyad Caliphate in the tenth century. Before diving into the specifics of the Great Mosque, I wanted to provide viewers with a general sense of the political climate in Spain during this time. As the story map progressed, the focus began to shift towards the architectural developments that took place in Córdoba. Using this information, I was able to show how the city was unique from an urban perspective.

After establishing background information on Córdoba, I then shifted the focus of my project towards the Great Mosque which was the main feature of my presentation. This is where ArcGIS became extremely useful when analyzing specific architectural features of the mosque itself. In particular, the sidecar function helped me organize such details. This allowed viewers to understand the significance of various architectural features in the Great Mosque such as the Antemihrab Dome. From a visual perspective, the sidecar function also allowed me to include images that complemented the details that I discussed throughout the story map. This also made it easier for viewers to understand what specific pieces of architecture I was referring to. In addition, I also want to stress how the sidecar function was a visually appealing tool for showcasing different sections of the mosque. When scrolling through the sidecar, one would see a title with information on the left side and a supplementary picture on the right side of the screen. Again, this was particularly useful for explaining the different features of the mosque without having to worry about viewers who may not have the background knowledge.

In addition to the sidecar function, ArcGIS allowed me to organize information in chronological order. The timeline feature was particularly useful when summarizing the mosque's construction phases. Furthermore, it allowed me to outline key points surrounding the rise and fall of the

Caliphate. I decided to place the timeline feature near the end of the story map as it was an effective tool for summarizing the main ideas I discussed earlier. When thinking about Islam in Spain more broadly, the map function enabled me to briefly reference other mosques that were built in the same region. This was particularly useful for showcasing different examples of Islamic architecture in Spain. It was also interesting to see how these mosques were constructed during various stages in Spanish history which shows how Islam continued to influence the region even after the Caliphate of Córdoba fell.

In summary, this project is one of my most cherished works due to how creative and interactive it was. While the information alone is the basis of the project, ArcGIS allowed me to present it in a way that was both user friendly and entertaining. After analyzing these points, we can see how my story map is not only useful for historians as it is easy to comprehend for anyone that wants to learn more about the Caliphate of Córdoba and the Great Mosque.

Historical Sightseeing Tour: “Paths of Remembrance: A Journey Through the Camps of WWII

Reynold Llorente – April 2025

HIST 3394: Two World Wars

Professor Kari North

Assignment Instructions:

The goal of the travel itinerary is to showcase the various memorial sites, museums, and locations of either WWI or WWII. The itinerary needed to include the historical significance of each site and have a cohesive theme.

-----The WWII Camp Tour-----

“Paths of Remembrance: A Journey Through the Camps of WWII”

This Tour is not for the faintest of hearts, as we journey through each notorious concentration camps between Germany and Poland during the Second World War, walking through where hundreds of thousands of innocents once stood suffering and blatantly exterminated. We shall be exploring the living conditions of each camp, reading through accounts of survivors in each place, going through buildings of which the past tried to erase, and memorials for the fallen victims of Nazi Germany.

Importantly we shall be delving into the worst of humanity has to offer and so be mindful and respectful of the memorials and grounds which we are stepping into, whether you are a high school student, or a hobbyist. While not deemed necessary, background knowledge and understanding of the Second World War is important knowledge to have, and we urge them to help those that are trying to understand the atrocious events of the conflict.

It is important to note, this tour is physically and mentally demanding, depending on the severity you may experience emotionally. As this is purely an academic tour, we shall be spending one day in each Concentration camp, and in every end will have a brief discussion of the camp. Students and Historians can examine, the overall treatment, dehumanization, conditions many lived through up to the end of the war. As we move through this experience, we encourage you to reflect deeply and respectfully. Remember this is more than history- it is a memorial to the lives lost and a reminder of the importance of standing against hatred, injustice and indifference.

Itinerary

- Day 1: Dachau Concentration Camp (*Germany*)
- Day 2: Bergen-Belsen Concentration Camp (*Germany*)
- Day 3: Majdanek Concentration Camp (*Poland*)
- Day 4: Sobibor Concentration Camp (*Poland*)
- Day 5: Treblinka Extermination Camp (*Poland*)
- Day 6: Auschwitz Concentration Camp (*Poland*)

Tour Date

May 1st to May 6th

Further inquiry calls +1(XXX)-XXX-XXX

Or email us on IchBinEinBerliner@zm ail.XXX



-----Day 1 – Dachau Concentration Camp-----

The First Camp

Entrance fee - Free

Located in Southern Germany, near the town of Dachau and 16 Kilometers Northwest of Munich, in the state of Bavaria, The Dachau Concentration Camp memorial site contains a collection of important historical significance and memorials about the victims of the Nazi Regime.

Historical significance & Details of Dachau

The Dachau was the first regular concentration camp established by the Nazi Government on March 22nd, 1933, just weeks after Adolf Hitler came into power. Dachau became the longest running concentration camp, initially housing political opponents as Heimrich Himmler described the camp as “the first concentration camp for prisoners,” but as well as others who opposed the Nazi Regime.¹ Operated by SS Dachau became a labor camp A training center for the SS, and a transit camp to send prisoners to other camps becoming a fully operated site of terror and fear.² Over time, Dachau expanded to include Jews, Gypsies, Jehovah Witnesses, religious clergy’s, LGBTQ individuals, and others deemed undesirable by the Nazi State.³ Prisoners in Dachau faced brutal conditions, including forced labor, starvation, disease, physical abuse, and everyday cases, death.⁴ Dachau had a crematorium, and gas chamber used as, the Nazi’s final solution to the Jewish Problem, the camp also became a site of horrific medical experiments conducted on unwilling human subjects such as the Germans Hypothermia experiments.⁵ Throughout the 12 years of its operation, over 200,000 people were imprisoned, at least over 41,500 died.⁶

On April 29th, 1945, the camp was liberated by American forces, who found thousands of survivors in critical condition.

Importance

The Dachau Concentration Camp memorial is important, because it serves as a powerful reminder of the atrocities committed during the Nazi Regime and honors the memory of over 200,000 imprisoned there between 1933 and 1945. As the first Nazi Concentration camp, Dachau became the model for a brutal system that would follow, making it a crucial site for understanding the origins and development of the holocaust of which the tour follows. The memorial itself educates the visitors, about the dangers of totalitarianism, racism, and intolerance, ensuring that the lessons of history are not forgotten. The camp memorial serves as a reminder for remembrance, reflection, and commitment to human rights, and dignity



Images of the concentration memorial site (Past-present day.)

-----Day 1- Dachau Concentration Camp-----



Aerial view of the Dachau Concentration Camp (Present)



The Catholic Memorial of Christ Memorial, built in the 1960's was a memorial commemorating the spiritual suffering of prisoners and Christians, in the camp grounds, and was the first memorial erected in the Dachau concentration camp, after the war.⁹



The Tomb of the Unknown Prisoner is a solemn memorial dedicated to all the victims of the concentration camp especially to those who were never identified. The tomb holds the ashes of unknown victims who died in Camp. Importantly the inscription on the tomb reads "To Honor the dead, to warn the Living," a message to future generations.¹⁰



The gate at Dachau concentration is one of the most symbolic elements of the site. "Arbeit macht frei," which means "Work sets you free," was a slogan cynically used by the Nazi Regime to give false hope to the prisoners, suggesting that work could lead to freedom, when in truth was a place of suffering.⁷ <https://www.mifoundation.org/smart-news/10166-arbeit-macht-frei-gate-returns-dachau-18090252>



The Jewish Memorial in Dachau was built in 1967, honors the memory of thousands of Jewish prisoners who suffered and died in the camp. It was created by the Committee of Former Jewish Prisoners, as a solemn tribute to the Jewish victims of Nazi persecution.⁸



Erected in 1995, the Eastern Orthodox chapel of the Resurrection was built within Dachau to commemorate the thousands of Russian and Serbian prisoners who were imprisoned and died in Camp.

-----Day 1- Dachau Concentration Camp-----

The Old Crematorium, built in the 1940's, was used to burn bodies of Prisoners who died from forced labor, disease, malnutrition and execution.



The new crematorium, hugely known as Barrack X, was built in 1942 to handle the growing number of deaths. It includes four ovens, and a gas chamber.¹¹



(The Crematorium in the inside. (Building X))

Other Facts

Dachau Concentration camp had over 200,000 prisoners from more than 30 Countries were held there. The camp was also known as the camp for the clergy as it had a special Priest Block of over 2700 clergymen of which many from Poland were imprisoned.¹² Dachau was a site of brutal experimentation including freezing tests, malaria research, and attitude studies which in the end would result in death, or injury.¹³ The camp has many more facts to be uncovered while walking through the grounds, yet these were some important ones to know

If feeling emotional or heavy hearted, please. Take a sit or break and take your time.

-----Day 2- Bergen-Belsen Concentration Camp-----

The Camp Anne Frank Died

Entrance fee - Free

The Bergen- Belsen Concentration camp is in Lower Saxony, Northern Germany near the towns of Bergen and Celle, 60 kilometers North of Hannover. The camp was a former military ground and later became notorious for its horrific conditions during WWII. Now a memorial site of which the people can easily access.

Historical Significance & Details of Bergen-Belsen Concentration Camp

The Bergen-Belsen Concentration camp holds deep historical significance as a powerful symbol of the suffering and inhumanity inflicted during the holocaust. Originally a Prisoner-of-war camp in the 1940's, it became a concentration camp in 1943 where tens of thousands of people mainly Jews, Gypsies & political prisoners died from starvation, disease and neglect.¹⁴ Unlike extermination camps, it had no gas chambers, leading to mass deaths, and mountains of bodies due to the neglect, making it into a camp of brutality and indifference lacking food, clean water and medical care.¹⁵ By early 1945, other camps were evacuated, and prisoners were forced to march to Bergen-Belsen swelling the population of the camp, disease such as typhus would spread rapidly leading to thousands of bodies left unburied.¹⁶ By the time the Allies liberated the camp on April 15th, 1945, approximately 50,000 people died even after being set free. In one Canadian soldiers account left a graphic imagery of hundreds of thousands of bodies lying around in open pits, a stench of rot that could be smelled for kilometers.¹⁷

Anne Frank, a young Jewish/German girl known and remembered for her diary on the detailed account of what life was hiding from the SS, died in Bergen Belsen Concentration camp between February-March of 1945 from typhus just a month before liberation.¹⁸

Importance

Bergen-Belsen concentration camp stands as an important site, as it stands as a powerful symbol of the horrors of the holocaust and the extreme human suffering caused again by the Nazi regime. Although not officially an Extermination Camp, it became a place of mass death, due to the neglect, disease, and starvation especially in the final months of the war.

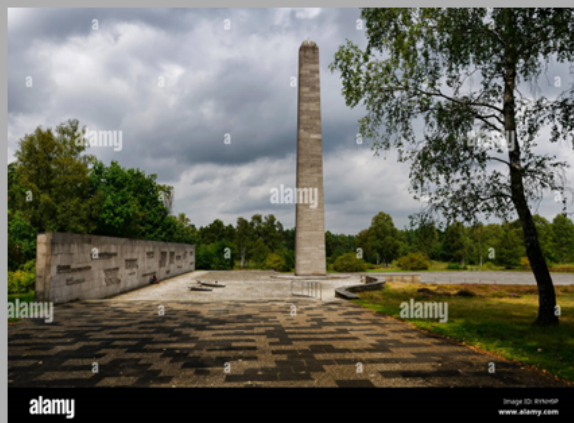
When Canadian/British forces liberated the camp, soldiers found thousands of unburied corpses, and thousands more of sickly, and dying prisoners.¹⁹ This shocking conditions in the camp played a key role in raising global awareness of Nazi crimes and helped fuel demands for justice after war



Bergen- Belsen Camp past and present.

-----Day 2- Bergen-Belsen Concentration Camp-----

Memorials in Bergen-Belsen



The obelisk and commemorative wall was erected in 1952, the obelisk is a central monument that stands in front of a long memorial wall engraved with the names of the countries from which victims came. It serves as a symbol of remembrance and international mourning for all the victims.



old aerial view of Belsen-Bergen Concentration camp



Other Facts

Anne Frank was a Jewish girl who became one of the most well-known victims of the Holocaust due to her powerful diary. Born on June 12, 1929, in Frankfurt, Germany, Anne and her family fled to the Netherlands to escape Nazi persecution and went into hiding in secret in Amsterdam in 1942.²⁰ During their two years of hiding Anne wrote in her diary of her thoughts, experience, fears, and hopes. Yet her family was betrayed in 1944, and she was sent to Bergen-Belsen concentration camp where she would eventually die from Typhus, she was only 15 years old.²¹

-----Day 3- Majdanek Concentration Camp-----

The Intact Camp

Entrance fee - Free

The Majdanek Concentration Camp is located in Lublin, Poland, on the southeast edge of the city. It was considered unusual as it was close to an urban area making it visible to the residence of the city operated between 1941-1944, and now is a State Memorial Museum of Majdanek

Historical Significance & Details of Majdanek Concentration Camp

The Majdanek concentration camp holds one of if not deep historical significance as one of the most horrifying and well-preserved symbols of the holocaust, as it has served as a forced labor camp, and horrifically an extermination center between 1940-1944.²² In this place alone approximately 80,000 to 115,000 people, mostly jews, but also polish, and Soviet POWs were murdered through gas chambers, shootings, disease, and starvations yet the number is suspected even higher.²³ It also became the site of one of the largest single-day massacres during the holocaust, known as Operation Harvest Festival, where around 18,000 Jews were killed, of the overall 42,000 lost in a day.²⁴ Majdanek, was liberated almost fully intact by the Soviet Red Army in July 1944, allowing the world to witness the full extent of Nazi atrocities without the need for reconstruction, or speculation.

even in liberation Majdanek survivors suffered immensely, over 400 surviving children were taken to the hospital of St. John in Lublin, exhausted and diarrhea ridden that 6 children would be occupying one bed.²⁵ Each nurse took care of over 120 kids, and in a course of one day 12 children died, as they were not equipped to help a large number of patients.²⁶

Importance

The Majdanek concentration camp stands as an important memorial site due to its well-preserved reminder of the atrocities committed during the holocaust. Tens of thousands of people were placed into these camps not only Jews, but poles, Soviet POWs, and other marginalized groups that the Nazi regime deemed low, after its liberation years later it still contains the important sites of the gas chambers, crematoriums, and a mount of human ashes, making it a direct testimony of genocide.



Present and past

-----Day 3- Majdanek Concentration Camp-----



Soviets after the liberation, learning about the crematoriums 1944.



Each gas chamber in Majdanek was fitted with an airtight metal door, that was bolted shut before gas entered the chamber inside. For many victims this was the last things they would see before they died. SS guards could observe the killing through the peepholes in the upper center of the door.



This is the Preservation of the mound with ashes, built in 1947, to commemorate the dead, its very structure was made of the ashes of the Majdanek victims within the mausoleum, the engraving meaning, "let our fate be a warning for you."²⁷

-----Day 4- Sobibor Extermination Camp-----

The Death Camp

Entrance fee - Free

The Sobibor concentration/extermination camp memorial site is located in Eastern Poland near the village of Sobibor, close to the border with Ukraine, and 18 kilometers away from Lublin operating between 1942-1943. The site is now a memorial for the thousands of lives lost.

Historical Significance & Details of Sobibor Extermination Camp

The Sobibor Extermination camp continues to hold profound historical significance, as one of the main sights of mass murder during the Holocaust. This camp was established in 1941 in Eastern Poland as part of the infamous “Operation Reinhard,” with its sole purpose of systematically exterminating all Jewish people, making it one of the pure death camps where victims were killed almost immediately upon arrival.²⁸ An estimated 180,000 to 200,000 Jews were killed in this camp alone in its gas chambers using carbon monoxide.²⁹ Men and women were separated and led into tubes that were deceptively written as “Showers,” before the doors were sealed and they were killed. Prisoners who were elders, ill and sick, were taken into a separate third camp, where they are taken to an open pit and shot.³⁰

Sobibor also stands out in Holocaust history due to the prisoner uprising led by Alexander Pechersky; Jewish prisoners staged an uprising killing several guards, and about 300 Prisoners managed to escape in October 1943.³¹ It was triggered when prisoners heard Belzec had been dismantled after all survivors were liquidated. Sadly, many of the runaways were captured and killed, and shortly after all remaining prisoners of the camp were killed and the SS dismantled the camp to erase evidence of their crimes.

Importance

Sobibor extermination camp is an important memorial site as it was one of the key sites of the holocaust, created especially for the extermination of Jews during Operation Reinhard, which was the Nazi’s plan to eliminate all Jews in Poland. It represents the extreme cruelty and efficiency of the Nazis “Genocidal System,” as most of the peoples arriving in camp would be killed a few hours later. It is historically significant as described, up top with the Uprising, and great escape. Yet in the end Sobibor stands as a symbol of human tragedy and bravery against antisemitism and hate.



Past and present

-----Day 4- Sobibor Extermination Camp-----

Alexander Pechersky was a Soviet Jewish POW and leader of the Sobibor Extermination camp uprising in October 1943. He was officer of the Soviet army and was captured by the German army and sent to the camp due to him being Jewish, he along others organized one of the most courageous revolts in holocaust history that resulted in 300 prisoners escaping and eliminating several SS officers. Of the escapees only 50 survived the war, as many were captured again.

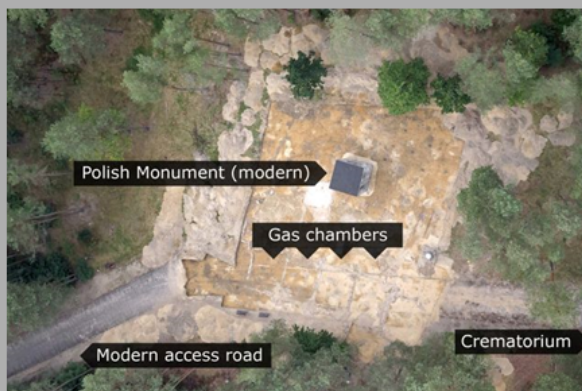
During the uprising Alexander Pechersky rallied the prisoners to a charge. As recorded by him.

“Comrades, forward!” I called out loud. “Forward!” Someone on my right picked up the slogans “For our Fatherland—forward!” The slogans reverberated like thunder in the death camp, and united Jews from Russia, Poland, Holland, France, Czechoslovakia and Germany. Six hundred pain-wracked, tormented people, surged forward with a wild “Hurrah” to life and freedom.³²



Memorials for the victims of Sobibor. Each stone in the ground is one person who lost their lives in this extermination camp.

Picture of what remains of Sobibor today. In 1943 to 44 the Nazi Regime dismantled Sobibor to erase what they did.



-----Day 5- Treblinka Extermination Camp-----

The Factory of Death

Entrance fee - Free

The Treblinka Extermination Camp Memorial is located near the village of Treblinka in the Mazovia Province of Eastern Poland, and 80 kilometers away from Warsaw. The memorial is a solemn tribute for the thousands of victims who perished during the Holocaust.

Historical Significance & Details of Treblinka Extermination Camp

In this part of the Tour Treblinka extermination camp holds deep immense historical significance as one of the deadliest sites of the Holocaust, and throughout its short operation of 1942-1943. Treblinka was part of the Nazi's plan and contingency of Operation Reinhard, which aimed to exterminate the Jewish Population in Europe just as Sobibor, aligned with Adolf Hitler's "Final Solution," to the Jewish question.³³ Treblinka was specifically designed to be a death camp for mass murder, with zero to minimal labor operations, and was kept secret.³⁴ For many survivors they called Treblinka hell, from its operation to closure, the estimated death toll of the Death count numbers around 700,000 to 800,000 deaths between 1942-1943 one of the highest death counts in holocaust history.³⁵

Treblinka also stands out in holocaust history, as Jewish prisoners also staged an uprising in October 1943, as prisoners wanted to escape the horrible fate that lay before them. On the day of the uprising prisoners attacked and overpowered SS guards with makeshift weapons sparking chaos in camp for many hours, allowing for many to escape. Sadly, like Sobibor many escapees were recaptured and killed and only a few managed to escape.³⁶ In the end, seeing the camp be disrupted the SS dismantled and broke down the camp and killed the remaining prisoners to erase evidence of the mass killings, even removing them from the records, and reselling the land to farmers.³⁷

Importance

Treblinka extermination camp memorial still plays an important role in understanding the horrific past of the Second World War. As one of the deadliest extermination camps during the holocaust, its location held over 800,000 deaths in a short time, lives that were horrifically taken, this wasn't like other camps, it was a pure death camp, where many died upon arrival in the camp by gas chamber. To this day Treblinka stands as a reminder of genocide, remembrance and resistance to all the lives lost, all young and old.



Many of the original camp was destroyed by the Nazi Regime to erase what occurred in the camp.

-----Day 5- Treblinka Extermination Camp-----

Picture of the Treblinka Uprising on August 2, 1943, as an act of resistance by Jewish Prisoners against the Nazi Regime. Overall, they overthrew the camp in full burning down many of the SS operations, and bringing the camp in chaos



A memorial for the Jewish victims of Treblinka, with traditional Jewish stone headstones of which was donated and given for the memorial with names of the lost engraved.



The black road is suspected to be the path of which victims walked through before entering the gas chambers.



This memorial signifies the location of where the train tracks were, bringing thousands upon thousands of people into the camp to be killed

----- Day 6- Auschwitz Concentration Camp-----

The Symbol of the Holocaust

Entrance fee - Free

The Auschwitz Concentration Camp Memorial is located in Poland, near the town Oświęcim, in the southern part of the country. Today, the site is preserved as the Auschwitz-Birkenau Memorial and Museum, serving as a powerful reminder of the Holocaust.

Historical Significance & Detail of Auschwitz Concentration camp.

In this final part of the tour lays the symbol of the holocaust, the Auschwitz concentration camp is one of it not the most notorious Nazi Death camps in WWII, symbolizing the full-scale brutality of the Holocaust. Auschwitz in its entirety was a complex network of camps, Auschwitz I consisted of the main camp, Auschwitz II is the location of the extermination camps, and Auschwitz III the Labor Camp.³⁸ In its entirety of operation between 1940 to 1945 over an estimated number of 1.1 million people were killed there most of them were jews. In that place alone victims were subjected to horrendous, inhumane conditions, including a combined forced labor, starvation, medical experiments, and mass executions in gas chambers.³⁹ In total Auschwitz became the central site of the Nazi's deemed "Final Solution," and its systematic killing of the Jewish peoples. Families were taken apart and many never seen again. To this day Auschwitz serves a powerful reminder of the dangers of hatred antisemitism and totalitarian regimes.

Importance

Auschwitz Concentration camp in general has become a powerful symbol throughout the decades as it becomes the most recognizable symbol of the holocaust, and the horrors of Genocide, that would ultimately create what is now known as "The Stages of Genocide."

During the war Auschwitz represents the extreme consequence of hatred, racism, and totalitarianism, towards one person, and bringing out the worst/sadistic in oneself. The camp mixes to the Nazi's Final Solution combining forced labor, medical experimentation, and importantly extermination in a single system. This sight will forever remain open to educate future generations, on the evils of man, and unchecked regimes.



----- Day 6- Auschwitz Concentration Camp-----

This popular image shows newcomers to Auschwitz, families were separated into two rows based on gender, male and women, during their "selection process," SS officers would determine who would be sent to forced labor, and who would be sent directly into the gas chamber.⁴⁰ By a survivors account and record elderly, young children, limbless individuals were sent to the gas chambers. One survivor account also reflects on falling snow like ash in the grounds of Auschwitz, not knowing it were ashes of those who died.⁴¹

Families were torn never to see each other ever again.



Bodies were defiled and looted in a survivors account "The naked corpses, once they had been dragged across the steps out into the yard, had to undergo a special treatment. Closely supervised by SS men, dentists peered into the mouth of every corpse. When they found gold crowns, gold teeth or other gold work, they pulled them out with forceps. It didn't take long for a small wooden box to be filled, to the undisguised satisfaction of the SS."⁴²

Shoes of the deceased who were told by the SS to remove their shoes and strip down before taken into the Gas Chamber before their deaths



The execution wall in Auschwitz known as the "Death wall," was a site where thousands were executed by firing squad, it is also the area that is known as the "Block of Death," were prisoners were sent to be interrogated, tortured, and sentenced to death

-----Conclusion-----

I thank you for taking this hard journey with me, and while it may be hard, the lessons to be learned and the truth to see, is without a doubt an important aspect to know and have. There is more to be seen and learn, but I leave that up to you. Always remember the fallen, and to those who became victims of racism, antisemitism, hate and bigotry.

-Lest we Forget the Holocaust.

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Creative Production Pitch Deck: “Am I Supposed to Hate You?”

Angelena Mancia—April 2025
HIST 4400: Applications of History
Professor Maddie Knickerbocker

Introduction

This assignment for Applications of History gave its students an opportunity to work on a variety of potential projects that they may encounter in their future careers. For this, students were instructed to give a pitch deck of any medium, such as film or a documentary, based on a historical event of their choice. A pitch deck is meant to introduce a film project to producers and other members of the film industry. To summarize, a pitch deck is a project proposal. The pitch deck is meant to showcase the outline of the film, with a synopsis, its intended target audience, and what makes it stand out in comparison to other existing media. The goal of this project was to build our experience and skills of applying our knowledge of history in a “real-world” setting and to showcase our creativity; something that many History students are not given the opportunity of partaking in often.

My project focused on two unique phenomena that are rarely discussed together: the indoctrination of children through the Hitler Youth and Indian Hobbyism. Both have roots in German culture. The Hitler Youth was an organization developed with the intention of providing a youth wing of the National Socialist Party. This organization took inspiration from preexisting youth organizations such as Boy Scouts, with aspects such as uniforms, camping excursions, and competitive sports. The Hitler Youth would divide into different branches by age and gender. Originally, Hitler Youth membership had been optional; however, after 1939 it had been passed into law that all eligible “Aryan” youth were required to become part of the Hitler Youth. This organization would be utilized by the Nazi government as a way of indoctrinating children into Nazi ideology. Boys would be groomed into becoming the “ideal” German soldier prepared to fight and die for the Third Reich, and girls would be groomed into becoming dutiful German wives and mothers to birth the new generations to come. The Nazis were aware the most impressionable minds were the youth, who were also their key to ensuring an “1000 year Reich” with a racially “pure” and homogenous population.

Indian Hobbyism—the imitation and study of Indigenous culture—was popularized in Germany due to Western novels authored by Karl May, which were published in the late 1800’s. This, of course, predates the Nazi regime. Adolf Hitler, and much of the Nazi party, favoured these works

in their youth. Unlike in America where Western works took place, their popularity did not take off in the same way as it did in Germany. Many Germans fantasized about the far away, romanticized lands of the “Wild West”, partaking in escapism through these fictional works, which was what made this specific genre popular in Germany. Its readers could not help but view the Indigenous characters featured, albeit bastardized and inaccurate, fondly. They were fascinated with their cultures and way of life depicted in these works. An additional aspect to consider is that unlike Americans, Germans had never encountered the very people in which these characters were based in real life, further adding to the allure and fantasy of Western fiction.


This phenomenon, coined as “Indianthusiasm” by Dr. Hartmut Lutz, refers to a romanticized fascination of North American Indigenous cultures, which in some cases includes participation in what many consider to be cultural appropriation. The novels in which many people base their fascination are often critiqued as historically and culturally inaccurate, only contributing to the problematic activities that Indian Hobbyists partake in. As an Indigenous person, this phenomenon has troubled me, but it is also something I cannot help but feel interested in and drawn to learn more about. This concept is something that has not dwindled or died down in recent years, either; the “Indianthusiasm” is still present even in recent generations. Films are being remade based on Karl May’s work, and references of his most popular characters still exist in German popular culture.

As aforementioned, these two topics both share roots and had a significant influence on German culture in the early twentieth century. While these two phenomena had coexisted at the same time, they are hardly ever discussed together. Both share a connection with the youth of Germany. Additionally, the “Noble Savage” caricature had been utilized in Hitler Youth teachings, with young men being instructed to have the same prowess in battle as the very Indigenous characters they had read about.

The intent behind this project was my interest in both of these topics. However, the biggest contributor behind this project was the lack of Indigenous representation in the media. While there have been great strides in recent years in terms of Indigenous representation, there is still

much more that should be done. This project features an Indigenous female lead, an aspect that is hardly featured in many films. I also wanted to share this unusual phenomenon of Indian Hobbyism, which many people are unaware of, how it existed then and remains an ongoing issue. I wanted to cover topics such as cultural appropriation, racial fetishization, and the indoctrination of youth, which all tie together when discussing the phenomena of Indian Hobbyism and the Hitler Youth. Not only did I wish to share these topics, but I also wanted to contribute a form of representation of Indigenous people besides stereotypical representations.

I was drawn to this project not only because I have a passion for film, but the creative aspects of this assignment stood out most to me. Most often, history projects are limited to essays, something I have become quite familiar with. I enjoyed the visual aspects, such as the mood boards, which allowed me to showcase to others how I visualize my project. These aspects gave me an opportunity to express myself and my knowledge in a way that I am unable to convey through essays. Despite these positives, I did have some challenges with incorporating my research into the project in a scholarly format. It was challenging to find a balance between creativity and academic work.

The image shows a slide from a presentation. The background is a soft, multi-colored gradient transitioning from light pink at the top to light blue at the bottom. The text is positioned in the upper left quadrant of the slide.

HIST 4400 (S10)

By Angelena Mancia

Creative Production Pitch Deck

Executive Summary

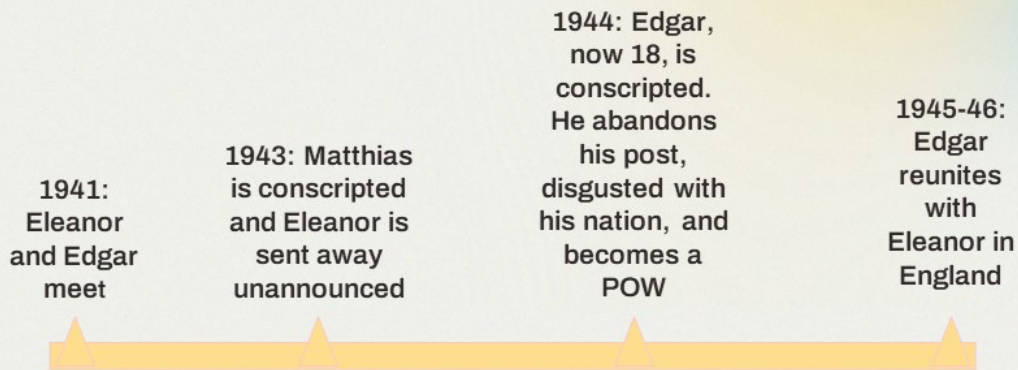
PRODUCTION TITLE	TOPIC	FORMAT	GENRE
“Am I Supposed to Hate You?”	Nazi Germany / WWII	Film.	Drama / War / Coming of age

Synopsis

ELEANOR FURSTENBERG and her adoptive father **MATTHIAS FURSTENBERG** move to Berlin, Germany, in order to be closer to his family. Upon arrival, they discover the discriminatory racial laws imposed upon the population. Despite Eleanor not being Aryan, she is considered an honorary Aryan due to the honorary status given to the Lakota people, and by extension, all Indigenous peoples. Thanks to a German fascination with Indigenous cultures fostered by fictional Western novels. Due to this status, Eleanor surprisingly thrives in Germany.

Eventually, she meets and befriends **EDGAR JURGENS**, a new student from Munich. Straight away, Edgar is captivated and eagerly wants to know more about Eleanor and her culture. However, the two grapple with contrasting views; Eleanor is against the Nazi regime, and Edgar is only repeating the racism that's imposed on him. They are unsure if their friendship is appropriate, considering Eleanor's honorary status and Edgar's "true" Aryan status. They also question if they should actually be viewing each other as enemies. Despite this, they form a bond that grows closer with each passing day, with Edgar slowly shedding the racist ideology he was indoctrinated into. The two grapple with adolescence and the impending doom of war looming over them.

Plot Points



Eleanor Furstenberg

Main protagonist

- Distinguished, studious, stubborn, confident, assertive
 - The antithesis of Nazi ideology; a WOC unafraid to stand up for herself

Background:

- Algonquin, living on reserve with her family
- Family hears about children being taken to nearby residential schools
- Fearing for her safety, her parents entrust Matthias Furstenberg, a longtime family friend of her father's from WWI to adopt her
- Moves to Germany in 1936, just as the Nazi government is taking more drastic measures; Matthias was unaware of the severity
- Ironically, Germany becomes her safe haven from residential school

Ideal casting:
Paulina Alexis



Photo creds:
Maclean Magazine
and Harvard Art
Museums

Edgar Jurgens

- Awkward, timid, meek, insecure, unassertive
 - The ideal child to indoctrinate into Nazi ideology
 - Polar opposite of Eleanor

Background

- Much like Eleanor, Edgar is also a child of a WWI veteran
 - His father, struggling with PTSD and seeing the war unfold again, making home life difficult and tense
- Edgar's family moves to Berlin in 1941 in order to be closer to his aging grandparents

Ideal casting:
Antoine
Olivier
Pilon

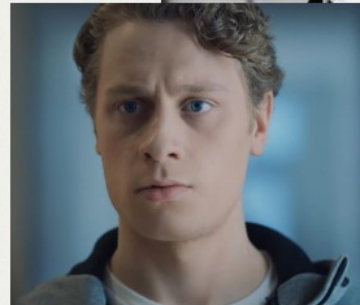


Photo creds: CBC
and Aime ton
cinema

Moodboard



Moodboard (post 1943)



Rationale

- There is little to no media based on/covering the phenomenon of “*Indianthusiasm*” and *Winnetou*; especially in this era
- Not only does this cover a lesser known aspect of German culture, but is a stark contrast compared to what sentiments were expected in the time period and place it takes place in.
- The protagonist is an Indigenous female; not too many films have an Indigenous lead, let alone a female one.
- This story does not entirely focus on an Indigenous character’s trauma (i.e. addiction, abuse, etc.) like other media typically does with Indigenous characters.
- This story is not in a contemporary or pre-contact setting, which Indigenous characters are stereotypically featured in.
- Also focuses on the issues of indoctrination of children in Nazi Germany.

What else like this exists?

While works such as *Jojo Rabbit* (2019) and *Where Hands Touch* (2018) contain similar dynamics, each feature different perspectives--a Jewish protagonist and an Afro-German lead, facing similar discrimination. However, as aforementioned, there has never been an Indigenous perspective in this context.



Bibliography

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- Usbeck, Franck. "Learning from 'tribal ancestors': how the Nazis used Indian imagery to promote a "holistic" understanding of nature among Germans." *ELOHI. Peuples indigènes et environnement* 4 (2013): 45-60.
- Wood, W. Raymond. "The Role of the Romantic West in Shaping the Third Reich." *Plains Anthropologist* 35, no. 132 (1990): 313–19. <http://www.jstor.org/stable/25668974>.

Historical Sightseeing Tour: “Heroes and Villains: Which Side Are You On?”

Avery White – April 2025
HIST 3394: Two World Wars
Professor Kari North

Assignment Instructions:

The goal of the travel itinerary is to showcase the various memorial sites, museums, and locations of either WWI or WWII. The itinerary needed to include the historical significance of each site and have a cohesive theme.

★ ————— PROPAGANDA TOUR ————— ★

Heroes and Villians: Which Side Are You On?

This intensive WWII propaganda tour is suitable for hobbyists interested in History and Communications. How did the Allies and Axis depict their enemy? How did they depict themselves? This tour will examine various forms of propaganda with an emphasis on British-German and American-Japanese filmography. While not necessary, background knowledge on World War II will positively influence one's experience. From Glasgow, Scotland to Honolulu, Hawaii, hobbyists will tour historical and academic sites to reveal how propaganda influenced a particular society. Each location will have a correlated film study that will take place in communal living quarters. The films presented may use humour to increase morale, highlight a nation's strength, or use well known characters to justify political action. Hobbyists will take notes throughout the tour, reflecting on the idea of "Heroes and Villains." How does this theme change depending on the location or context?

As this tour is academically demanding, Each city will have exploration days to allow for relaxation. Appreciating each city for its unique culture will create an enjoyable experience. At the end of the tour, hobbyists will conduct an open ended, brief presentation on the subject of propaganda. Hobbyists may examine macro level impacts, such as societal fear, political values, and racial policies, or detail micro level significance, such as a location or film they felt to be especially meaningful. Through the research of Allied and Axis propaganda, hobbyists will understand how social conflict can occur. As those in power continue to create "Heroes and Villains," participants can use their knowledge to advocate for unity, peace, and understanding.



ITINERARY

DAY 1-3: GLASGOW
 DAY 4-6: LONDON
 DAY 7-10: BERLIN
 DAY 11-12: TRAVEL
 DAY 13-17: HONOLULU
 DAY 18: FINAL
 PRESENTATION

TOUR DATES:

**MAY 31 -
 JUNE 17**

For more details, call (555) 555 5555

DAY 1-3

Glasgow, Scotland

The Tour Begins in Glasgow, Scotland. Hobbyists will travel to the National Glasgow Piping Centre and Kelvingrove Art Gallery to examine British propaganda throughout World War II. How is the enemy depicted? This section of the tour will focus on The Ghost of St. Michael's (1941) and Schicklegruber Doing the Lambeth Walk (1942) to analyze the importance of humour throughout the British war effort. On exploration days, visit the Botanic Tearoom, view the Gallery of Modern Art, and see the historical Glasgow Cathedral.

GEOGRAPHICAL LOCATION

"Glasgow." Encyclopaedia Britannica, March 2, 2025. https://www.britannica.com/place/Edinburgh-Scotland/Holyrood.



TEAROOM AT THE BOTANIC GARDENS



GALLERY OF MODERN ART



White, Avery. "Gallery of Modern Art." 12 June 2023.



White, Avery. "University Cafe." 28 April, 2022.



White, Avery. "Highland Cow." 12 June 2023.

GLASGOW CATHEDRAL



White, Avery. "Glasgow Cathedral." 14 June 2023.

DAY 1 - GLASGOW

National Piping Centre

Entrance Fee - £5.[1]

Located in the heart of Glasgow, the National Piping Centre is a Scottish music school and cultural centre.[2] In a small room, hobbyists will view a collection of historical artefacts and learn about the importance of Scottish music to British war efforts.

History & Details

Throughout the 20th century, Scottish Pipe Bands were a crucial method of recruitment in North America and Europe.[3] Bagpipers were perceived as "warriors," leading troops into battle.[4] A 1917 newspaper from *New York Herald* urged men to fight as "The Highlanders piping here today are piping for you." [5] Additionally, The bagpipes were interconnected with the British identity.[6] The military dress and musical performances of pipe bands instilled British patriotism among the public.[7] For Glaswegians, pipe bands reinforced the historical culture of Scotland throughout their loyalty to the Crown.[8] Those who fought were not British soldiers; they were Scottish soldiers.[9] Scottish civilians may have supported England in war, but distinguished themselves as a unique nation through music.

Importance

Hobbyists will see how the bagpipes became a popular tool of British propaganda. Due to their connection with war, pipe bands became symbolic of death and remembrance.[10] The music of the pipes were perceived to connect the living with the dead.[11] Post-WWI ceremonies in Great Britain and across the globe saw the presence of pipe bands to commemorate fallen soldiers.[12] Somber tunes like "Flowers of the Forest" induced emotional responses among the public, while upbeat Marches like "Scotland the Brave" reinforced British patriotism and nationalistic values.[13]

[1] Visit The Museum, "The National Piping Centre," Accessed March 3, 2022, <https://www.pipingcentre.co.uk/visit/museum.html>.
 [2] Visit The Museum, "The National Piping Centre," Accessed March 3, 2022, <https://www.pipingcentre.co.uk/about-the-national-piping-centre>.
 [3] David J. Mervin, "Patriotism and the Role of the Pipe: The Scottish Highland Pipe Band and World War I British Recruitment in New York, 1914-18," *The Journal of Musicological Research* 21, no. 1 (2014): 14.
 [4] Mervin, "Patriotism and the Role of the Pipe," 14.
 [5] Mervin, "Patriotism and the Role of the Pipe," 20.
 [6] James J. Smith, "Music, Tradition and Remembrance: Studying Memorials to the Fallen of the First World War in Scotland," *Scottish History Journal* 43, no. 1 (2014): 40.
 [7] Mervin, "Patriotism and the Role of the Pipe," 20.
 [8] Smith, "Music, Tradition and Remembrance," 40.
 [9] Mervin, "Patriotism and the Role of the Pipe," 21.
 [10] Smith, "Music, Tradition and Remembrance," 41.
 [11] Mervin, "Patriotism and the Role of the Pipe," 21.
 [12] Smith, "Music, Tradition and Remembrance," 42.
 [13] Smith, "Music, Tradition and Remembrance," 42.

BAGPIPES IN THE BRITISH WAR EFFORT



White, Avery. "National Piping Centre." 26 April 2022

SCOTTISH BAGPIPES AND MORALE

CANADIAN PIPER BILLY MILLIN PLAYING THE BAGPIPES PRIOR TO D-DAY TO INCREASE ALLIED MORALE [14]



[14] J. L. Evans. "Bill Millin 1944," 3 June 1944. *Wikimedia Commons*.

SEAMEN J. P. TAYLOR (LEFT) AND
ALEX MACPHEE (RIGHT)
THE ROYAL NAVY, WWII [15]



[15] McNeill. "The Royal Navy during the Second World War." *Wikimedia Commons*. <https://commons.m.wikimedia.org/w/index.php?search=bagpipes+world+war+II&title=Special:MediaSearch&type=image>.

RAF DEFENCE REGIMENT
ISLE OF MAN, WWII [16]



[16] "The Royal Navy during the Second World War." *Wikimedia Commons*. <https://commons.m.wikimedia.org/w/index.php?search=1940s+pipe+band&title=Special:MediaSearch&type=image>.

DAY 1 - FILM STUDY

The Ghost of St. Michael's (1941)



¹⁷Ghost of St. Michael's. Letterboxed.

After hobbyists gain insight on the relationship between Scottish music and British propaganda, they will view *The Ghost of St. Michael's* (1941) to understand how humour was used to increase British patriotism.

The film shows a Blitz evacuation of British schoolchildren and educators to a castle in Northern Scotland. The mysterious deaths of school staff are reported through the sound of bagpipes. [17] The murderers are discovered to be Nazi spies, and are defeated by the British. [18]

The Blitz was not a humorous subject for British civilians. Families were forced to send their children away, and the urban population experienced anxiety and terror each nightfall. However, *The Ghost of St. Michael's* (1941) uses Scottish culture to portray the Blitz in a comical setting in an effort to increase Allied morale.

Hobbyists will analyze *The Ghost of St. Michael's* (1941) in a group setting. How is the "Villain" portrayed?

¹⁷ "The Ghost of St. Michael's." *Time Out*, September 30, 2012. <https://www.timeout.com/usa/the-ghost-of-st-michaels>.

¹⁸ "The Ghost of St. Michael's." *Time Out*, September 30, 2012. <https://www.timeout.com/usa/the-ghost-of-st-michaels>.

DAY 2 - GLASGOW

Kelvingrove Art Gallery

Visit

Entrance Fee - Free

The exterior building is composed of red sandstone with arched columns due to a period of Spanish Baroque revitalization. [19]

Kelvingrove Art Gallery is run by Glasgow City Council. [20] Glasgow prides itself in being a welcoming city. Every museum, including Kelvingrove Art Gallery and Museum is free to the public. [21] In the late 1990's, Glasgow City Council responded to visitor requests in an effort to make the site more hospitable to all visitors. [22] Kelvingrove added wheelchair accessible routes, large maps, and audio tours. [23] In recent years, one can find a great number of employees who are willing to help visitors through the museum.

The ground level entrance has a help centre, gift shop, cafe, and interactive area. [24] It is also home to a collection of "Glasgow stories," which includes the use of wartime propaganda. [25] A Spitfire plane, formerly used by the Royal Air Force hangs from the grand ceiling. [26]

With over 1 million annual visitors, Kelvingrove continues to ensure visitors will have a positive, educational experience regarding British history. [27]

History & Details

In 1887, the British Public Libraries Act allowed Scotland the power to open their own museums. [28] Kelvingrove Art Gallery and Museum was established in 1901 as a public collection of civic art. [29] The 1901 Glasgow International Exhibition saw Kelvingrove become a prominent centre for education. [30] According to a 1998 survey, Kelvingrove was the 6th most visited museum in Great Britain. [31]

[19] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [20] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [21] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [22] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [23] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [24] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [25] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [26] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [27] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [28] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [29] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [30] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.
 [31] White, Avery. "A Heritage Institution Exploring Its Own Assembly." 48.

ORGAN PERFORMANCE



White, Avery. "Kelvingrove Architecture." 13 June 2023

RAF SPITFIRE



White, Avery. "Kelvingrove Propaganda." 26 April 2022

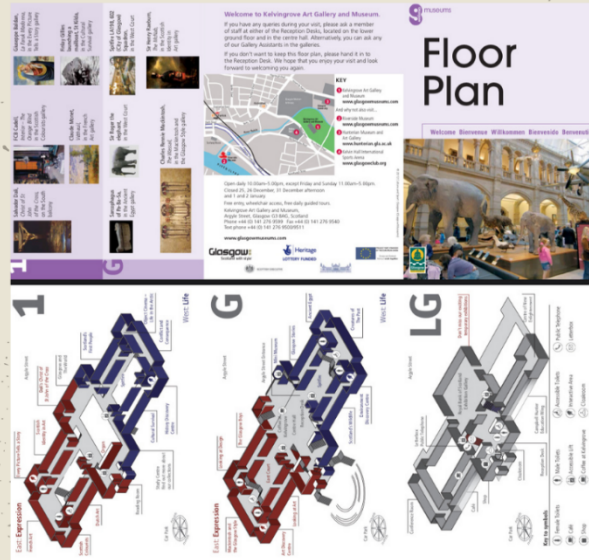
PROPAGANDA



White, Avery. "Kelvingrove Propaganda." 26 April 2022

DAY 2 - GLASGOW

Kelvingrove Art Gallery



"A Brief History of Kelvingrove." *Glasgow Life*. Accessed March 3, 2025. <https://www.glasgowlife.org.uk/museums/venues/kelvingrove-art-gallery-and-museum/the-story-of-kelvingrove>.

KELVINGROVE, 1901



Cameron, David. "Glasgow International Exhibit 1901." 1901. *National Galleries of Scotland*. <https://www.nationalgalleries.org/art-and-artists/30956/glasgow-international-exhibition-1901>.

KELVINGROVE, 2015



Frank, Herbert. "Glasgow, Kelvingrove Gallery," 2015. *Wikimedia Commons*. [https://commons.m.wikimedia.org/wiki/File:Glasgow,_Kelvingrove_Gallery_\(38560538976\).jpg#mw-jump-to-license](https://commons.m.wikimedia.org/wiki/File:Glasgow,_Kelvingrove_Gallery_(38560538976).jpg#mw-jump-to-license)

EXAMPLES OF STILL PROPAGANDA

Kelvingrove Museum - Importance

Neil MacGregor, Director of the British Museum states Kelvingrove houses a significant civic collection. [32] Kelvingrove has various sections regarding Scottish history, including World War II from the Homefront. [33] Hobbyists can wander the beautiful halls of Kelvingrove, listen to a daily organ performance, and relax in the Museum cafe as they analyze impact of British propaganda.

The Kelvingrove Art Gallery features still propaganda, such as posters and photographs that evoke the serious nature of World War II. Dig For Victory (1942) can be seen at Kelvingrove, showing the importance of agriculture to support the Allied cause. [34] Posters similar to Send Children to the Country can also be viewed, highlighting the physical threat of danger throughout the Battle of Britain and beyond. [35]

Still propaganda will be compared to film - While posters reflect the realities of war, film such as Schichlegruber Doing the Lambeth Walk (1942) show the human side of conflict.

[32] Spemann, "A Heritage Institution Exploring Its Own Ancestry," 42.
[33] Spemann, "A Heritage Institution Exploring Its Own Ancestry," 42.
[34] "Dig for Victory" (1942), Her Majesty's Stationery Office, an image in Imperial War Museum. <https://www.iwm.org.uk/collect/online-exhibitions/online-exhibitions/27692>
[35] "Send Children to the Country" (1942), Imperial War Museum. <https://www.iwm.org.uk/history/these-posters-helped-britain-prepare-for-air-raids-in-the-second-world-war>

DIG FOR VICTORY, 1942



"Dig For Victory," 1942. Her Majesty's Stationery Office, as seen in Imperial War Museum. <https://www.iwm.org.uk/collections/item/object/27692>

SEND CHILDREN TO THE COUNTRY



*DON'T do it,
Mother—*

**LEAVE THE CHILDREN
WHERE THEY ARE**

"Send Children to the Country," Imperial War Museum. <https://www.iwm.org.uk/history/these-posters-helped-britain-prepare-for-air-raids-in-the-second-world-war>

DAY 2 - FILM STUDY

Schichlegruber Doing the Lambeth Walk (1942)



"Schichlegruber Doing the Lambeth Walk," *Wikimedia Commons*.

After studying WWII propaganda at Kelvingrove Art Gallery, hobbyists will watch *Schichlegruber Doing the Lambeth Walk (1942)*. [36] As mentioned prior, still posters portray the serious nature of war. On the contrary, British film reflects the human spirit in times of crisis. As living through the Battle of Britain would have been incredibly difficult, Charles A. Ridley of the Ministry of Education used humour as a means to increase morale. Nazi footage is edited to show the soldiers "dancing," and they are mocked through silly music.

Hobbyists will contrast British posters and film propaganda, discussing the significance of British strength through humour. How are "Heroes and Villains" portrayed by Ridley? The enemy is not taken seriously in this film. By dismissing the threat of Nazi forces, Ridley emphasizes British resilience and strength.

[36] "Lambeth Walk: Nazi Style" by Charles A. Ridley [1942]. YouTube, 14 March 2016. <https://www.youtube.com/watch?v=4m42GZ5M8pg&list=PL9C81Y0w...>

DAY 3 - GLASGOW

🏴󠁧󠁢󠁳󠁣󠁴󠁿 Exploration Day 🏴󠁧󠁢󠁳󠁣󠁴󠁿

Hobbyists have a full day to explore Glasgow and the surrounding area. This time can be spent visiting historical sights like Riverside Museum or the People's Palace to prepare for the final presentation, or can be used to relax and take in additional sights.



**VISIT THE
RIVERSIDE
MUSEUM FOR
TRANSPORT
HISTORY AND
WW1/WWII
PROPAGANDA**



White, Avery. "Riverside Museum." 28 April 2022

**TAKE A DAY TRIP TO
EDINBURGH VIA SCOTRAIL**



White, Avery. "Royal Mile." 17 June 2023

**HAVE A DRINK AT THE PIPER
WHISKEY BAR**



White, Avery. "Piper Whiskey Bar." 28 April 2022

**SEE HOW GLASWEGIANS LIVED DURING
WWII AT THE PEOPLE'S PALACE**



White, Avery. "People's Palace." 14 June 2023



DAY 3 - GLASGOW

Exploration Day

SEE THE GALLERY OF MODERN ART



White, Avery. "Gallery of Modern Art." 12 June 2023

VISIT THE BOTANIC GARDENS



White, Avery. "Botanic Gardens." 28 April 2022

COMMEMORATE SOLDIERS OF WWI & WWII AT THE GLASGOW CATHEDRAL



White, Avery. "Glasgow Cathedral." 14 June 2023.



DAY 4-6

London, England

On Day 4, hobbyists will take a direct 6 Hour train from Glasgow Centre to London Euston. From Day 5-6, trips to the Imperial War Museum and Cahoots Bar will further explore the tone of British propaganda. London Can Take it! (1940) shows how humour is used to boost morale and reaffirm the nation's strength in a period of political uncertainty.

GEOGRAPHICAL LOCATION



"London." Encyclopædia Britannica. <https://www.britannica.com/place/London>

PICCADILLY CIRCUS



White, Avery. "Piccadilly Circus," 29 April 2023

ST. CHRISTOPHERS PLACE



White, Avery. "St. Christopher's Place," 22 June 2023.

ELIZABETH TOWER



White, Avery. "Elizabeth Tower," 29 June 2023.

WOMEN OF WWII MEMORIAL



White, Avery. "Women of WWII Memorial," 29 April 2023

DAY 5 - LONDON

Cahoots! Underground Bar Soho

Visit

Cahoots Bar is an immersive WWII experience located in a “secret” location underground. [37] Enjoy a “Highland Harvest,” “Winston Churchill,” or “Elizabeth II” as you take in the 1940’s decor. [38] The menus are created to look like WWII newspapers, the walls are decorated in British propaganda, and the atmosphere is filled with popular 1940’s music. [39] There is a gift shop where you can purchase underground pins and cocktail glasses. [40]

History & Details

Cahoots is stated to be a former air raid shelter in Kingly Court Underground Station. [41] The Luftwaffe bombing of London began in September 1940. [42] As it was difficult to intercept an attack in darkness, citizens entered air raid shelters prior to nightfall. [43] Continuous bombing took a mental and physical toll on civilians, who struggled to cope with the destruction of their community. [44] The “waiting time” between a previous war and new conflict led to widespread fear and unrest. [45]

[37] "The Story" Cahoots London. September 6, 2024. The Story | Cahoots London.
 [38] "Menu" Cahoots London. September 6, 2024. Menu | Cahoots London (London).
 [39] "The Story" Cahoots London.
 [40] "The Story" Cahoots London.
 [41] "The Story" Cahoots London.
 [42] "The Story" Cahoots London.
 [43] "The Story" Cahoots London.
 [44] "The Story" Cahoots London.
 [45] "The Story" Cahoots London.



White, Avery. "Cahoots." 20 June 2023.

DAY 5 - LONDON

Cahoots! Underground Bar Soho

History & Details

Art suffered as writers, painters and poets had a limited source of paper and supplies. [46] One poet wrote about the issues of “tiredness and distress” in daily life. [47] The Blitz was difficult for families, as parents sent their children to rural areas for safety. [48]

The British government was forced to grapple with the societal issues of mass evacuation, including the potential spread of disease. [49] Sending 1.47 million children, pregnant women, and those with disabilities to rural areas may have led to deadly consequences, but it was essential in protecting vulnerable civilians from an impending Axis attack. [50]

A 1941 *World Affairs* article examines British resistance throughout the Blitz. It is stated officials ensure the water supply remains uncontaminated and destroyed property is salvaged for war material. [51] There are no health epidemics, and the people remain unbroken. [52] Women of the Voluntary Service are noted to “go through the worst kind of Blitz without faltering.” [53] The press highlights the efforts of civilians, officials, and women to show the united strength of London.

Importance

The popularity of Cahoots Bar shows the enduring significance of the Battle of Britain and propaganda in public memory. After attending Cahoots Bar, the tour will include a trip to the Imperial War Museum to see the connected film.

- [46] Bennett, J. "For the Poets' Sake." *The New York Times*, 1940.
 [47] Bennett, J. "For the Poets' Sake." *The New York Times*, 1940.
 [48] Bennett, J. "For the Poets' Sake." *The New York Times*, 1940.
 [49] Bennett, J. "For the Poets' Sake." *The New York Times*, 1940.
 [50] Bennett, J. "For the Poets' Sake." *The New York Times*, 1940.
 [51] Bennett, J. "For the Poets' Sake." *The New York Times*, 1940.
 [52] Bennett, J. "For the Poets' Sake." *The New York Times*, 1940.
 [53] Bennett, J. "For the Poets' Sake." *The New York Times*, 1940.

IMPERIAL WAR MUSEUM



MUSEUM POSTCARDS



White, Averv. "Imperial War Museum." 28 June 2023.

LONDON BLITZ



Davis, H. F. "London Blitz 9 September 1940," 9 September 1940. Wikimedia Commons. <https://commons.m.wikimedia.org/w/index.php?search=london+blitz&title=Special:MediaSearch&type=image>.



VAPOUR TRAILS ABOVE ST. PAUL'S CATHEDRAL, 1940

"The London Blitz 1940," 1940. Wikimedia Commons. <https://commons.m.wikimedia.org/w/index.php?search=london+blitz&title=Special:MediaSearch&type=image>.

DAY 5 - FILM STUDY

London Can Take It! (1940)



"London Can Take It!" Wikimedia Commons.

While *Cahoots* is a popular modern bar related to the Blitz, Air raid shelters were terrible for one's mental state. [54] *London Can Take It!* (1940) highlights the strength of British people in both a serious and humorous manner.

First, the film depicts the reality of life during the Blitz. The citizens are anxious to get home before the "nightly visitors" arrive. [55] It is stated there has not been a quiet night in 5 weeks. [56] In the evening, the "wail of the banshee" is heard through the city to warn the public of nightfall. [57] Londoners are fearful of attack, they also remain confident and strong.

Civilians are noted to be the best soldiers. [58] They are "Heroes by night," working to keep London stable. [59] It is stated "good fighters get up when they are knocked down," and the British are no different. [60]

London Can Take It! uses humour to strengthen morale. When the Blitz sirens are ringing, the narrator states "here they come" in an annoyed tone. [61] The Luftwaffe is portrayed as a pesky outside force, rather than a powerful enemy. In the morning, the city is shown to be destroyed. The narrator states "the shops remain open, some are more open than others" to show British adaptability in an amusing manner. [62]

The "Heroes" are the strong British civilians, who would rather die than kneel to the Nazi Party. [63] The "Villains" are the Luftwaffe, who attempt to take the last stronghold of freedom in Europe at no avail. [64]

[54] "London Under Air Siege," *World Affairs*, 74.
 [55] "London Can Take It" 1940. *Imperial War Museum*. <http://www.iwm.org.uk/collections/item/object/60022209/018>.
 [56] "London Can Take It" 1940. *Imperial War Museum*, 5:10.
 [57] "London Can Take It" 1940. *Imperial War Museum*, 5:16.
 [58] "London Can Take It" 1940. *Imperial War Museum*, 5:40.
 [59] "London Can Take It" 1940. *Imperial War Museum*, 5:40.
 [60] "London Can Take It" 1940. *Imperial War Museum*, 5:53.
 [61] "London Can Take It" 1940. *Imperial War Museum*, 5:53.
 [62] "London Can Take It" 1940. *Imperial War Museum*, 6:30.
 [63] "London Can Take It" 1940. *Imperial War Museum*, 5:53.
 [64] "London Can Take It" 1940. *Imperial War Museum*, 6:30.

DAY 6 - LONDON

Exploration Day

For further information on British propaganda, hobbyists can visit the Churchill War Rooms to view important political developments, see the propaganda section of the British Museum, and take an hour long journey to examine Allied code-breaking efforts at Bletchley Park. For relaxation, a walk around Hyde Park, High Tea at Kensington Palace, and a night out in Soho offer wonderful cultural experiences.

BRITISH MUSEUM



White, Avery. "British Museum." 20 June 2023.



HYDE PARK



White, Avery. "Hyde Park." 20 June 2023.

CHURCHILL WAR ROOMS



"Map Room Cabinet War Rooms." Wikimedia Commons, 21 April 2009. <https://commons.m.wikimedia.org/wiki/File:MapRoomCabinetWarRoomsTrim.jpg#mw:jump-to-license>.



TEA AT KENSINGTON PALACE



"Kensington Palace Cafe." Historic Royal Palaces. <https://www.hrp.org.uk/kensington-palace/visit/teatime/#gs.k5naad>.

BLETCHLEY PARK



"Bletchley Park Mansion." Wikimedia Commons, 4 March 2021. https://commons.m.wikimedia.org/wiki/File:Bletchley_Park_Mansion.jpg#mw:jump-to-license.



SOHO NEIGHBOURGOOD



White, Avery. "SoHo." 20 June 2023.

GREAT BRITAIN - FILM STUDY

In Great Britain, Nazi Germany is mocked in film to dismiss their power over Europe. *The Ghost of St. Michael's* (1941), *Schichlegruber Doing the Lambeth Walk* (1942), and *London Can Take It!* (1940) shows the British population as "Heroes" for fighting against the Axis in various ways.

BRITISH AIR OBSERVER, WWII



"Battle of Britain Air Observer." Wikimedia Commons. <https://commons.m.wikimedia.org/w/index.php?search=battle+of+britain&title=Special:MediaSearch&type=image>.

RACHEL BINGHAM OF THE WOMEN'S VOLUNTARY SERVICE, 1941



"Rachel Bingham of the Women's Voluntary Service," 1941. Wikimedia Commons. <https://commons.m.wikimedia.org/w/index.php?search=womens+voluntary+service&title=Special:MediaSearch&type=image>.

BLITZ REPAIR SQUAD, 1944



"Blitz Repair Squad's London Camp," 1944. Wikimedia Commons. <https://commons.m.wikimedia.org/w/index.php?search=london+blitz&title=Special:MediaSearch&type=image>.

DAY 8-10

Berlin, Germany

On Day 7, Hobbyists will take a direct 2 hour flight from London Heathrow (LHR) to Berlin Brandenburg (BER). From Day 8-10, trips to the Topography of Terror and Berlin Museum of Technology along with correlated films highlight Nazi propaganda concerning racial and social superiority.

GEOGRAPHICAL LOCATION



"Germany Map." Vecteezy. <https://www.vecteezy.com/vector-art/40137435-germany-map-with-capital-berlin-most-important-cities-and-national-borders>.

BRANDENBURG GATE



White, Avery. "Brandenburg Gate." 4 January 2023.

CHECKPOINT CHARLIE



White, Avery. "Sunrise at Checkpoint Charlie." 4 January 2023.

VICTORY COLUMN



White, Avery. "Victory Column." 15 January 2023.

DAY 8 - BERLIN

Topography of Terror

Entrance Fee - Free

Visit

How do Berliners grapple with their Nazi past?

The museum provide insight on the origins of the Nazi ideology, detailing those who were considered inferior and undesirable.

The interior consists of five sections: Seizure of Power, Terror institutions, Mass Murder, SS Office Space History, and the Postwar period. [65]

There are fifteen information stations with primary source photos, documents, and background information regarding the "inferior" population. [66] Upon entering, visitors will notice the somber atmosphere. Possessing an absence of colour, the Topography of Terror feels cold and uninviting. It can be argued this was an intentional choice, as it is how those considered inferior felt throughout the Nazi regime.

History & Details

The Topography of Terror was originally created by Peter Zumthor to educate the public on Nazi atrocities. [67] After 11 years of planning, Zumthor produced his work in 2004. [68] desired to create an artistic expression of the space, but this was rejected by the city. [69] As there were already memorials designed with creative elements such as David Libeskind's Jewish Museum, it was argued this must be a space that solely to informs the public on the past. [70] It was important to create a space that honoured the victims, not the perpetrators of the Holocaust. [71] The modern Topography of Terror was built in 2010. [72]

From 1933-1945, the building that now houses the Topography of Terror was a Gestapo Headquarters and Reich Security Main Office. [73] 15,000 "opponents," were once imprisoned here. [74] Additionally, Heinrich Himmler and Reinhard Heydrich planned various Nazi atrocities in this building. [75]

[65] "Topography of Terror." Topography of Terror. <https://www.topographia.de/en/berlin/topography-of-terror>
 [66] "Topography of Terror." Visit Berlin. <https://www.visitberlin.de/en/topography-terror>
 [67] David Lison. "Peter Zumthor's 'Topography of Terror'." *Architectural Record* 8. no. 3 (2004), 38.
 [68] Lison. "Peter Zumthor's 'Topography of Terror'." 38.
 [69] Lison. "Peter Zumthor's 'Topography of Terror'." 38.
 [70] Lison. "Peter Zumthor's 'Topography of Terror'." 38.
 [71] "Reinhard Heydrich." Topography of Terror. <https://www.topographia.de/en/the-historic-site/history-of-the-1945>
 [72] Lison. "Peter Zumthor's 'Topography of Terror'." 38.
 [73] "Topography of Terror." Topography of Terror.
 [74] Lison. "Peter Zumthor's 'Topography of Terror'." 38.

TOPOGRAPHY OF TERROR



White, Avery. "Topography of Terror." 4 January 2023.

"Topography of Terror." Visit Berlin. <https://www.visitberlin.de/en/topography-terror>.

Müller, Stefan. Topography of Terror. <https://www.topographia.de/en/exhibitions/topography-of-terror>.

DAY 8 - BERLIN

Topography of Terror

Importance

The Topography of Terror examines those considered inferior by the Nazi Party. How did the Nazi ideology develop, and how were "undesirable groups" treated?

In 1933, Minister for Enlightenment and Propaganda Joseph Goebbels stated the belief of equality was "insane." [76] It was argued "International Jewry" would ruin the Aryan world, and German citizens needed to protect their race from enemy forces. [77]

After learning about those considered inferior at the Topography of Terror, hobbyists will view A Trip Past the Statue of Liberty (1942) for further insight on the ideological values of the Nazi Party.

[76] Joseph Goebbels, "The Racial Question and World Propaganda," 1933, Colson University, par. 7.

[77] Goebbels, "The Racial Question and World Propaganda," 3.

NUREMBERG LAWS, 1935 RACIAL IDENTIFICATION AND IMPORTANCE OF "GERMAN BLOOD"

"THE SUBHUMAN" (1942) NAZI PROPAGANDA BROCHURE

Die Nürnberger Gesetze

Mischung 2. Grades	Mischung 1. Grades	Jude
<p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p>	<p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p>	<p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p> <p>•••••</p>

Sonderfälle bei Mischlingen 1. Grades

Mischung gilt als Jude wenn er drei viertel jüdische Vorfahren = mindestens vier jüdische Vorfahren

Mischung gilt als Jude wenn er sich einem Juden verheiratet hat.

Mischung, die aus vorherigen aufsteigenden Verheirathungen jüdischen Blutes und der nach dem 31. Juli 1935 gesetzlich gebotenen Ehe, gilt als Jude.

Mischung, die aus einem der mit einem Juden heiratete, ist nicht als Jude zu betrachten, wenn die Ehe vor dem 19. September 1935 geschlossen wurde.

Der Untermensch

"Nuremberg Laws Racial Chart," 14 November 1935. Wikimedia Commons. https://commons.m.wikimedia.org/wiki/File:Nuremberg_Laws_Racial_Chart.jpg

"Der Untermensch," 1942. Wikimedia Commons. <https://commons.m.wikimedia.org/wiki/index.php?search=Nazi+propaganda&title=Special:MediaSearch&type=image>

DAY 8 - FILM STUDY

Around the Statue of Liberty (1942)

VIENNA STATE OPERA, 1938



Opening the "Reichs Theater Week" at the Vienna State Opera, 1938. DW News. <https://amp.dw.com/en/beethoven-at-nazi-probation/a/5326264>.

AROUND THE STATUE OF LIBERTY (1942)



"German anti-American film." United States Holocaust Memorial Museum. <https://collections.ushmm.org/search/catalog/rr1000578>.

The film begins with a video of First Lady Eleanor Roosevelt, where it is sarcastically remarked that she is beautiful in America. [78] The Nazi Party believed women should not participate in political activities. [79] As German women were valued for raising the next generation of Aryan men, Eleanor Roosevelt was perceived as "masculine" and negatively perceived for her social influence. [80]

The film proceeds to mock Black American Jazz musicians. The Nazi Party rejected "modern music" and used Classical performance as a means to promote traditional values. [81] Music that related to German heritage allowed those in power to "resurrect the glory of German past," which did not include the work of "inferior" artists. [82] Classical performers of Jewish ancestry were replaced and Jewish musical teachers were dismissed from their positions. [83] As Jewish civilians were targeted for their perceived inferiority, they were not permitted to uphold German values. [84]

Hobbyists will analyze how the Nazi Party used music as a form of manipulation. The film shows Black music as degenerate to promote the idea of racial inferiority. [85] Patriotism was induced through the emotional responses of Classical music.

Who are the "Heroes and Villains," and how are they portrayed by the Nazi Party?

[78] "Head On the Freshwater..." Ein Spottzug durch die USA (The Around Statue of Liberty) 1942. United States Holocaust Memorial Museum. <https://collections.ushmm.org/search/catalog/rr000078>.
 [79] Joseph Goebbels, "Speech at Berlin," 10 March 1933. Colson University. <https://research.colson.edu/german-propaganda-articles/speeches/spe-1>.
 [80] Goebbels, "Speech at Berlin," par. 2.
 [81] The Paula Feldon, "Aspects of Musical Life during Adolf Hitler's Dictatorship." Studie Universiteta Babeş-Bolyai, Cluj-Napoca, Romania, 41, no. 1 (2014), 89.
 [82] Feldon, "Aspects of Musical Life during Adolf Hitler's Dictatorship," 92.
 [83] Feldon, "Aspects of Musical Life during Adolf Hitler's Dictatorship," 92.
 [84] Feldon, "Aspects of Musical Life during Adolf Hitler's Dictatorship," 92.
 [85] Feldon, "Aspects of Musical Life during Adolf Hitler's Dictatorship," 92.

DAY 8 - BERLIN

Berlin Museum of Technology

After the Topography of Terror, hobbyists will walk 20 minutes to the Museum of Technology.

Entrance Fee - €7 (Group Admission Discount)

Visit

The postwar period saw a lack of technological museums in Germany for four decades. [86] The Berlin Museum of Technology was established in 1983. [87] Designed by Professor Günther Gottmann, the 1,700 square meter space houses a collection of German advancements. [88]

The Berlin Museum of Technology features various exhibits on textiles, printing, naval history, and Luftwaffe technology. [89] In 2005, the aviation exhibit opening served to educate the public on WWI and WWII military advancement. [90] Hobbyists will analyze the significance of military advancement in German propaganda.

[86] "The Story," Deutsches Technik Museum.
 [87] "The Story," Deutsches Technik Museum.
 [88] "The Story," Deutsches Technik Museum.
 [89] "The Story," Deutsches Technik Museum.
 [90] "The Story," Deutsches Technik Museum.

GERMAN NAVAL ADVANCEMENTS
 20TH C. HAMBURG-AMERIKA LINE
 POSTER, PRE WWI ARMS RACE



White, Avery. "Museum of Technology." 5 January 2023.

TOP - RECRUITMENT POSTERS
 BOTTOM - DER ALDER, BIWEEKLY
 PROPAGANDA MAGAZINE



White, Avery. "Museum of Technology." 5 January 2023.

DAY 8 - BERLIN

Berlin Museum of Technology

History & Details

The early 20th century saw Germany challenge British forces by sea. [91] A prominent navy was symbolic of a powerful, protected nation. [92] Murray argues the rise of German power did not occur due to outright aggression, but led to paranoia concerning German ambition. [93] British Lord Richard Haldane argued "if Germany built, we must build." [94] Germany did not wish to remain an inferior power, which increased tensions in the years leading up to World War I. [95]

Germany faced issues in their desire for prestige. Focusing on army strength was crucial due to their geographical position, but this was not made a priority. [96] The push for naval expansion came from a small group of wealthy elite, who did not work for the best interests of the nation. [97]

Importance

The Museum of Technology shows how German advancement impacted European relations. The rise of the German Navy relates to WWII propaganda concerning technological superiority.

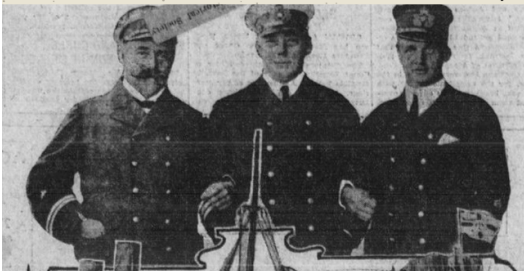
[91] Michaela Murray, "Identity, Inequality, and Great Power Politics: The Tragedy of German Naval Ambition before the First World War," *Security Studies* 9, no. 4 (2010): 654.
 [92] Murray, "Identity, Inequality, and Great Power Politics," 654.
 [93] Murray, "Identity, Inequality, and Great Power Politics," 657.
 [94] Murray, "Identity, Inequality, and Great Power Politics," 655.
 [95] Murray, "Identity, Inequality, and Great Power Politics," 655.
 [96] Murray, "Identity, Inequality, and Great Power Politics," 675.
 [97] Murray, "Identity, Inequality, and Great Power Politics," 675.

GERMAN HAMBURG-AMERIKA LINE POSTCARD, 1910'S



Lightbourn, John. "St. Thomas - Commercial Building - 1910's." Wikimedia Commons.
<https://commons.m.wikimedia.org/w/index.php?search=hamburg-amerika+line&title=Special:MediaSearch&type=image>.

MEN OF THE IMPERIAL GERMAN NAVY, 1915



"Imperial German Navy Raider Prinz Friederich," 14 March 1915. Wikimedia Commons.
<https://commons.m.wikimedia.org/w/index.php?search=GERMAN+imperial+NAVY&title=Special:MediaSearch&type=image>.

AMERICAN PROPAGANDA EMPHASIZING THE NEED TO DEFEAT GERMAN NAVAL POWER, WWI



ONLY THE NAVY CAN STOP THIS

Rogers, William Allen. "Only The Navy Can Stop This," 1917. Wikimedia Commons.
<https://commons.m.wikimedia.org/w/index.php?search=german+navy+WWI&title=Special:MediaSearch&type=image>.

DAY 9 - FILM STUDY

Titanic (1943)



"Titanic (1943)." Wikimedia Commons. <https://en.m.wikipedia.org/wiki/File:Titanic1943.jpg#mw-jump-to-license>.

By reflecting on the failures of the American and British during the 1912 voyage, *Titanic* (1943) shows the German Navy as the superior power.

Titanic was produced by Tobis Productions in 1943. [98] The film was awarded both political and artistic merits by the Nazi Party. [99] Bruce Ismay, British Chairman of the White Star Line and John Jacob Astor, an American Businessman are depicted negatively for their failure to address safety concerns. [100] Unlike Ismay and Astor, the fictitious German officer Petersen works to save the passengers by all means. [101] Peck argues the film only becomes aggressively anti-British at the end. During the credits, it is directly stated the ill-fated journey was due to British and American greed. [102] The Nazis show their naval power as superior through the faults of Allied powers, using a historical event with a fictitious character to increase German nationalism. [103]

The Postwar period saw *Titanic* (1943) banned for its anti-British sentiment until 1949. [104] It was decided self governance must be awarded to Germans to phase out Allied control and the film was reintroduced to the public. [105]

The Allies are "Villains" - they are portrayed as selfish businessmen who care more about financial gain than human lives. The Nazis are "Heroes," the German officer puts his life at risk through his valiant efforts to protect civilians on board.

[98] Robert E. Peck, "The Banishing of Titanic: A Study of British Postwar Film Censorship in Germany," *Historical Journal of Film, Radio, and Television* 20, no. 3 (2000): 427.
 [99] Peck, "The Banishing of Titanic," 425.
 [100] Peck, "The Banishing of Titanic," 425.
 [101] Peck, "The Banishing of Titanic," 425.
 [102] Peck, "The Banishing of Titanic," 425.
 [103] Peck, "The Banishing of Titanic," 427.
 [104] Peck, "The Banishing of Titanic," 426.

DAY 10 & 11 - BERLIN

Exploration Days

Berlin has a large variety of historical sites and culture. The Reichstag and German Resistance Memorial Centre offer further information on WWII propaganda. The Jewish Museum and Memorial to the Murdered Jews of Europe share the personal histories of the victims of the Holocaust. Checkpoint Charlie, the DDR Museum and the East Side Gallery share insight on life in Cold War Germany. For a lighter itinerary, one could take a day trip to Potsdam, visit a modern art gallery, or have apple strudel at a coffee house.

REICHSTAG



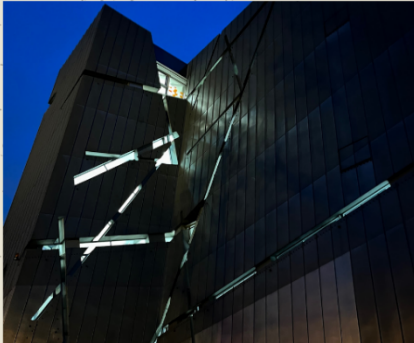
White, Avery. "Reichstag." 4 January 2023.

SANSSOUCI PALACE, POTSDAM



White, Avery. "Potsdam." 8 January 2023.

JEWISH MUSEUM



White, Avery. "Reichstag." 4 January 2023.

KÖNIG GALLERY



White, Avery. "König Gallery." 6 January 2023.

EAST SIDE GALLERY



White, Avery. "East Side Gallery." 5 January 2023.

LOCAL COFFEE HOUSE



White, Avery. "Apple Strudel." 12 January 2023.

GERMANY- FILM STUDY

A Trip Around the Statue of Liberty (1942) and *Titanic* (1943) attempt to show the social and technological superiority of Nazi Germany through the perceived inferiority of Allied forces.

"DEGENERATE MUSIC," 1938



"Entartete Musik," 1938. Völkischer Verlag, as seen in Wikimedia Commons.
<https://commons.m.wikimedia.org/w/index.php?search=nazi+music&title=Special:MediaSearch&type=image>.

GEN. NIKOLAUS VON FALKENHORST
INSPECTS GERMAN NAVY, MARCH 1942



Pfeiffer, "Gen. Nikolaus von Falkenhorst," 1942. Wikimedia Commons.
<https://commons.m.wikimedia.org/w/index.php?search=kriegsmarine&title=Special:MediaSearch&type=image>.

DAY 13

★ Honolulu, USA ★

After a 2-day trip from Berlin Brandenburg (BER) to Inouye Airport (HNL), hobbyists arrive in the amazing island of Honolulu. During the last section of the tour, the Pearl Harbour Memorial Centre will offer participants insight into American-Japanese propaganda. How was the 7 December 1941 attack portrayed by both nations?

On the last day, hobbyists will share their final presentations.

GEOGRAPHICAL LOCATION



Honolulu. *Encyclopædia Britannica.*
[https://www.britannica.com/place/Honolulu.](https://www.britannica.com/place/Honolulu)

MA'O HAU HELE, STATE FLOWER



White, Avery. "Hawaii." August 2024.

WAIKIKI BEACH



White, Avery. "Hawaii." August 2024.

BAREFOOT BEACH CAFE



White, Avery. "Hawaii." August 2024.

DAY 14 - HONOLULU

Pearl Harbour Memorial Centre

Entrance Fee - \$50+

Visit

The Pearl Harbour National Memorial was designed by architect Alfred Preis and built in 1962. [106] A 30 minute drive from Waikiki, the site receives over 1.5 million visitors annually. [107] The visitors centre share an introduction video on the subject. Tourists can see various exhibits including the USS Arizona, USS Bowfin, and Pacific Fleet Submarine Museum. [108]

History & Details

The Pearl Harbour National Memorial details the 7 December 1941 Japanese surprise attack on an American base. The deaths of over 2,400 individuals are memorialized throughout this site.

Yaguchi (2005) argues the Pearl Harbour Memorial remains politically significant in the current era. The location reinforces American control over the Hawaiian islands, which were illegally seized in an 1893 overthrow of the monarchy. [109]

[106] Yuh-Yaguchi, "Was Memorial Across the Pacific: Japanese Values of the Arizona Memorial," *Comparative American Studies* 3, no. 3 (2005), 345.
 [107] Yaguchi, "Was Memorial Across the Pacific," 345.
 [108] Yaguchi, "Was Memorial Across the Pacific," 345.
 [109] Yaguchi, "Was Memorial Across the Pacific," 347.

JAPANESE ATTACK ON PEARL HARBOUR, 7 DECEMBER 1941



"Japanese Attack on Pearl Harbour, Hawaii," 7 December 1941. Wikimedia Commons. <https://commons.m.wikimedia.org/w/index.php?search=pearl+harbour+attack&title=Special:MediaSearch&type=image>.

USS ARIZONA MEMORIAL



"Haw Pearl Harbour." 2004. Wikimedia Commons. <https://commons.m.wikimedia.org/w/index.php?search=pearl+harbour+memorial&title=Special:MediaSearch&type=image>.

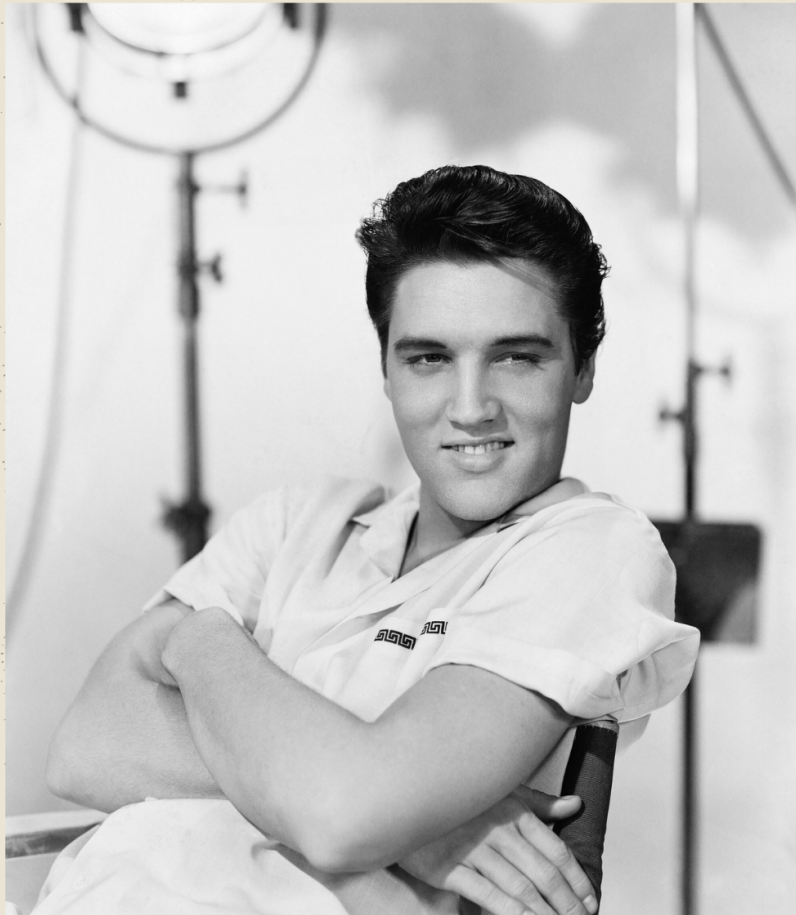
DAY 14 - HONOLULU

Pearl Harbour Memorial Centre

Did You Know?

American singer Elvis Presley raised more than \$60,000 to build the USS Arizona Memorial through a 1961 concert [110]

[10] Douglas Katz, "How Elvis Presley's Unselfish Efforts to Build a Pearl Harbor Memorial," *Millie.com*, August 16, 2014, <https://www.millie.com/History/how-elvis-presley-unselfish-efforts-build-pearl-harbor-memorial.html#mp>



[110] "Elvis Presley, Modern Screen," June 1958, *Wikimedia Commons*, <https://commons.m.wikimedia.org/w/index.php?search=elvis&title=Special:MediaSearch&type=image>

DAY 14 - AMERICAN FILM STUDY

Importance

Pearl Harbour led to the physical involvement of America for the Allied cause. The surprise attack also increased anti-Asian sentiment throughout the nation. This can be seen through the implementation of racial policies like internment camps and an increase in societal hostility.

This hostility can be seen in the modern era. Asian visitors to Pearl Harbour feel conscious of their appearance. [111] They have been racially targeted on the site, receiving unwelcome attention and being labelled in derogatory terms. [112] American visitors may express their discontent for Asian tourists as they see their presence as a "defilement" of the memorial. [113]

While Japanese tourists may see this site as a reminder to value peace, American tourists feel patriotic regarding their nation's military success. [114]

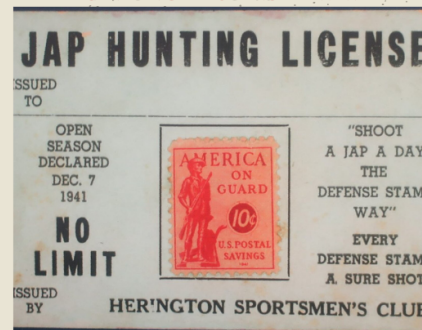
[111] Taguchi, "War Memories Across the Pacific," 20.
[112] Taguchi, "War Memories Across the Pacific," 20.
[113] Taguchi, "War Memories Across the Pacific," 20.
[114] Taguchi, "War Memories Across the Pacific," 20.

TULE LAKE RELOCATION CENTER, 1942



"Japanese American Camp," 1942. Wikimedia Commons. <https://commons.m.wikimedia.org/w/index.php?search=1940s+Japanese+American+&title=Special:MediaSearch&type=image>.

"HUNTING LICENSE" WWII



"Anti-Japanese Fake Hunting License," 1941. Wikimedia Commons. <https://commons.m.wikimedia.org/w/index.php?search=anti-japanese+propaganda+&title=Special:MediaSearch&type=image>.

JAPANESE AMERICAN CHILD SENT TO INTERNMENT CAMP, 1942



Lee, Russell. "Los Angeles, California. Japanese-American evacuation from West Coast areas under U.S. Army war emergency order. Japanese-American child who will go with his parents to Owens Valley," April 1942. Library of Congress. <https://www.loc.gov/resource/bs.8.33170/>.

ASIAN EXCLUSION ORDER SAN FRANCISCO, 1942



"Civilian Exclusion Order #5, posted at First and Front streets, directing Removal by April 7 of persons of Japanese ancestry from the first San Francisco section to be affected by evacuation," April 1942. Library of Congress. <https://www.loc.gov/resource/cb.3.335053/>.

JAPANESE ANNOUNCEMENT OF THE ATTACK ON PEARL HARBOR, 1941

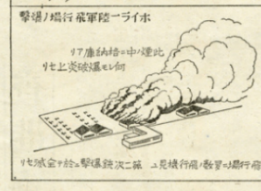
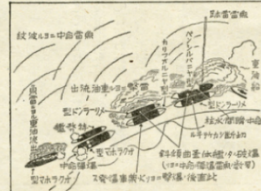
輝く戦果

終りの一吼！ 暁の立ち下りた暁の空に...

ハワイ海戦戦果詳報

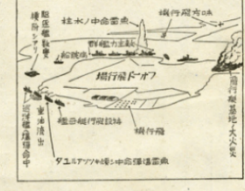
大本営報道発表(十八日午後三時)
一、布哇島の戦果に關しては...

寫眞は雷轟に關する敵艦隊を直上から...

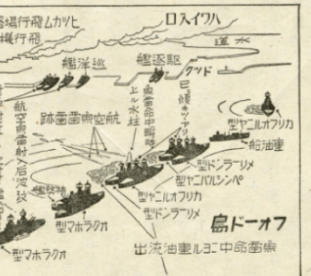


艦隊の圍るころ、それは敗北の一途を...

寫眞 艦隊の圍るころ、それは敗北の一途を...



寫眞 上圖を参照しながら見ると、右舷を...



寫眞 ハワイ空襲部隊は敵艦隊を全滅せしめると...

[115] "Japanese announcement of the attack on Pearl Harbor," 1941. The Glider Lehman Institute of American History...

DAY 14 - AMERICAN FILM STUDY

Tokio Jokio (1943)



Tokio Jokio /IMDb/ <https://m.imdb.com/title/tt0035446/>.

***Tokio Jokio* (1943) highlights the American hostility towards Asian people. The film begins with a mockery of traditional Japanese music. [116] The Japanese are then seen as racially inferior, monstrous creatures. Depicted as wolves in sheep's clothing, they emerge from a peaceful white bird to a black bird with slanted eyes and large teeth. [117]**

Japanese soldiers are displayed as inept and afraid, with one soldier yelling "let me out of here!" before a kamikaze mission. [118]

Much like Great Britain, America uses humour to dismiss the enemy. However, the portrayal of the "Villain" is much crueler in the Pacific. *Tokio Jokio* (1943) justifies racial discrimination and creates a sense of fear regarding the "enemy."

The attack on Pearl Harbour was a source of anger and resentment for Americans - These feelings are captured in the film.

[116] "Tokio Jokio - 1943 - World War 2 Era Propaganda Cartoon" YouTube, 19 November 2016. <https://www.youtube.com/watch?v=p05AG-qt4to>. [117] <https://www.youtube.com/watch?v=p05AG-qt4to>. [118] <https://www.youtube.com/watch?v=p05AG-qt4to>.

DAY 14 – JAPANESE FILM STUDY

Momotarō Illustration (1885)



"Momotarō Illustration, 1885." 2025. Wikimedia Commons. <https://commons.m.wikimedia.org/wiki/index.php?search=momotarō&title=Special:MediaSearch&type=image>.

Momotarō no Umiwashi (1943)



"Momotarō's Sea Eagles." IMDb. <https://m.imdb.com/title/tt0420783/>.

Momotarō no Umiwashi (1943) is a Japanese film that highlights the importance of destroying the enemy to protect one's land.

The 1943 film capitalizes on the Japanese folk tale of Momotarō. Momotarō, or "Peach Boy," goes on a trip with his loyal companions to protect his home. [119]

In 1943, Momotarō travels to "demon island," or Honolulu, to expel evil forces. [120]

While Momotarō has been used for a variety of causes, Japanese imperialism reinforces the folk tale's storyline of saving a land through travel. [121] The Japanese "Modern Empire" began in 1868 with mass industrialization. [122] 20th century military success in China and Russia established the nation as a powerful force in Asia. [123] The desire for expansion was promoted as an essential defence against Western aggression, and the attack on Pearl Harbour was justified due to the "demonic" nature of Americans.

Created two years after Pearl Harbour, *Momotarō no Umiwashi* (1943) depicts the "Villains" as demonic forces that must be destroyed. Japanese soldiers and their "loyal companions," or Axis forces, are portrayed as Heroes for protecting the world against the evils of Western society.

[119] Sakata, Kenzo. "Momotarō as Protagonist: A Study of Heroic Symbolism in Japan." *Communication and Cultural Studies*, no. 4 (2004), 385.
 [120] Sakata, Kenzo. "Momotarō as Protagonist." 385.
 [121] Sakata, Kenzo. "Momotarō as Protagonist." 385.
 [122] Sakata, Kenzo. "Momotarō as Protagonist." 385.

DAY 15-17 - HONOLULU

Exploration Days

After the intensive study period, hobbyists can slow down as they prepare for their final presentation. The Honolulu Museum of Art, Bishop Museum, and 'Iolani Palace share the history of Hawaiian culture. Adventurers can use their time to hike up Diamond Head. For those who simply wish to enjoy the atmosphere, Waikiki beach is a popular surfing and relaxation destination.

'IOIANI PALACE, 19TH C. HISTORICAL RESIDENCE OF HAWAIIAN ROYALS



"A Place for Royalty." 'Iolani Palace. <https://www.iolaniipalace.org/history/a-place-for-royalty/>



QUEEN LILIUOKALANI, 1891 LAST MONARCH OF HAWAIIAN KINGDOM



Williams, James J. "Liliuokalani, c. 1891." Wikimedia Commons. <https://commons.m.wikimedia.org/w/index.php?search=hawaiian+monarchy&title=Special:MediaSearch&type=image>

WAIKIKI BEACH



White, Avery. "Waikiki Beach." 28 August 2024.

A VIEW OF DIAMOND HEAD



White, Avery. "Diamond Head." 28 August 2024.

DAY 18 - HONOLULU

Final Presentations

On the last day of the tour, hobbyists will share their final presentations in an informal setting. While everyone has experienced the same locations and films, the final takeaway will be unique depending on one's research and personal background. Each hobbyist will have 10 minutes to share their concluding thoughts and detail how the tour has impacted their perception of history. The presentation will be quite open ended to allow for creativity, but must detail specific aspects of the tour. Did studying WWII in various locations and viewing British-German and American-Japanese film challenge one's preexisting notions, or reaffirm historical views? Can one can apply what has been learned about "Heroes and Villians" in the current era?

Hobbyists will share what has been the most significant part of the tour for them. Is there a specific memory they will remember throughout their life? This tour emphasizes how propaganda impacts everyday people. Can it be used in our current era to positively boost morale in periods of distress? On the contrary, can we see it being used to "other" certain groups in society? This tour is highly relevant to our current age. When citizens can identify "us versus them" language or "Heroes and Villians" narratives, they become better equipped in fighting against paranoia, discrimination and hate.



"Anti-Japanese Propaganda World War II." Wikimedia Commons.
<https://commons.m.wikimedia.org/w/index.php?search=wwii+propaganda&title=Special:MediaSearch&type=image>

AMERICAN PROPAGANDA DEPICTING ASIAN PEOPLE AS MENACING AND VIOLENT COMPARED TO YOUNG CITIZENS OF TOKYO, 1945



Tanachirou. "Tokyo kushu" 1945. Wikimedia Commons.
<https://commons.m.wikimedia.org/w/index.php?search=1945+tokyo&title=Special:MediaSearch&type=image>

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