

WWI and the Arts: Sound, Vision, Psyche

A Summer Institute in Cincinnati, Ohio

22 June – 19 July 2014

Dear Colleague:

Thank you for your interest in **WWI and the Arts: Sound, Vision, Psyche**, a National Endowment for the Humanities Summer Institute for College and University Faculty, hosted by the University of Cincinnati Department of History, in partnership with a wide-array of cultural institutions in town. My colleagues and community partners are very eager to welcome you, to share our research and teaching resources with you, and to introduce you to exciting cultural resources and activities in Cincinnati's remembrance of WWI. This project is a wonderful intellectual challenge, one that is best pursued in community with as many brilliant minds as we can bring to bear on the many conundra presented by World War I in and beyond Europe. Our goals are that participants

- ❖ deepen and broaden their understanding of the Great War,
- ❖ develop new analytical and narrative tools for conveying the realities of this time period in Europe, Asia, and Africa, and
- ❖ create new curricular content for distribution worldwide, wherever the internet can be freely accessed.

2014, as the commemorative year for the beginning of World War I, is full of opportunities for study and travel. This Institute is for those who want to push beyond the bounds of our current common understanding of the war as a European war fought largely by white Europeans, as well as for those who want to take a leading role in their institutions and communities in expanding our current common understanding of the war. This letter summarizes the rationale and activities of the Institute, and you can find more details on our website at <http://www.uc.edu/webapps/NEHwwone2014/>.

CONCEPTUAL FRAMEWORK

The Great War has long been narrated in the West as a European story, with only passing attention to colonial territories and minorities in the U.S. For example, one can still find casualty lists from the war that do not include the millions who suffered and died in the Middle East. The terrible stories of the Eastern Front, or of the Ottoman-Russian front, are little told compared to the Western front. One can watch hours of documentary and fictional film, and read thousands of pages of novels, poetry, and memoirs, without learning much about Indian colonial soldiers, the Harlem Hellfighters, or the many colonial subjects from Africa and Asia who

fought in the war. This imbalance hampers our ability to see the reality of this conflict in its fullest dimensions.

Recent work in European, Russian, Ottoman, and colonial history has provided us resources in English translation that can expand our scholarship and teaching beyond the European theater of war, and that is what the Institute proposes to do. These newly burgeoning fields of WWI studies beyond Europe, and beyond military, diplomatic, and political history, are developing in the age of social history and interdisciplinary attempts to convey the experience of ordinary peoples, many of them illiterate, newly literate, and marginally literate. The leading scholars of WWI in Europe, Russia, North Africa, the Middle East, and the U.S. who are our Institute leaders all explore rich sources with precision and insight. They will guide our participants in the study of several cultural ventures profoundly influenced by, and influencing, the course and outcome of the war. Analysis of auditory and visual culture is key to reconstructing the ways these populations understood their rapidly changing worlds, including soldiers' songs, photographs, posters, advertising, doctors' and nurses' reports, material objects, and other artifacts that evoke daily lives at the battlefield and on the home front.

I hope you also find intriguing the two intersecting angles we take on the Great War. Our work together will be highly innovative in (1) its transregional reach and (2) its combination of auditory and visual arts with medical humanities as ways to understand war at the front and at home. During the Institute, participants will work with several styles of pedagogy, including lecture, seminar discussion, working groups, remote instruction, site visits, and interaction with creators of educational material in Cincinnati cultural institutions.

Overview of schedule and activities

"Cincinnati Remembers World War I" is a nine-month series of community and university events that began on 11 November 2013, Armistice Day, with a concert by the highly regarded vocal ensemble, Cantus, of their WWI work, "All is Calm: The Christmas Truce of 1914." You can see the entire schedule of events here (<http://www.cincinnatiopera.org/wwi>) and also see how the June and July events are interwoven with our work together in the calendar of events on our website (<http://www.uc.edu/webapps/NEHwwone2014/activities.html>). New activities are being added to the Cincinnati Remembers calendar, such as an evening of WWI-era social dancing, as well as events we are planning as noted below, so stay tuned for further developments!

Below is an outline of our curriculum. You will see that, for the most part, weekday evenings are unscheduled, and as the Institute progresses, there will be more free time on the weekends. This is because the workload for the Institute is rigorous, and participants will spend a great deal of time outside our instructional sessions working on their individual and group projects.

Our schedule is subject to change due to the vagaries of human fortune, but also due to ongoing planning for town-gown activities for the Institute. Check the Activities page on the website frequently for updates.

PRIOR TO THE INSTITUTE

In April, May, and early June, Dr. Frierson will correspond with working groups and individuals to develop their initial statements of pedagogical and/or research projects for engagement with the Institute's curriculum and faculty.

DURING THE INSTITUTE

Our dynamic guest scholars will lead sessions in their areas of expertise both in person and via remote technology from Europe. We will meet at the University of Cincinnati and as guests of cultural institutions throughout the city, where you will be oriented to a wide variety of research resources on the Great War. There will also be a full program of evening and weekend events, a few compulsory but most voluntary. We will usually convene as a group in two work sessions every weekday. Institute faculty will be available during their respective scheduled days with the Institute for consultation with Institute Fellows about their own individual research and curricular interests. In addition, we will meet in working groups that combine regional and disciplinary interests to workshop individual projects and come up with group statements on pedagogy and research directions. The faculty director will conduct regular briefings to review our progress to date and to discuss individual ideas and needs.

Participants should arrange to arrive in Cincinnati by early afternoon on *Sunday, 22 June* in time to settle in and prepare for our first evening event: an opening reception and orientation to campus and the Institute.

WEEK 1: DEVELOPING A COMMON VOCABULARY

This week we develop a conceptual frame and empirical familiarity with the theaters and home fronts of war in European, Russian, and Ottoman territories, as well as questions of colonial and minority soldiers and women in the war. This conceptual vocabulary will equip us to engage at a sophisticated level with research and teaching questions about war and the arts. Our foundational session leaders will use film, visuals, and literary sources to model strategies for working an often overwhelming amount of evidence into compelling narratives through incisive analytical work.

On **Sunday evening**, we convene an opening session at UC: an introduction to the Institute by Dr. Frierson and colleagues, brief introductions of participants and our first two session leaders, followed by an introduction to resources and facilities of the Institute.

Monday, we will convene at the National Underground Railroad Museum and Freedom Center (<http://freedomcenter.org/>) for our first sessions. In the morning John Morrow (University of Georgia) will introduce the war as a global conflict through the lens of imperial history. In the afternoon, Jeffrey Sammons (New York University) will take participants into the world of the Harlem Hellfighters, early volunteers for the war effort whose patriotism and courage was greeted with telling ambivalence. Together, Sammons and Morrow are the co-authors of the eagerly anticipated book, *Harlem's Rattlers and The Great War: The Undaunted 369th Regiment and the Quest for African American Equality*. This book anchors

our Monday sessions, but we will also look at race and the war on a global scale through primary and secondary source readings.

Tuesday we will meet at the Cincinnati Museum Center and Historical Society (<http://www.cincymuseum.org/>). In the morning session, Ethan Katz (University of Cincinnati) will lead discussions on French colonial soldiers during the Great War, specifically Jews and Muslims from French North Africa, focusing on how the war transformed these two groups' relationships with one another and their respective relationships with French state and society. That afternoon, Mona Siegel (California State University, Sacramento) will present two sensational trials for treason in France during and after World War I. The first was the real trial of schoolteacher, feminist, and pacifist Hélène Brion, and the second was the 1921 mock trial staged by Dadaist artists gathered in Paris to promote pacifist views. The day will include a brief introduction to the WWI holdings of the Cincinnati Historical Society and time to tour the museum. At the end of the day, the Museum Center will host a town-gown dinner uniting several cultural institutions and racial justice organizations, followed by a free book talk and signing by Professors Sammons and Morrow. (**attendance required**)

On **Wednesday** morning at UC, Mustafa Aksakal (Georgetown University) will address the domestic and international situation of the Ottoman Empire in 1914, its entry into the war on 29 October 1914, the role of religion and ethnicity, and the war's most significant outcomes. On Wednesday afternoon, Steven Marks (Clemson University) will orient participants to the history and historiography of Russia to provide context for the artistic and cultural developments of the period.

We will continue our focus on Russia on **Thursday** morning, when we meet at the Cincinnati Museum of Art (www.cincinnatiartmuseum.org), where Dr. Marks will lead discussion of modern art and the politics of public culture during the war in Russia. On Thursday afternoon, participants will be able to visit the museum's library and have a curator tour of the museum's exhibit "Cries in the Night: German Expressionism around World War I," before convening in working groups with institute faculty.

Friday morning at UC, Martin Francis (University of Cincinnati) will lead participants into the world of British middlebrow fiction and R.C. Sherriff's play *Journey's End* through Rosa Maria Bracco's article on middlebrow writers and Michael Roper's study of masculinity and the psychology of fear in the war generation. On Friday afternoon, Dr. Frierson will meet with working groups. By Saturday at noon, participants will post to the course wiki a reflection in the format of their choice on the week's activities, and how their individual projects have developed in light of the week's work. Comments are expected on 3 other participants' projects by Sunday at noon.

In the spirit of immersing us as quickly as possible in a wide array of experiential learning about the Great War, this weekend is packed with one voluntary and two required activities. **Saturday** morning, participants can take a handicap-accommodated walking tour of German-American Cincinnati in the Over the Rhine neighborhood, a center of pro-German sentiment until 1917. This will

include an introduction to Findlay Market, one of the oldest iron-frame public markets in the country and the only one to survive as a market house in Ohio.

Saturday evening, Cincinnati Opera presents “A Musical Introduction to *Silent Night*” at Spring Grove Cemetery, at which attendance is **required**. Spring Grove is the second largest cemetery in the U.S., founded in the 1830’s after a devastating series of cholera epidemics. It was modeled on the Père Lachaise cemetery in Paris, and is a National Historic Landmark filled with statuary commemorating the war dead of the U.S. This will be an evening combining speech and music, as the Artistic Director of Cincinnati Opera, Evans Mirageas, introduces the community to the story and music of the new WWI opera, *Silent Night*, which won American composer Kevin Puts the Pulitzer Prize for music in 2012.

On **Sunday** at our other **required** event, Cincinnati Opera presents *The Music of James Reese Europe*, a member of the Harlem Hellfighters, the first African-American military bandmaster, and the first African-American to conduct on Broadway. In this free concert in Washington Park downtown, community members will hear (and probably spontaneously dance to) his jazz and ragtime classics.

WEEK 2: SOLDIERS’ EXPERIENCES

This week our focus will be on Russia, the Ottoman Empire, and Western Europe, to understand the formation of soldiers’ identities and how their experiences were reflected or concealed on the home front. We will analyze a wide array of primary sources – propaganda in print and in film, medical records from Ottoman physicians, writings of disabled British veterans, and materials lending themselves to masculinity studies. In addition to our sessions during the day, participants are expected to work intensively on their own and in groups to prepare for Thursday’s meetings and the weekend’s writing.

On **Monday** morning we will meet on the UC campus, where Steven Norris (Miami University of Ohio) will discuss popular images, propaganda, and nationhood in the war, focusing on Russian war propaganda but comparing it to other European images. His second session in the afternoon will be on films produced during WWI, again focusing on Russian cinema within a comparative perspective.

On **Tuesday** morning at the Lloyd Library and Museum (<http://www.lloydlibrary.org/>), Yücel Yanıkdağ (University of Richmond) will lead a session on prisoners of war in the Ottoman Empire and Russia. For this and his afternoon session on shell shock and developments in psychiatry in the Ottoman Empire and Russia, we will use primary sources translated by Dr. Yanıkdağ for the Institute. Participants interested in working with the holdings of the Lloyd Library, the 6th largest collection in the world on pharmacology, will have the option to meet with the archivist before our morning session.

On **Wednesday** morning at UC, Deborah Cohen (Northwestern University) will join us from Europe via remote technology to lead a session on disabled veterans of the war. This session will open our thread on arts and medicine, a critically

important and innovative theme for our Institute. That afternoon, Martin Francis will focus on Jean Renoir's film *La Grande Illusion* (1937) and the relationship between masculinity, authenticity and theatricality.

On **Thursday**, participants will meet at UC with Dr. Frierson throughout the day and evening to discuss their individual and group projects. Reflections on the week's work are due to the Institute wiki Thursday evening, with comments due on Sunday afternoon at 3:00.

The Institute will not convene on Friday, the 4th of July. For your free time, Cincinnati is full of activities on the 4th of July, including Rozzi fireworks on the river. The Reds will be playing the Brewers at the Great American Ballpark, and watching a game from the cheap seats at the top of the stadium, overlooking the river, is a fine way to spend an evening. Watch the website for further developments.

Saturday evening, there will be a Great War Era Social Dance downtown. (**attendance required**, dancing optional)

WEEK 3: CIVILIANS

This week we analyze home front formation and civilian traumas in Europe and the Ottoman Empire, as case studies of suffering endured in combatant territories. We also develop a theme of oppressed peoples who flicker in and out of the scholarly and popular memory and imagination as is convenient rather than true: women, Jews and Muslims in the French army, Armenian survivors of the genocide who stayed in Turkey after the war, suffering civilians of many heterodox faiths and ethnicities in Jerusalem and paths of transnational sympathy for them.

Monday morning, we will convene at The American Jewish Archives, one of the largest collections of Judaica in the world (<http://americanjewisharchives.org/>). Abigail Jacobson (MIT) will focus our attention on the civilian experience during WWI in Jerusalem, using sources drawn from the AJA's collections. During our lunch break, archivists will introduce you to other WWI materials in the American Jewish Archives. On Friday afternoon, Dr. Jacobson will lead a discussion on international aid and the Ottoman Jewish experience of the war.

On **Tuesday**, we will meet in the seminar room at The Mercantile Library (<http://www.mercantilelibrary.com/>), where Susan Grayzel (The University of Mississippi) will lead participants in studying literary texts ranging from Berta von Suttner's 1899 *Die Waffen Nieder* (*Lay Down Your Arms*) (a prewar bestseller by an Austrian winner of the Nobel Peace Prize) to Sarojini Naidu's wartime writings, to explore how women framed their relationship to their war-making states in terms of engaging with the gendered distinctions between those who could rightly bear arms and those who could not. The afternoon session delves into two British novels, *Non-Combatants and Others* (1916) by Rose Macaulay, and *Despised and Rejected* (1918) by A. T. Fitzroy (the pseudonym of Rose Allatini), novels that explored manifestations of wartime pacifism explicitly in terms of gender and sexuality. That evening at the Mercantile Library, participants will give public readings of short texts of their choice against a backdrop of the Mercantile

Library's exhibit from their holdings on the Great War. **(required)**

Wednesday morning at UC, participants will be led by Lerna Ekmekçioğlu (MIT) to focus on women's and children's experience of sexual trauma in the Armenian Genocide, approaching this topic from the perspective of Ottoman state correspondence, memoirs and eyewitness testimonies. In the afternoon session, Dr. Ekmekçioğlu will focus on the uses (and abuses) of the image of the "Christian woman" raped by the "barbaric Muslim man." Participants will delve into the genealogy of this construct, discuss the representation of female suffering in comparative perspective, and look at the visual and literary representations of this icon as it served multiple, political aims as well as producing defensive responses.

Thursday morning in the old surgical amphitheater at UC's College of Medicine, Susan Grayzel will join gender, culture, and medical humanities to focus on efforts to curtail the spread of sexually-transmitted diseases through a study of Eugène Brieux's 1901 play *Les Avariés [Damaged Goods]*, which was performed in its English translation for the first time on the London stage in 1917. The Institute for Military Medicine

(<http://surgery.uc.edu/divisions/centers/InstituteForMilitary/InstituteForMilitary.html>)

will host lunch, with time for a tour of the Institute's exhibit on military developments during the Great War. In the afternoon, Elizabeth Frierson (University of Cincinnati and Faculty Director of the Institute) will discuss refugee flows as seen in archival documents and press coverage (both in original translations for our Institute) in Anatolia and Syria, as compared to treatment of similar questions in Peter Gatrell's *A Whole Empire Walking: Refugees in Russia during World War I*. That evening, Dr. Grayzel will give a public lecture, hosted by the University of Cincinnati's Institute of Military Medicine, about her current research on chemical warfare and the gas mask. **(required)**

Friday will be dedicated to intensive working group and individual consultations with Dr. Frierson on both group and individual projects, with revised project statements to be posted by 5:00 p.m.

Saturday at 1, critiques of revised project statements are due on the wiki. In the evening in a required activity, participants will attend Cincinnati Opera's production of the Pulitzer Prize-winning opera, "Silent Night", which is set around the Christmas Truce of 1914, when British and German soldiers began to sing Christmas music back and forth across the trenches.

(<http://www.cincinnatiopera.org/>) This ultimately led to soldiers informally leaving their trenches to exchange gifts, play soccer, and bury their dead with mutual respect and shared mourning. While the truce erupted in smaller measure in 1915 despite orders to forbid it, by 1916, for reasons we will have explored throughout the Institute, there was no question of a friendly soldier-to-soldier truce on the battlefield. The opera has a libretto in English of various dialects, German, French, Italian, and Latin. **(required)**

Reflections on "Silent Night" must be posted to the Institute wiki **Sunday** by 10 a.m., when we will leave for a tour of the Air Force Museum in Dayton. **(required)**

(<http://www.nationalmuseum.af.mil/index.asp>)

WEEK 4: MUSIC AND MEMORY

In the first part of this week, we turn our attention to music as a transnational popular art form in the early 20th century, as it was concentrated and changed by the Great War. We will have a day of intensive discussion and brainstorming about town-gown partnerships after a night at the opera that sparked the idea of holding an NEH Summer Institute on World War I and the Arts here in Cincinnati. In the second part of the week, participants will present their group and individual projects to be included in the Institute's website.

Monday morning at Cincinnati Music Hall, (<http://www.cincinnatiarts.org/music-hall>) Evans Mirageas, G. Carole Woodall (University of Colorado/Colorado Springs), and Elizabeth Frierson will lead a collaborative discussion reflecting on "Silent Night" as memory construction and art about war, in the context of what participants have learned so far. In the afternoon, Dr. Woodall will focus on city soundscapes from the perspective of travel writings and Ottoman and foreign depictions of the changing aural terrain of Istanbul during WWI and the post-war occupation. This session will bring us full circle, back to some of the jazz musicians of Harlem's Rattlers whom we met in Week 1.

On **Tuesday** morning, Dr. Woodall will brainstorm with working groups for an hour each on town-gown connections and pedagogy beyond the classroom, based on her development and curatorship of the Intersections Film Festival that she founded in Colorado Springs, home to the United States Air Force Academy. That afternoon, Dr. Frierson will meet with working groups and individuals upon request to review their upcoming presentations.

Wednesday morning, Working Group 1 will lead a session on their project and individual statements, to be followed by Working Group 2 on **Wednesday afternoon**, and Working Group 3 on **Thursday morning**.

Thursday afternoon, the working groups will meet separately to prepare their final project statements, to be submitted along with individual project statements to Dr. Frierson by 8:00 p.m. that evening.

On **Friday morning**, the Institute will reconvene for a concluding discussion of innovative research and pedagogy of WWI and the Arts, including plans for disseminating the research and pedagogy we have developed during the Institute, and a review of post-Institute requirements. Participants will post their final reflections and project statements to the wiki by 5:00 that afternoon before gathering for a celebration and farewell party at the American Can Lofts Building in Northside. (**optional but highly recommended**)

Participants should plan to depart from Cincinnati by **Saturday afternoon**.

THE SETTING

The University of Cincinnati is a Research 1, urban university founded in 1819 as Cincinnati College and the Medical College of Ohio. Its medical college, design

school, and conservatory are national leaders. In addition to its significant research holdings and rare books and archives collection, the university libraries were among the pioneers of OhioLink, a free, rapid-delivery interlibrary loan system that gives scholars access to the library holdings of nearly all of the institutions of higher learning in the state. Our Design, Art and Architecture Program and the Cincinnati Conservatory of Music also have dedicated libraries with extremely strong collections in 19th- and 20th-century arts and architecture and music.

While UC is the host institution for the Institute, participants will be able to carry out research and hold meetings in conjunction with several significant educational and cultural institutions in the city. All of these institutions are easily accessible by foot and public transportation. By car, all are under 10 minutes from campus.

REQUIREMENTS AND PACE

While the program is designed to allow for some solitary project research and development time, colleagues who are cheerfully adaptable and conscientious will be able to contribute the most, and gain the most, from an NEH Summer Institute. There is a core reading list of required books and journal articles that Fellows will need to acquire as soon as possible after acceptance into the Institute. Other readings listed in the Daily Schedule will be posted on the Institute's Blackboard site. As you look over the Institute's schedule, you will see that your time in Cincinnati is packed with working sessions and activities, and it will be to everyone's benefit if you can complete as much as possible of the Institute reading, viewing, and listening before our first session.

We have splendid intellectual leadership from our visiting scholars, and wonderful community partners who are eager to welcome you to Cincinnati and aid in our collective and individual explorations of this critically important time in world history. With your intellect and sense of adventure in the mix, we can create a productive and engaged learning community in our four weeks together.

Thank you for your interest. My colleagues and I look forward to receiving your application to join a vibrant group of committed teacher/scholars for an intense and exciting learning experience. If you have questions about the Institute, please contact me at Elizabeth.Frierson@uc.edu. I am happy to chat with you by phone but I am often in the library, immured in dictionaries and documents, so please use my email address to set up a time to talk by phone. You can also send inquiries to the postal address below.

Best wishes,

Elizabeth B. Frierson, Ph.D.
University of Cincinnati
Department of History
Mail Location 0373
Cincinnati, Ohio 45221-0373