

# Contents

List of Illustrations ix

Acknowledgments xi

Introduction

Painting, Memory, and the First World War

Margaret Hutchison and Steven Trout 1

I.

*En Souvenir*: Albert Herter's *Le Départ des Poilus, Août 1914* at Paris-Est

Mark Levitch 25

2.

Romaine Brooks's *La France Croisée*: Allegory, Androgyny, and Appropriation

Elizabeth Richards Rivenbark 46

3.

A "rush frénétique": Representation, Memory, and Georges Scott's *La Brigade Marine Américaine au Bois de Belleau*

Steven Trout 61

4.

An Ambivalent Patriot: Namık İsmail, the First World War, and the Politics of Remembrance in Turkey

Gizem Tongo 85

5.

Albin Egger-Lienz's *Die Namenlosen 1914*: Vienna Painters and the Great War

Philip D. Beidler 103

6.

Russia, Memory, and the Great War: Kuzma Petrov-Vodkin's *In the Line of Fire*

Andrew M. Nedd 114

7.

*The Canadians Opposite Lens*: Augustus John's Unfinished First World War Canadian Masterpiece

Laura Brandon 139

8.

Sacrifice, Grief, and National Memory in George Edmund Butler's *Butte de Polygon*

Caroline Lord 158

9.

Gatekeeper of Memory: The Australian War Memorial and Charles Bryant's *HMAS Australia on the Way to Her Doom*

Margaret Hutchison 181

10.

Fortunino Matania's *Goodbye, Old Man*

Marguerite Helmers 197

11.

James Clark's *The Great Sacrifice*

Peter Harrington 218

12.

Maksimilijan Vanka's *Our Mothers* and the Croatian Memory of the First World War

Heidi A. Cook 234

13.

*Der Krieg*: Otto Dix's War Triptych, Memory, and the Perception of the First World War

Martin Bayer 250

14.

From Propaganda to Remembrance: Alfred Bastien's *The Panorama of the Yser Battle*

Sandrine Smets 270

Afterword

The Owl of Minerva: Reflections on Art, Memory, and the Transformation of War, 1914–24

Jay Winter 293

Bibliography 299

Contributors 315

Index 321