

# Topic 2: Impressions of war

## Source Sheet 2F: Impressions of World War I – Telling the Story

This sheet contains ten sources about the Gallipoli campaign of 1915. They provide different perspectives and messages about the war. Study them closely and complete the information for each source on the table provided in *Work Sheet 2G*. In considering the 'main idea' of the source, you will need to think about aspects such as the perspective of the person who produced the

source and the audience for whom it may be intended. Think about the ideas or feelings the artist, photographer or writer is trying to convey. Once you have done this, you should be able to think of an appropriate caption that 'captures the spirit' or purpose of the source.

### Source 1

Newspaper report of the Anzac Landing at Gallipoli on 25 April 1915, by English war correspondent, Ellis Ashmead-Bartlett, published in *The Hobart Mercury*, 12 May 1915.

For 15 mortal hours the Australians and New Zealanders occupied the heights under an incessant shell fire, and without the moral and material support of a single gun from the shore. They were subjected the whole time to violent counter-attacks from a brave enemy, skilfully led, and with snipers deliberately picking off every officer who endeavoured to give the command or to lead his men. No finer feat has happened in this war than this sudden landing in the dark, and the storming of the heights, and, above all, the holding on whilst the reinforcements were landing. These raw colonial troops, in these desperate hours, proved worthy to fight side by side with the heroes of the battles of Mons, the Aisne, Ypres, and Neuve-Chapelle.

### Source 3

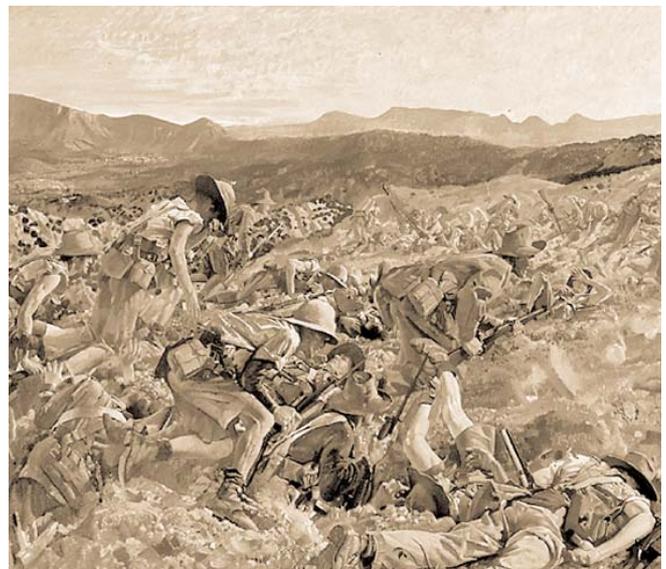
Photograph of New Zealand soldiers resting in a trench during their assault towards Chunuk Bair on the night of 6 August 1915.



National Library of New Zealand F58131

### Source 2

Detail from a painting by official war artist, George Lambert of *The Charge of the 3rd Light Horse Brigade at The Nek, 7 August 1915*. This painting was produced after the war when Lambert visited Gallipoli in 1919. It now hangs in the Australian War Memorial at Canberra.



AWM ART 07965

### Source 4

This cartoon, 'The Dinkum Anzac' featured on the cover of the book *Imperishable Anzacs: A story of Australia's 1st Brigade*, published in 1916. It was based on the diary of Private Harold Walter Cavill who had fought at Gallipoli and been wounded. Private Cavill dedicated the book to 'mothers, wives and sisters'.



NAA Item 3740 A1801/1

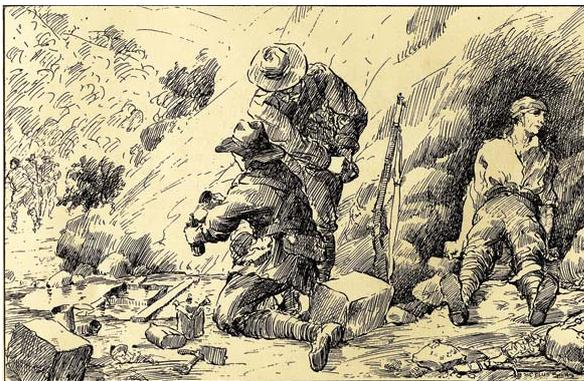
### Source 5

Extract from diary of Signaller Ellis Silas, a soldier at Gallipoli on 25 April 1915.

The beach is littered with wounded, some of them frightful spectacles; perchance myself I may at any moment be even as they are. Indians bringing ammunition mules along the beach – the scene of carnage worries them not all ... It is commencing to get dark – we are now climbing the heights. I am given a pick to carry – half way up I had to drop it, it was too much for me. The lads on the top of the hill are glad to see us for they have been having an anxious time holding their position on the Ridge – ‘Pope’s Hill’ – they had scarcely time to throw up more than a little earth to take cover behind. The noise now is Hell ... Now some of the chaps are getting it – groans and screams everywhere, calls for ammunition and stretcher bearers, though how the latter are going to carry stretchers along such precipitous and sandy slopes beats me. Now commencing to take some of the dead out of the trenches; this is horrible; I wonder how long I can stand it.

### Source 7

Drawing of soldiers filling water bottles at the water hole (which was always covered by Turkish snipers) by Signaller Ellis Silas, Gallipoli, May 1915. A signaller’s job is to provide communication in the field by signals (eg flags) or radio.



Collection of Mitchell Library, State Library of NSW

### Source 9

A watercolour by Major Leslie Fraser Standish Hore, a soldier who served on Gallipoli. This scene of Gallipoli was drawn at sunset.



PXE 703-12 State Library of NSW

### Source 6

An excerpt from the historian Denis Winter’s book, *25 April – The Inevitable Tragedy*, University of Queensland Press, published in 1994.

The question of who was first ashore became another contentious issue soon after the landing. The *Sydney Mail* proposed Joseph Stratford, a New South Wales man who had enlisted in Queensland’s 9th Battalion and died during the first day. Lismore claimed the honour for its son and a school in Queensland was named after him. But Duncan Chapman, another 9th Battalion man, claimed priority in a letter dated 24 June 1915: “My boat was the first to land and, being in the bow, I was the first man to leap ashore.” Bean supported Chapman and mentioned Frank Kemp, a sergeant scout, who corroborated the story. But since the troops landed on both sides of a peninsula with only the dimmest glimmer of dawn to illuminate the scene, it is difficult to discover a solid basis for any claim on this score.

### Source 8

Extract from the diary of Sister Lydia King, who nursed the dying and wounded on the hospital ship *Sicilia* during the Gallipoli campaign.

Shall never forget the awful feeling of hopelessness on night duty. It was dreadful. I had two wards downstairs, each over 100 patients and then I had small wards upstairs – altogether about 250 patients to look after, and one orderly and one Indian sweeper. Shall not describe their wounds, they were too awful. One loses sight of all the honour and the glory in the work we are doing.

### Source 10

Extract from a letter of Brigadier General William Holmes to Mrs Harriet Addison, mother of Wilfred Addison who was killed in action at Gallipoli.

Your son gave good service and no one regretted his death more than I did except of course his own family. He died nobly and in a good cause bravely doing his duty and after all in which better way can one go. I sometimes wonder whether a splendid death like his is not more a matter for congratulation than of condolence, but of course it is hard for the loved ones left behind to see it in this light.