

Remembrance

From the Director

**Unknown... but
Remembered**

Alfred Munnings

**In the Shadows
of History**

**Watch the
Birdie**

**Kanga Goes
to War**

Don't miss the

AGM

13th November

SPEAKER:

James Cowan

The Society of Friends of the National Army Museum

The Chairman

Tony Verey

As Chairman now for ten very enjoyable years the time has come to hand over to someone else. We are fortunate that Jamie Glover-Wilson has agreed, subject to your vote at the AGM, to take on the role. Jamie is eminently qualified for this with a background in military history research and publishing and I wish him well in the future. I would like to thank fellow Council members for their friendship and support and also for all they do for the Museum and the Friends. It has been an interesting and challenging decade and it has been my privilege to have served you. I therefore wish both the Friends and the Museum all the best for their future together. *A brief CV of Jamie will be produced in due course for circulation.*

The Editor

Robin Ollington

They say "Times winged chariot" but these days it is almost supersonic the speed in which the days hurtle past and tomorrow becomes yesterday. Here we are already with our last issue of the year in which we again commemorate the end of conflict in 1918. Material is still coming in from various sources but very happy to receive anything that you may think will be of interest to our readers. Some of our articles are now appearing in translation in the Friends of Les Invalides Newsletter and the Vauxhall Society asked permission to reprint the Sidney Lewis article as he lived locally all of which is encouraging.

The Director

Justin Maciejewski DSO MBE

Dear Friends of the National Army Museum

It is an honour to have been appointed to lead the NAM as it embarks on an exciting new chapter. I would like to take this opportunity to thank my predecessor, Janice Murray, for all her efforts to ensure that our infrastructure paves the way to our future as a world class museum. Since its foundation, the Friends have proved themselves to be loyal, tenacious and critical when the need arose. My most heartfelt thanks for your vital contribution and ceaseless support since the Museums foundation and particularly over the most recent years rebuild and relaunch. The Museum will need you more than ever in the coming years as we continue to evolve following our rebuild. I'm determined that the Friends become the lifeblood of the Museum. We must retain and build our core audience as well as seek new audiences, grow and flourish as one. We cannot engage with a wider public at the expense of those for whom the History of the Army is more than a passing interest. Getting this balance and dual focus right is key to our long-term organisational health and success. The four-year journey of rebuilding and relaunching NAM has been a great success. We now have the gallery, education, catering and retail spaces reflective of our status as a national museum. NAM is ready to forge ahead with telling the story of one of our nations greatest institutions that has had such a significant impact on the course of World History. We have always been far more than a visitor attraction, we tell a story that really needs to be told. Over the coming years I want NAM to become a genuine window to the historical soul of "Our Army".

I use the term Our Army, as this is the term used in our Royal Charter of 1960. It encompasses the British Indian Army and the various Land Forces and Militias that have served Britain and its Empire over the last three hundred years. These stories must remain distinct. We have to tell them with great care. We cannot homogenise Our Army's history or oversimplify for convenience or to make it more attractive or 'accessible'. We have to be selective, due to limited space and tell our story with integrity, authority and empathy for those who have served. Our purpose is not to simply chronicle the Army's past but explain the events that have shaped the Army and help explain its traditions and values. This emphasis allows us to focus on stories that have configured the Army's DNA.

Looking beyond the walls of the Museum, the digital opportunities that are open to NAM today were not even talked about in science fiction in 1960. The future will be dictated by digital as much as a physical presence. A global audience connecting with our story on-line will be a more accurate measure of our impact than purely footfall in Chelsea. Closer to home, we must become the national hub for a thriving network of military museums that remind us that Our Army is one of regiments, each with a unique story and deep regional roots.

I see the next chapter of NAM as a ten-year journey. I have a strong sense of vision for the next three years and will be drawing closer to the Army over the next six months as we refine the themes that will govern our longer term strategy. The emerging themes are building bridges between the public and the story of Our Army, becoming the leading authority on Our Army's history, developing and improving accessibility to our collections and building the Museum's financial resilience and sustainability.

I hope the Friends share my excitement as we all begin the next chapter of our shared mission.

Unknown...

but remembered by millions

As this issue will cover November, with its annual period of Remembrance, we thought it would be a suitable gesture to briefly tell the story of the 'Unknown Warrior', who has been at the centre of commemorations, since he was buried on 11th November 1920, in Westminster Abbey.

The inspiration for the idea, which was eventually to spread worldwide, came from the Revd David Railton, who by chance spotted a grave in a back garden at Armentieres, marked with a rough wooden cross and the pencilled inscription 'An Unknown British Soldier'.

Four years later in a letter to the Dean of Westminster, Railton suggested the idea of a grave of an unknown soldier, which would give comfort to the many thousands, who had no tangible means of grieving for their lost ones.

The idea had also been suggested at one time by the Daily Express, so with this added support and a presentation to the Government, the idea became reality.

But who to choose? To avoid controversy, the task of finding the remains, was given to the Revd George Kendall, an Army Chaplain, who exhumed a number of servicemen from the battle areas of the Aisne, Somme, Arras and Ypres. These, on November 7th 1920, were taken to St Pol, where in the Chapel, Brigadier General Wyatt, Officer in Charge of Troops in Flanders and France, saluted one from the group for this historic role.

Controversy has continued over the anonymity of the man, but the Revd Kendall, who was continuously worried by the press for the rest of his life, as his family said 'took the secret to his grave'.

The warriors return home was



© House of Parliament collection

on board the destroyer HMS Verdun, contained in two coffins. The outer made of English oak from Hampton Court, with a 16th Century sword given by King George V from his private collection, fixed on the top. November 11th 1920, thus saw the cortege processing through London to the Cenotaph for the memorials unveiling, then after the now iconic two minutes silence at 11.00am – it proceeded to the Abbey for the burial, passing en route a remarkable guard of honour of 100 holders of the V.C.

The grave was eventually filled with a mixture of soils from the main battlefields, whilst the black marble slab we see today, came from Belgium. There had been a spread of the idea so that at the same time in both London and Paris their unknown warriors were laid to rest. Other such memorials soon followed world wide. Such was national feeling at the gesture that in the first week, over 1,250,000 pilgrims came to the Abbey to pay their respects, as indeed people continue to do so today.



© IWM (Q14963)

At the Cenotaph

ALFRED MUNNINGS

War Artist 1918

From 30 November this year the National Army Museum will be the first stop on the world tour of 41 paintings by Alfred Munnings in the Collection of the Canadian War Museum. It is the first time in a century that these canvases will be seen together in London. They will join a painting and a preliminary study by Munnings from the National Army Museum's own collection. In addition, we will be displaying horse equipment and artefacts relating to farriery, as well as loans relating to Major-General Jack Seely, 1st Baron Mottistone. The special exhibition 'Alfred Munnings: War Artist, 1918', will run until 3 March 2019.

In January and February 1919 the Royal Academy of Arts hosted the *Canadian War Memorial Exhibition*, which aimed to be 'the most complete record of any country's

share in the Great War, and the most significant manifestation of artistic activity during this period'. It was the first of the large London shows of First World War art. The exhibition of 355 works included 44 paintings by the equestrian artist, Alfred John Munnings (1878-1959). Munnings had been commissioned by the Canadian War Memorial Fund to paint the Canadian Cavalry Brigade and Forestry Corps in France in 1918. Pioneered by Sir Max Aitken (later Lord Beaverbrook), the Fund employed more than 100 artists to create a visual record of Canadian Expeditionary Force's contribution to the war. Of the more than 800 works that they produced, the works of Alfred Munnings stood out as outstanding representations of the close relationship between cavalymen and their horses. Although advances in technology



Alfred Munnings painting
© The Munnings Art Museum

during the First World War limited the use of cavalry, it remained a key capability. Horses played a vital role supporting soldiers on the battlefield, not just in cavalry roles but also transporting heavy loads safely across difficult terrain.

Impressionistic in style, Munnings' canvases depicted the splendour of the cavalry and lumber horses in the French landscape. His dynamic brushstrokes captured the play of light on the gleaming coats of the well-groomed horses. *The Sheffield Daily Telegraph* commented on the 'beauty in desolation' revealed by the Canadian war art. The paintings were well-received and the exhibition proved to be a turning point in Munnings' career. Within weeks he was elected one of the 30 Associate Member of the Royal Academy. Munnings' portrait of General Jack Seely in particular, led to a number of lucrative commissions from the horseracing, riding and hunting fraternity. In April 1921, an exhibition of 41 paintings by Munnings at London's Alpine Club Gallery attracted



Lord Strathcona's Horse on the March, 1918.
Oil on canvas by Alfred John Munnings (1878-1959), 1918
National Army Museum



A Canadian Trooper and his horse, 1918
Pencil drawing by Alfred John Munnings (1878-1959), 1918.
National Army Museum

the public in their thousands, each paying half a crown to see his portraits, hunting scenes and views of English country life. The exhibition reinforced Munnings' reputation and the artist was inundated with commissions for equestrian portraits. He later reflected on his wartime work, 'I have often wondered had there been no 1914-18 war, whether painting people on horseback would have absorbed the greater part of my efforts in the years that followed.'

In 1944, Munnings was knighted and received the distinction of being elected President of the Royal Academy. Five years later, in a live broadcast on BBC radio, Munnings made a speech in which he claimed to have had a conversation with Winston Churchill about modern art. Apparently, they discussed the idea that, if they met Pablo Picasso coming down the street, they would kick him. Munnings continued, 'I find myself a president of a body of men who are what I call shilly-shallying. They feel there is something in this so-called modern art ... Well, I myself would rather have – excuse me, my Lord Archbishop – a damned bad failure, a bad, muddy old picture where somebody has tried ... to set down what they have seen than all this affected juggling, this following of, what shall we call it, the School of Paris?' The ill-judged rant cast an enduring shadow over Munnings' reputation and contributed to the

perception that the Royal Academy was out of step with progress in the fine arts.

The exhibition at the National Army Museum this year will be an opportunity to re-evaluate the importance of Munnings' military paintings. These expressive paintings of

Canadian soldiers, horses and French pastoral landscapes are a testament to Munnings' status as a preeminent equine painter. They also offer a poignant reminder of the service and sacrifice of the 60,000 Newfoundlanders and Canadians who died serving in the First World War.

A travelling exhibition developed by the Canadian War Museum (Ottawa, Canada), in partnership with the Munnings Art Museum (Dedham, UK) and generously supported by The Beaverbrook Canadian Foundation. The Exhibition at the National Army Museum is supported by Juddmonte Farms Limited.



Halt on the March by a Stream at Nesle, 1918. Oil on canvas by Sir Alfred Munnings in 1918.
Beaverbrook Collection of War Art, Canadian War Museum 19710261-0445

THE Munnings ART MUSEUM

DEDHAM • ESSEX



JUDDMONTE



CANADIAN WAR MUSEUM
 MUSÉE CANADIEN DE LA GUERRE

The exhibition will be accompanied by a book edited by Dr Jonathan Black, *Alfred Munnings, Memory and the War Horse: A Great Artist Immortalizes the Canadians in 1918* and a public programme at the National Army Museum.

Tickets can be booked in advance and cost:

Adults £6

Concessions £5

Groups and Students £4

Kids under 16 free

In The Shadows Of History

A continuing series in which we profile those who played a role in historical events but have now faded into the background.

36



John Simpson Kirkpatrick

6 July 1892 – 19 May 1915
"The Man with the donkey".
The most famous Anzac of all

Gallipoli where casualties came thick and fast.

Needless to say his services were much in demand and to facilitate the transfer of leg casualties from the beaches to the dressing station he acquired a donkey and with it the legend.

Day and night under shrapnel and rifle fire he could be seen carrying the wounded down the notorious Shrapnel Gully from Monash Valley. So valued was this work that he was allowed to billet with the Indian mule teams.

Known to his fellow 'Diggers' as "Murphy" "Scotty" or "Jimmie" or "the bloke with the donkey" he became the figure of courage. The Indian troops called him "Bahadur – Bravest of the brave" and his name became legendary amongst the troops.

This courage and good fortune however came to an end on 1st May 1915 when still only 23 he was shot through the heart by a sniper in Monash Valley and buried later on the beach at Hell Spit.

Though mentioned in Order of the day and in Despatches and being recommended, he received no bravery award or other recognition. His use of donkeys continued by others but Simpson is "The man with the donkey" recognised today as the greatest Anzac of all and also with a statue complete with donkey at the Shrine of Remembrance at Melbourne and also in County Durham in the UK.

Not many people in the UK will have heard of Australia's legendary hero of Gallipoli. However, his origins are in fact both English and Scottish, for he was born in County Durham in 1892 the son of Robert Kirkpatrick whose family originated in Dumfriesshire whilst his mother Sarah Simpson also claimed a Scottish link. Joining the Territorial Army in 1909 at 17 he later changed service and became a merchant seaman, a career that was short lived for he jumped ship at Newcastle Queensland NSW and sought his future in Australia.

Working variously as a coal miner, gold prospector and seaman again he eventually joined the Australian Imperial Forces at the outbreak of the Great War. Hoping to be posted to England he found himself allotted to the 3rd Field Ambulance unit of the Australian Army Medical Corps and embarked for Egypt. In fact on 25th April 1915 under covering fire he found himself landing not in Egypt but on the notorious beach at Anzac Cove

Last Post

The following poem appears in Field Marshal Lord Wavell's collection of favourite poems 'Other Mens Flowers' and was read to him by Lord Allenby shortly after hearing of the death of his only son.

The Volunteer

Here lies the clerk who half his life had spent
Toiling at the ledgers in a city grey,
Thinking that so his days would drift away
With no lance broken in life's tournament:
Yet was 'twixt the books and his bright eyes
The gleaming eagles of the legions came,
And horsemen, charging under phantom skies,
Went thundering past beneath the uniflamme.

And now those waiting dreams are satisfied;
From twilight to the halls of dawn he went;
His lance is broken; but he lies content
With that high hour, in which he lived and died.
And falling thus, he wants no recompense
Who found his battle in the last resort;
Nor needs he any hearse to bear him hence,
Who goes to join the men of Agincourt.

Herbert Asquith

Watch the birdie...

Following our article in the last issue on anti-drone eagles being deployed by the French authorities, we now learn that in China the military police have introduced robotic 'spy birds' to carry surveillance equipment. Designed to look exactly



like the real thing, the robots not only mimic the movements of a bird in flight but are also capable of avoiding human and radar detection. Their appearance is so realistic that real birds fly with them at times. Reports suggest that they have already been deployed in anti-terrorist surveillance in a fifth of the countries provinces. Development of the birds has been carried out by researchers at a university in the Shaanix Province who have also been responsible for the military stealth jet programme.

What next.....robotic dolphins on anti-submarine patrol

ERRATUM... COUNTING THE COST

In our last issue it has been kindly pointed out that some of the figures quoted in the article were inaccurate. For this we apologise and set out below are the corrected details where relevant.

The war was the deadliest conflict in the the history of mankind. 16million people died. 10 million military and the remainder civilian deaths related to the war.

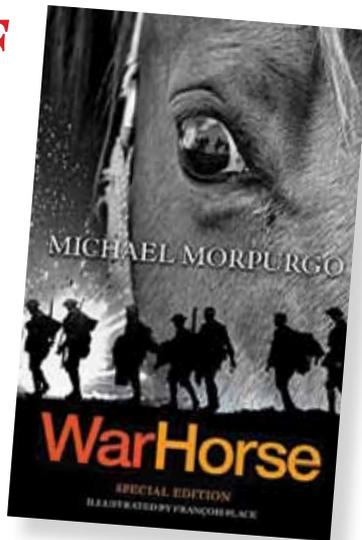
Of the six million men mobilised in the UK, over 700,000 died, either killed in action, died from wounds or other causes. The total British deaths including Dominions forces came close to a million. The total cost to Britain of the war varies. However a widely quoted American source calculates an overall figure of 35 million dollars, which at the 1918 exchange rate would have equalled £7 billions which today would be the equivalent of £37 trillion.

As a footnote it is interesting to note that on 9th March 2015 the Chancellor George Osborne announced that the Government was repaying the outstanding £1.9bn of debt from a 3.5% War Loan thus as he said...

"This is a moment for Britain to be proud of, we can at last pay off the debts incurred to fight the First World War."

THE LAST OF THE MANY

Dorothy Ellis the final surviving World War One widow has died at the age of 96. Her husband Wilfred Ellis who was shot, gassed and left for dead on the battlefield in fact survived until 1980 dying at the age of 80. It was Wilfred's memories of the conflict and in particular the role of the horse that helped shape the novel *War Horse* and the later theatrical and film production by Michael Morpurgo whom he had befriended in later life.

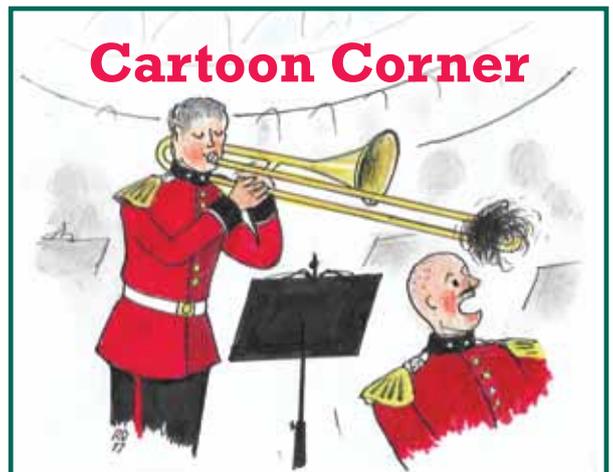


PEEKY BLINDERS



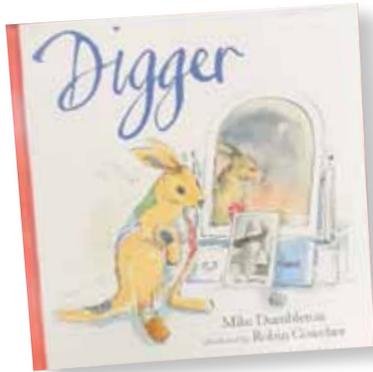
Once again at the AGM we will be holding a blind auctiion in aid of SOFNAM for several framed original cartoons that have appeared in past issues or other military publications.

Cartoon Corner



KANGA GOES TO WAR

The following article is based on one by artist Robin Cowcher, which appeared in the Australian newspaper 'The Age', earlier this year. In it he described his discoveries about the Kangaroo at war, whilst researching material for his illustrations for a children's book "Digger", based on the adventures of a Kangaroo toy mascot, that went off to France with the AIF during WW1.

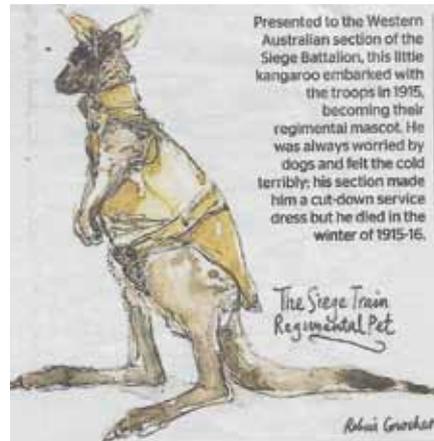


Reading the figures of those Australians who were involved in the conflict, one needs little proof of their loyalty and service to the 'Motherland'.

More than half the eligible male population of Australia enlisted during the war. Of these, 295,000 served on the Western Front. Around 46,000 died in action, whilst 132,000 were wounded; a third of those who died lie in unmarked graves. Mascots and Keepsakes played an



important part in the life of the soldier; photos, letters and trench art all tell some of the story. Sadly, few of the original mascots exist, but the few that did survive seemed to form a memorial, which should be kept. These Keepsakes, tucked into a uniform pocket, were cherished reminders of home and sadly, as often happened, also gave a clue to the name of the fallen 'Digger'. Cowcher found that what intrigued him most of all, was the live kangaroos often photographed with their 'Digger' companions in extraordinary situations. Australian soldiers often smuggled Kangaroos, Wallabies, Koalas, Possums, Wombats and Cats aboard troopships. A menagerie thus appeared on board, or later when the men were stationed. Some, such as the German messenger dog Roff, were



captured, whilst others like 'camp followers' tagged along. The Kangaroo (real and toy), was a popular fellow, representing the pride and excitement the young men had, in participating in Australia's first 'big show' on the world stage. A much loved and joyous symbol of the national spirit, the Kangaroo often appeared on recruiting posters, postcards, stamps and memorably iconic photos taken with



the AIF, as this one taken at the British training camp at Mena in Egypt shows. This 'Skipper', once the troops had left for Gallipoli, was given a home at Cairo Zoo. Conditions for the animals weren't all that good. Despite attention from the men, lack of suitable food, climate change and the vagaries of war must have taken their toll. Dogs and cats by origin and nature, often fared much better. Some, like English regimental mascots, were given regimental numbers and appeared on the muster roll; some were buried with military honours. All of them offered comfort and a reminder of home. Dogs in particular performed valuable service as messengers or guard dogs. However, one perpetual reminder of that amazing marsupial, linked together with gratitude and humour in tribute to those who came with it, can be seen on a street sign in Peronne. What better could be found!



Illustrations by Robin Cowcher
Digger by Mike Dumbleton is published by Allen & Unwin