First to Fight:
American Volunteers against Fascism
in the Spanish Civil War
1936-1939
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For more resources, including lesson plans, visit ALBA’s Teacher Resource Page at [resources.alba-valb.org](http://resources.alba-valb.org)
PREFACE

About ALBA
The Abraham Lincoln Brigade Archives (ALBA, www.alba-valb.org) is a non-profit educational organization dedicated to promoting public awareness, research, and discussion about the Spanish Civil War and the American volunteers who risked their lives to fight fascism in Spain. Using its continually expanding archival collections in exhibitions, publications, performances, and educational programs, ALBA preserves the legacy of progressive activism and commitment of the Abraham Lincoln Brigade as an inspiration for present and future generations.

The work of ALBA is to bring the history of the Spanish Civil War and the ideals that motivated the International Brigaders to a larger and more general public of all ages. Our mission is to maintain the archives as a living, breathing, inspirational and intimate collection of personal histories as well as political ones.

The ALBA Institute for Education
The ALBA Institute for Education uses the Abraham Lincoln Brigade Archives at New York University's Tamiment Library as a learning laboratory for educating high school teachers and students on the use of primary documents and multimedia resources and to convey the lessons learned from the American volunteers in the Spanish Civil War in the 1930’s: progressivism, activism, and the impact of grassroots organizing.

ALBA’s Institute programs for high school teachers bring together groups of 15-20 teachers for either two-day or week-long seminars aimed at introducing educators to the resources available for integrating the history of the Spanish Civil War into their social studies, literature, and Spanish language classes. Seminar sessions are devoted to developing lesson plans and curricular units based on archival materials. Teachers participate in hands-on workshops conducted by leading experts on the history and culture of the Spanish Civil War.

The Puffin Foundation
Since its founding in 1983, the Puffin Foundation Ltd. (www.puffinfoundation.org) has sought to open the doors of artistic expression by providing grants to artists and art organizations that are often excluded from mainstream opportunities due to their race, gender, or social philosophy.

The Foundation’s namesake is the Puffin: a species of bird whose nesting sites were endangered by encroaching civilization. Through the efforts of a concerned citizenry, they were encouraged to return to their native habitats, where they now thrive. The Foundation has adopted the name Puffin as a metaphor for how it perceives its mission, which is to ensure that the arts continue to grow and enrich our nation’s life. In so doing we join with other concerned groups and individuals toward achieving that goal.
INTRODUCTION TO THE SPANISH CIVIL WAR

The Spanish Civil War broke out in July, 1936, after a group of conservative military tried to overthrow the progressive government of the Popular Front, elected in February of the same year. Expecting an easy coup, the military rebels were surprised to encounter massive popular resistance, especially in the large urban centers. In a matter of days, the country was split in half, with one zone controlled by the government (known as Republicans, Loyalists, or Reds), and the other by the rebels (also referred to as Nationalists, Fascists, or Whites). Three years of bloody fighting followed. General Franco quickly emerged as the Nationalist commander in chief. The main leaders on the Republican side were President Azaña and Prime Ministers Largo Caballero and Negrín. The war ended with a Nationalist victory on April 1, 1939; Franco would rule Spain as a ruthless dictator until his death in 1975.

The war quickly became internationalized. Global public opinion rallied around one of the two factions, seeing the war as either a struggle of democracy against fascism or, conversely, of Christian civilization against Communism. Fearful of escalation, several Western governments signed a Non-Intervention Pact. It was a dead letter from the outset. Franco immediately requested and received extensive military support from Nazi Germany and fascist Italy. The Republic was in turn supported by the Soviet Union and, to a smaller extent, by Mexico. The other Western powers refused to stand by the embattled Republic, not even allowing it to buy arms on the international market. Nevertheless, thousands of concerned citizens from some fifty nations, ignoring their own governments’ purported neutrality, rallied to the Republic’s support. Almost forty thousand men and women, including 2,800 Americans, traveled to Spain to help fight fascism. Most of them joined the International Brigades, organized in 1936 by the Communist International. The U.S. volunteers in Spain formed several battalions and served in various units (medical, transportation) and came to be known collectively as the Abraham Lincoln Brigade.

For all its international repercussions, the war’s root causes were domestic. Political and social tensions had been building up in Spain for years. Still predominantly an agrarian society with limited industrial centers, the country was rife with inequalities. In the countryside, traditional divisions endured between wealthy landowners, doggedly preserving their position, and a huge number of landless laborers and poverty-stricken smallholders, desperate to lift themselves from an existence of near-starvation. The situation of the urban working class was equally dismal. Illiteracy rates were high. The government that came to power after the proclamation of the Republic in 1931 embarked on an ambitious program of modernization, secularization, social justice, and greater regional autonomy, with the support of the liberal middle classes, the Socialist and Communist parties and unions, the regionalist parties, as well as the powerful Anarchist movement. It met with strong resistance from the landowners, the army, and the Catholic
Church. These same three groups, together with the small but powerful fascist party (Falange), formed the backbone of the Nationalists.

The Spanish Civil War claimed an estimated 500,000 dead; of the American volunteers about one third died in Spain. Many of the remaining veterans continued their fight against fascism during World War II, as did thousands of Republican exiles. With their help, fascism was finally defeated in 1945. Ironically, the outbreak of the Cold War helped secure Franco’s position as Spain’s anti-Communist dictator. When, after his death in 1975, Spain finally became a democracy, the Spanish government made honorary citizens of the international volunteers. Many of the international brigaders remained life-long activists, and the aging Lincoln Vets have lent their support to progressive causes of all kinds, from the Civil Rights movement to the protests against the wars in Vietnam and Iraq.

THE VETERANS AND FRIENDS OF THE ABRAHAM LINCOLN BRIGADE

During the time that the men and women of the Abraham Lincoln Brigade were fighting fascism in Spain, the Friends of the ALB was formed in New York City. With roughly a dozen chapters around the country, they were dedicated to supporting the veterans and their families on the home front. The FALB held fund-raisers and other public events to raise money for injured veterans and to support the Spanish government and other progressive causes. When the war ended, the FALB, having served its purpose, disbanded, and the the Veterans of the Abraham Lincoln Brigade (VALB), formed their own organization to continue and compliment the FALB’s various activities.

Immediately after its founding, VALB had begun to reach out to the larger educational, cultural, and political community. It also instituted a representative board and executive committee that included members from all constituencies with interest in the legacy of the Spanish Civil War, the International Brigades, and the antifascist struggle of the 1930s as well as politically progressive, activist struggles thereafter. Fueled by a group of dedicated veterans for more than four decades, the VALB pursued its goals – prime among them aiding refugees of the Spanish Civil War and protesting against US ties to Franco. Annual events and reunions, which are held to this day, celebrate the actions of the veterans and keep the memory of the Spanish conflict alive. Beside the main office in New York, VALB "Posts" appeared in numerous cities, such as Los Angeles, San Francisco, and Chicago.

In 1979, recognizing the vital importance of their radical history, and the need to collect and preserve writings, letters, photographs, oral histories and artifacts that would preserve that history, the VALB formed the Abraham Lincoln Brigade Archives (ALBA). By the early 1990s, with the archival project well on its way and the veterans aging, ALBA began to take over the commemorative performances, helping to produce these key events telling, re-telling and contextualizing the veterans’ stories, as part of its educational mission.

VALB ceased to exist as an independent organization in April 2008.
<table>
<thead>
<tr>
<th>Year</th>
<th>Spanish Civil War and ALBA</th>
<th>World</th>
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<tbody>
<tr>
<td>1936</td>
<td></td>
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<tr>
<td>February</td>
<td>Popular Front wins national elections and Manuel Azaña appointed president of Spain.</td>
<td>Attempted coup d'état in Japan by the radical ultranationalist Kōdō-ha faction of the Imperial Japanese Army.</td>
</tr>
<tr>
<td>March to May</td>
<td>Street riots; strikes; Political assassinations in parts of Spain.</td>
<td>Peter and the Wolf debuts at the Nezlobin Theater in Moscow.</td>
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<td></td>
<td>The government dissolves the regular army.</td>
<td>The Santa Fe railroad inaugurates the all-Pullman Super Chief passenger train between Chicago, Illinois and Los Angeles, California.</td>
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<td></td>
<td>Workers Olympics open in Barcelona to protest games in Nazi Germany but cancelled because of military rebellion.</td>
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<td></td>
<td>Hitler and Mussolini agree to aid the Nationalists.</td>
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<td></td>
<td>German and Italian planes airlift Franco’s army to the Spanish mainland.</td>
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<tr>
<td>August</td>
<td>Rebels murder poet Federico García Lorca in Grenada.</td>
<td>Beginning of the first Moscow purge trials.</td>
</tr>
<tr>
<td></td>
<td>Stalin agrees to provide aid to Republican Spain</td>
<td></td>
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<tr>
<td>September</td>
<td>A military junta names Franco as head of state and commander in chief of the armed forces of Spain.</td>
<td>First meeting of non-intervention committee in London. Major powers formally agree to support neither side of Spanish Civil War, a</td>
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<tr>
<td>Year</td>
<td>Spanish Civil War and ALBA</td>
<td>World</td>
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<td></td>
<td><strong>October</strong></td>
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<td></td>
<td>Comintern calls for international volunteers to defend the Republic.</td>
<td>President Franklin D. Roosevelt presents “quarantine speech,” warning of an epidemic of lawlessness around the world. Editorial reactions were mixed.</td>
</tr>
<tr>
<td></td>
<td>First shipment of aid from the Soviet Union arrives for the Republicans.</td>
<td></td>
</tr>
<tr>
<td><strong>November</strong></td>
<td>Germany and Italy recognize Franco as head of Spain’s government.</td>
<td>Franklin D. Roosevelt wins landslide reelection for a second term.</td>
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<td></td>
<td>Anarchist leader Buenaventura Durruti killed in action on Madrid front.</td>
<td>The first edition of <em>Life</em> is published.</td>
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<tr>
<td><strong>December</strong></td>
<td>On December 26, first contingent of U.S. volunteers leave New York City for Spain.</td>
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<tr>
<td><strong>1937</strong></td>
<td></td>
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<tr>
<td></td>
<td>First unit of American Medical Bureau to aid Spanish democracy, led by Dr. Edward Barsky, sails for Spain.</td>
<td></td>
</tr>
<tr>
<td><strong>February</strong></td>
<td>Nationalists start a major offensive against Madrid.</td>
<td>A sit-down strike ends when General Motors recognizes the United Automobile Workers Union.</td>
</tr>
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<td></td>
<td>Italian troops take Málaga for Franco side.</td>
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<td>U.S Volunteers name themselves the Abraham Lincoln Battalion and serve as part of the Fifteenth International Brigade.</td>
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<td>U.S. volunteers see first action in</td>
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<td>The League of Nations Non-Intervention Committee bans foreign nationals from fighting in the Spanish Civil War.</td>
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<tr>
<td><strong>March</strong></td>
<td>Battle of Guadalajara. Italian Expeditionary Force fighting with Franco is defeated.</td>
<td>US Army gets 1st B-17.</td>
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<td>New York City Mayor Fiorello LaGuardia</td>
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<td>Year</td>
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<td>World</td>
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<tr>
<td>April</td>
<td>Guernica destroyed by aerial bombing by German air group, The Condor Legion.</td>
<td>denounces Hitler as a menace to world peace. The Kamikaze arrives at Croydon Airport in London - it is the first Japanese-built aircraft to fly to Europe.</td>
</tr>
<tr>
<td>May</td>
<td>Government troops in Barcelona attempt to expel anarchists from main telephone building, provoking street-fighting between anarchists and the non-orthodox Marxist POUM on one side and Communists on the other. Violence crushes POUM opposition; POUM leader Andreu Nin imprisoned, tortured and murdered.</td>
<td>German airship Hindenburg explodes in New Jersey. Neville Chamberlain becomes British Prime Minister. U.S. Congress expands neutrality laws in effort to avoid foreign entanglements.</td>
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<tr>
<td>June</td>
<td>Nationalists occupy the strategic city of Bilbao in the Basque country.</td>
<td>Wallis Simpson and the former Edward VIII of the United Kingdom marry.</td>
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<tr>
<td>August</td>
<td>Decimated in Battle of Brunete, two U.S. battalions are merged into the Lincoln-Washington Battalion commanded by Hans Amlie. The volunteers move into the Aragon region and capture the city of Quinto, August 27.</td>
<td>Soviet Union commences one of the largest campaigns of the Great Purge.</td>
</tr>
<tr>
<td>September</td>
<td>U.S. volunteers continue the Aragon offensive and help to capture Belchite, September 6. A third North American unit is formed, including Canadians, the Mackenzie-Papineau (Mac-Paps) Battalion, commanded by Captain Bob Thompson.</td>
<td>The Vatican recognizes Franco’s regime.</td>
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<tr>
<td>October</td>
<td>Fifteenth Brigade continues Aragon offensive at Fuentes Del Ebro. Commissar Joe Dallet</td>
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<th>Year</th>
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<td>November</td>
<td>killed in action.</td>
<td>Italian-German Axis Announced.</td>
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<tr>
<td>December</td>
<td>Battle of Teruel begins. American Medical Bureau provides front line hospitals.</td>
<td>Italy withdraws from the League of Nations.</td>
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<td>Air raids on Barcelona.</td>
<td>Japanese forces bomb and occupy Nanking, causing large civilian casualties.</td>
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<tr>
<td>1938</td>
<td></td>
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<tr>
<td>January</td>
<td>Fifteenth Brigade joins battles around Teruel.</td>
<td>Oil is discovered in Saudi Arabia.</td>
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<td>Léon Blum forms new cabinet in France.</td>
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<td>Congress narrowly defeats proposed constitutional amendment requiring a popular referendum before a future declaration of war.</td>
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<tr>
<td>March</td>
<td>Paul Robeson visits Republican Spain and performs for soldiers.</td>
<td>Germany annexes Austria into the Third Reich.</td>
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<td>Franco launches offensive in Aragon.</td>
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<td></td>
<td>Saturation air raid of Barcelona.</td>
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<td></td>
<td>Fifteenth Brigade, under intense pressure, begin &quot;Great Retreats&quot; and sustain heavy causalities.</td>
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<td>April</td>
<td>Republican Spain split in two by the Nationalists.</td>
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<td>May</td>
<td>Franco declares that Republicans must unconditionally surrender.</td>
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<tr>
<td>June</td>
<td>France closes border with Spain.</td>
<td>Joe Louis knock out Max Schmeling, regains heavyweight title.</td>
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<td>Action Comics #1 is published; this is the first publication featuring Superman.</td>
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<td>Hollywood releases <em>Blockade</em>, about the war</td>
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<td>Year</td>
<td>Spanish Civil War and ALBA</td>
<td>World</td>
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<tr>
<td>July</td>
<td>Fifteenth Brigade participates in Ebro offensive and remains in action until September.</td>
<td>in Spain.</td>
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<td>Mauthausen concentration camp reopened.</td>
<td>Howard Hughes sets a new record by completing a 91 hour airplane flight around the world.</td>
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<tr>
<td>August</td>
<td>Nationalists stop Republican offensive.</td>
<td>Munich Conference provides for German occupation of portions of Czechoslovakia.</td>
</tr>
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<td></td>
<td>Premier Juan Negrín announces withdrawal of all foreign soldiers from the Republic’s armies, hoping to pressure Franco, hoping to pressure Franco to do the same for German and Italian volunteers. Franco ignores the gesture.</td>
<td>German troops march into Sudetenland.</td>
</tr>
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<td>For first time US adopts minimum wage.</td>
<td>Orson Welles’s radio adaptation of <em>The War of the Worlds</em> is broadcast, causing panic among listeners.</td>
</tr>
<tr>
<td>October</td>
<td>International Brigade begins to leave Spain.</td>
<td>Kristallnacht: Jewish synagogues and businesses destroyed throughout Germany</td>
</tr>
<tr>
<td>November</td>
<td></td>
<td>President Franklin D. Roosevelt secretly attempts to arrange shipment of airplanes to Spain via France, but the French government rejects the private overture.</td>
</tr>
<tr>
<td>December</td>
<td>Nearly all U.S. volunteers are home.</td>
<td></td>
</tr>
<tr>
<td>1939</td>
<td>Barcelona falls to Franco.</td>
<td>The Hewlett-Packard Company is founded.</td>
</tr>
<tr>
<td>January</td>
<td>Lincoln veterans hold public rallies urging Washington to lift embargo on arms for Spain.</td>
<td></td>
</tr>
<tr>
<td>February</td>
<td>Franco’s troops take Catalonia.</td>
<td>Sit-down strikes are outlawed by the Supreme Court of the United States.</td>
</tr>
<tr>
<td></td>
<td>Britain and France recognize the legitimacy of Franco’s government.</td>
<td></td>
</tr>
<tr>
<td>March</td>
<td>Madrid surrenders to Franco.</td>
<td>Germany occupies Czechoslovakia.</td>
</tr>
<tr>
<td>April</td>
<td>Franco declares end of the war</td>
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INTRODUCTION TO THE Archives

Among ALBA’s ongoing priorities has been the continuing expansion and cataloguing of its massive archives at New York University’s Tamiment Library. The archives include the complete files of the national office of VALB and the personal papers and memorabilia of numerous Spanish Civil War volunteers. These now include several hundred Spanish Civil War posters, thousands of letters written home from Spain, hundreds of photographs, and recorded interviews, as well as pamphlets, books, and unpublished works. Donations of documents by veterans and their families and friends continue to this day. The organization remains committed to preserving, cataloguing, and disseminating not only the wartime experiences of North American volunteers living in these documents, but also the whole story of their lives, from their cultural and political background to the remarkable contributions they made in the decades that followed the Spanish Civil War.

During the 1990s ALBA dramatically expanded its collecting and outreach efforts. With the discovery of the International Brigades Archives in Moscow, ALBA embarked on a major fundraising and negotiating process to bring copies of this archive to the United States. As a result, New York University’s Tamiment Library now houses a large number of microfilm and photographic records about the North American role in Spain. While ALBA’s acquisition efforts continue, the records which it has obtained will support research well into this century.

To search the online finding aids, follow this link:
http://dlib.nyu.edu/findingaids/?collectionId=tamwag

Archival Access
The Tamiment Library is open to the public. Researchers who are unaffiliated with New York University must present a valid photo ID at the Library Privileges window just inside the front door of Bobst Library to receive a day pass to visit Tamiment on the 10th floor of the building. Once in Tamiment, they must register and show a valid photo ID to use the Library’s collections.
For details on available library services and reading room protocols, follow this link:
http://www.nyu.edu/library/bobst/research/tam/usingtam.htm
RESOURCES

Selected Bibliography


For more recommendations, visit [http://www.alba-valb.org/books](http://www.alba-valb.org/books).

Webliography to ALBA online sources

History of the Spanish Civil War: [http://www.alba-valb.org/history](http://www.alba-valb.org/history)

ALBA’s online lessons: [http://www.alba-valb.org/resources](http://www.alba-valb.org/resources)

- Introduction to the Spanish Civil War
- Jewish Volunteers in the Spanish Civil War
- African Americans in the Spanish Civil War
- Spanish Civil War Posters
- They Still Draw Pictures: Children’s art during the Spanish Civil War
- World War II Letters from the Abraham Lincoln Brigade

*The Volunteer*, ALBA’s quarterly newsletter: [www.albavolunteer.org](http://www.albavolunteer.org)


ALBA’s Volunteer Biographical Database: [http://www.alba-valb.org/volunteers](http://www.alba-valb.org/volunteers)

Glossary: [http://www.alba-valb.org/resources/references/glossary](http://www.alba-valb.org/resources/references/glossary)

ALBA’s Listserv: [http://www.alba-valb.org/participate/listserv](http://www.alba-valb.org/participate/listserv)
Webliography to online resources (non-ALBA)

Introductory
Spanish Civil War by Spartacus Educational
A thorough who’s who of the Spanish Civil War: from political players and individual volunteers to the International Brigades and descriptions of the battles.
http://www.spartacus.schoolnet.co.uk/Spanish-Civil-War.htm

Spanish Civil War by ALBA board member Cary Nelson
An overview of the Spanish Civil War through soldiers’ letters, contemporary literature, and recommended reading.
http://www.english.uiuc.edu/maps/scw/scw.htm

Research
University of Illinois Rare Book and Manuscript Library – Spanish Civil War Collection
http://www.library.uiuc.edu/rbx/archon/?p=collections/findingaid&id=31
http://www.library.uiuc.edu/rbx/SCWPeople.htm

University of California, San Diego

Southworth Spanish Civil War Collection
http://orpheus.ucsd.edu/speccoll/southwcoll.html

SCW Poster Collection
http://orpheus.ucsd.edu/speccoll/visfront/

International Institute of Social History
Documentation on the Spanish Civil War and the Spanish resistance. (Dutch, in English and Spanish)

Spanish Civil War, Introduction

Colecciones de la Guerra Civil Española del IIHS

Spanish Resistance Collection

The Philatelic Association of Rouen - French Internment Camps
A philatelic and historical study of French internment camps, 1939-1944 (French, in English)
http://www.apra.asso.fr/Camps/En/Refugies-Espagnols.html
International Associations
AABI: Asociación de Amigos de las Brigadas Internacionales
Association of Friends of the International Brigades (Spanish)
http://www.brigadasinternacionales.org/

CEDOBI: Centro de Estudios y Documentación de las Brigadas Internacionales
The Center for the Study and Documentation of the International Brigades
(Spanish) http://www.brigadasinternacionales.uclm.es/

International Brigade Memorial Trust
The trust aims to educate the public in the history of the men and women who fought in the
International Brigades and in the medical and other support services in the Spanish Civil
War. In particular by preserving and cataloguing valuable historical material and relating
such to the public. (British)
http://www.international-brigades.org.uk

Video

ALBA Videos
http://www.albavolunteer.org/category/video/

The Spanish Civil War (Granada TV, 1983)
On Google Video, or at http://topdocumentaryfilms.com/spanish-civil-war/

Christie Books
http://www.christiebooks.com/ChristieBooksWP/?page_id=2 is a treasure trove of Spanish
Civil War- and Anarchism-related films.

Mourir à Madrid / To Die in Madrid
1963 French documentary by Frédéric Rossif uses archival footage of the Spanish Civil War.
In French with Spanish subtitles.
http://video.google.com/videoplay?docid=1759499741565514664&hl=en

Death in El Valle
In 1948, C.M. Hardt's grandfather was murdered while in the custody of the Spanish Civil
Guard. Over fifty years later, she goes back to Spain to find out the truth about why he was
killed.
www.deathinelvalle.com

Spectacle Archive - Interview with John 'Bosco' Jones
Jones discusses his involvement in the anti-fascist movements in London during the 1930's
and his participation in the International Brigades during the Spanish Civil War.
Part I: http://www.spectacle.co.uk/archive_production.php?id=104
Part II: http://www.spectacle.co.uk/archive_production.php?id=211
Filmography (see also Online Resources, Video)


Director: Julia Newman
Starring: Martha Gellhorn, Celia Greenspan, Evelyn Hutchins, Salaria Kea
Minutes: 58 minutes
DVD: Yes

Summary:
Spain, 1936: right-wing military officers led by General Francisco Franco attempt to overthrow the newly elected, democratic government. Both Hitler and Mussolini quickly lend support to the uprising. In response, nearly eighty American women join over 2,700 of their countrymen in "The Good Fight"—volunteering, in defiance of the US government, to help fight the Fascists in what would become the Spanish Civil War. The women were part of the International Brigade's 40,000 volunteers from fifty countries who came to fight for democracy in Spain. In this enthralling, meticulously researched documentary by Julia Newman, sixteen of these brave and idealistic nurses, writers and journalists share stories of courage and commitment to a just cause. Most of the women were previously uninvolved in politics, and some of the nurses "had never done more than put a band-aid on a cut." Nevertheless, they quickly demonstrated their courage and resolve, throwing themselves wholeheartedly into "La Causa." Back at home, their efforts were largely unacknowledged, and Into the Fire: American Women in the Spanish Civil War vividly reveals this forgotten history.

Forever Activists: Stories from the Veterans of the Abraham Lincoln Brigade (1990)
Director: Judith Montell
Minutes: 60 minutes
DVD: Yes

Summary:
In the late 1930s, Spain was embroiled in a civil war which prefigured the conflicts of World War II. A significant number of idealistic young Americans were appalled by the involvement of fascists and Nazis in that war and rushed to join a special unit fighting on the Republican side against them, called "The Abraham Lincoln Brigade." Public-spirited people of all political persuasions actively supported these efforts at the time, but in the McCarthy era of the late 1940s and early 1950s, the brigade was condemned because it had contained communists, and those who fought in it were blacklisted and even imprisoned. This documentary explores the subsequent careers of a number of those who fought in this famous group, including a 50th-anniversary reunion in Spain in 1986. Despite the hardships they endured, these aging political activists continued their activism in the U.S., and were
involved in the Civil Rights Movement and the Anti-Vietnam War Movement, among other causes. Spanish Civil War buffs will be intrigued by footage of La Pasionaria (a very prominent Republican figure in the conflict) both during the war and during the 50th-anniversary reunion. This documentary was nominated for a 1991 Academy Award.


**Director:** Noel Buckner, Mary Dore, Sam Sills  
**Narrated:** Studs Terkel, Colleen Dewhurst  
**Minutes:** 98 minutes  
**DVD:** Yes

**Summary:**
This documentary presents the experiences of the Abraham Lincoln Brigade, using interviews with survivors more than 50 years later. First, the film sets the context with the rise of Fascism. Then, in 1936, Spain's military revolts against the elected government, and the U.S. and Europe agree not to intervene. In response, volunteers snuck past border guards into Spain to fight with the Republicans. The men and women veterans describe the perils of reaching Spain, limited training, responsibilities of command thrust on the very young, deprivations of a soldier's life, lack of materiel, horrible rates of casualties, and ultimate vindication at the end of World War II.

*Blockade (1938)*

**Director:** William Dieterle  
**Starring:** Madeleine Carroll, Henry Fonda  
**Minutes:** 84 minutes  
**DVD:** Yes (Amazon)

**Summary:**
The screen explodes with action and romance in this war-torn drama starring Henry Fonda (The Grapes of Wrath) as the passionate, courageous Marco, a peasant farmer determined to protect his land from invading soldiers. The gorgeous Madeleine Carroll (The 39 Steps) is Norma, the daredevil spy whose heart he captures. With gunfire thundering around them, they struggle against a powerful enemy blockade preventing the delivery of desperately needed food in a fiery battle that could change the course of the war. Bravely focusing on the controversial Spanish Civil War, "Blockade" bravely tackles a subject Hollywood had refused to touch, resulting in pressure on the producer to leave the film unreleased. Ultimately it was recognized with Oscar nominations for writing and score and still stands today as a career high point for all involved.
**Land and Freedom (1995)**

**Director:** Ken Loach  
**Starring:** Ian Hart, Rosana Pastor  
**Minutes:** 109 minutes  
**DVD:** Yes (Amazon)

**Summary:**
An old man dies. Looking through his papers, his granddaughter realizes that he fought in the Spanish Civil War. As a young Communist Party member, he (David) had gone to Spain in 1936 to fight the fascists. He joined the POUM militia which was allied to the militias of other left-wing groups. But the idealism of David and his friends was tested to its limit as their comrades were killed and the alliance disintegrated. The old man is buried. Was his struggle in vain?

**The Fallen Sparrow (1943)**

**Director:** Richard Wallace  
**Starring:** John Garfield, Maureen O'Hara  
**Minutes:** 94 minutes  
**DVD:** Yes (Amazon)

**Summary:**
A former Spanish Civil War prisoner, John McKittrick arrives in New York to find the truth behind the death of his friend Louie Lepetino. He finds himself being chased by Nazi agents who want an item he has brought back from Spain and cannot give up. When another of his friends is murdered, McKittrick realizes that he cannot trust anyone around him - not anyone.


Interviews and dramatic readings from Machado’s “Muerte de un niño herido,” Fernández’s “De ellos es el mundo,” Hernández’s “Viento del pueblo,” and works of other writers.


Interviews with British International Brigades veterans and archival footage, including the bombing of Guernica. Includes poems of John Cornforth, Antonio Machado, and Miguel Hernández.


Interviews and dramatic readings from Alberdi’s “A través de la niebla,” Cernuda’s “Un español habla de su tierra,” Rosa Chacel’s “Cultura y pueblo,” and works of other writers.


On Francoist crimes committed by Catalan fascists.


A filmed guidebook of the civil war monument, with most of the history edited out.


On the fate of the 500,000 Republican exiles, especially those in the French concentration camps.


Interviews with participants from both sides of the conflict (Abad Santillán, José María Gil Robles, Dolores Ibárruri, among others).

*Ya viene el corto. Dir. Carlos Azcárate. Spain: CIFESA; Juan de Orduña, 1939. 11 mins.

Nationalist film centering on Franco’s Victory Parade.


On the sixtieth anniversary of the Abraham Lincoln Brigade, surviving members return to Spain to receive honorary citizenship. A sequel to *Forever Activist*.

*Feature Films*


A love story, in which the memory of the civil war plays a role in determining the fate of a pair of lovers.

*A mi la legión. Dir. Juan de Orduña. Spain: CIFESA, UPCE, 1942. 82 mins. Videocassette, PAL.

Set in Morocco, the film centers on the pro-Franco Spanish Foreign Legion.


A clergyman comes to Spain and joins the Republicans.


A surrealist vision of the war.


The film features the tragic journey of a Republican theater troupe trapped behind enemy lines in 1938. Wonderful performance by Carmen Maura.

The ideological battles of the war continue in the postwar period. Some footage from *Maurir a Madrid* is incorporated into the film.


An imaginative take on the prewar period.


The film depicts the effects of the Spanish Civil War on the daily life of a middle-class family in Madrid.


Four friends (three Nationalists ex-combatants and a young man) meet on a summer Sunday to hunt. A violent fight provoked by repressed civil war trauma ensues. A Saura classic.


During the Franco regime, an expatriate writer investigates Lorca’s 1936 murder by fascists, in this factually loose version of events.

*Dragón rapaz*. Dir. Jaime Camino. Spain and Italy: Tibidabo, 1986. 105 mins. Videocassette, PAL and NTSC.

Features the preparation of the rebel coup and the role of Franco in the uprising.


A critique of the Spanish nostalgia film, focusing on false memories of the war.


A poetic, haunting re-creation of exile.


An American volunteer returns to Spain thirty years after the war. A film of homecoming and loss. Alvah Bessie collaborated on the screenplay.


The war metamorphoses into an imaginative ghost story.


A haunting allegorical reading of the civil war.


A suspense film, whose hero (John Garfield) was tormented by Spanish fascists.


Based on the Nationalist novel by Rafael García Serrano.


Five International Brigades members on a mission.


Based on the novel by Ernest Hemingway. Restored version, with footage that was cut immediately after theatrical premiere.


Script by Jorge Semprún. A Spanish Communist in exile must make one more trip to Spain to further the anti-Franco movement, which is seen as a continuation of the war.

Based on the novel by José Luis Celi. Childhood memories of the war in Cuenca.


The war and Franco's victory are evoked through a complex play of memory in the main character, Antonio Cano, inspired by the notorious industrialist and Franco supporter Juan March.


Portrays internal fights on the Republican side as seen by a young English volunteer. Based in part on George Orwell's Homage to Catalonia.


Portrays a group of bourgeois families who, dismayed by Barcelona's resistance to the Nationalist army, decide to prolong for the next two years their summer vacation in the mountains.


Set in 1936 besieged Madrid, focusing on nine characters trying to get to Valencia.


Shows the fatal effects of the civil war on the sensibility of a child and the destruction of his relationship with the village teacher, a free-thinking antifascist. Based on a story by Manuel Rivas.


Story of a drafted man and several women who fight for the republic.


Focuses on a small group of 1940s resistance fighters (the maquis). Based on Julio Llamazares's novel.


Centers on the life of a topo, or mole, a Republican who went into hiding after the war.


In 1938 Spanish filmmakers are invited to Nazi Germany to make two versions (German and Spanish) of a musical drama.


Unlike its source, Camilo José Cela's novel, the film version foregrounds the civil war.


Based on a script by Jaime de Andrade (pseud. of Francisco Franco). Franco's Nationalist drama of family sacrifice and patriotic-religious ideals. The DVD also contains the 1950 version, Espíritu de una rana (96 mins), an iconic Nationalist film.


Based on the celebrated novel by Ramón Sender.


Based on the Ramón Sender novel.


A continuation of La guerra es fin. Script by Jorge Semprún.
Eleven songs, including “El Segador,” “El tren blindado,” and “El paso del Ebro.”

See also Cansancios para después de una guerra, under “Cinematography: Documentaries.”

Photography


——. Fotografías de guerra: España, 1936–1939.
The collection concentrates on these categories: “Hombres y mujeres,” “Niños,” and “Propaganda.”

——. Hearts of Spain: Capa’s Photographs of the Spanish Civil War.
Documents battles, air raids, and Republican soldiers’ intimate, quiet moments of silent camaraderie. Includes Capa’s celebrated Pillas, Militia Man: Desolate images of pain—stricken women, lonely female figures dressed in black and wandering among the rubble, the solitude captured in children’s eyes—depict a world of fear and violence.

La guerra civil española: Fotografías para la historia...
Wonderful collection of an international array of photographers (Capa, Namuth, Centelles, Marin, Chin, and others), with essays, short biographies, and bibliography.

Of Hungarian origin, Horna presents 272 photographs that reflect a kind of complicity between author and subject. She portrays strategic sites of Republican Spain. Women breast-feeding their babies, a stroll through the market, smiles on young girls’ faces projecting simultaneously sadness and hope, and shelled buildings are captured in this series.

Imágenes milagrosas de la guerra civil, 1936–1939.
An arresting series of previously unpublished photographs, representing both sides of the war.

With an introductory essay by Dietrich Kerbs. Extraordinary photos of civilians and soldiers, from the first months of the war.

HANDOUTS FOR STUDENTS

How to read a Primary Source
Reading Textual Primary Documents
Reading Visual Primary Documents
Teacher's Guide: Analyzing Photographs and Prints
Teacher’s Guide: Analyzing Political Cartoons
Timeline for Students
HANDOUTS FOR STUDENTS

How to read a Primary Source
By Robert F. Berkhofer, Department of History, Western Michigan University

Good reading is about asking questions of your sources. Keep the following questions in mind when reading primary sources. Even if you believe you can't arrive at the answers, imagining possible answers will aid your comprehension.

1. What patterns or ideas are repeated throughout the readings?

2. What major differences appear in them?

3. What values and fundamental assumptions underlie their content?

4. What is the author's place in society? Even if I don't know her or his place in society, what could it be, based on the text?

5. What is "at stake" for the author to be credible? Is the author neutral towards the subject? Is the author biased? What evidence supports you contentions?

6. What in the text can I consider historical "fact"? What can I consider the author's "interpretation"? What can I actually know for sure about the past based on the text?

7. If I were a contemporary of the author, how might I react to the text? Would I be sympathetic? Antagonistic? How might my reaction to the text change depending upon my place in society?

8. How do the ideas and values in the sources differ from the ideas and values of my own age?

9. What are my own preconceptions and assumptions regarding the subject of the source? How do they influence the way I read and evaluate the text?

10. How might a scholar use this text to support her or his argument? What kinds of argument might this text support?

11. What problems might a scholar encounter in using this source? Does the source represent a common experience or a unique circumstance?

12. If a historian used this source, what sorts of criticism might other historians make?

13. Of the arguments I have read in secondary sources, which might this text support? Which might it undermine?
Textual Document Analysis Worksheet

TYPE OF DOCUMENT (Check one):

<table>
<thead>
<tr>
<th>Newspaper</th>
<th>Map</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertisement</td>
<td>Letter</td>
</tr>
<tr>
<td>Telegram</td>
<td>Patent</td>
</tr>
<tr>
<td>Congressional Record</td>
<td>Press Release</td>
</tr>
<tr>
<td>Census Report</td>
<td>Memorandum</td>
</tr>
<tr>
<td>Report</td>
<td>Other</td>
</tr>
</tbody>
</table>

UNIQUE PHYSICAL CHARACTERISTICS OF THE DOCUMENT (Check one or more):

<table>
<thead>
<tr>
<th>Interesting Letterhead</th>
<th>Notations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handwritten</td>
<td>&quot;RECEIVED&quot; stamp</td>
</tr>
<tr>
<td>Typed</td>
<td>Seals</td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>

DATE(S) OF DOCUMENT:

AUTHOR (OR CREATOR) OF THE DOCUMENT:

POSITION (TITLE):

FOR WHAT AUDIENCE WAS THE DOCUMENT WRITTEN?

DOCUMENT INFORMATION:

List three things the author said that you think are important:

Why do you think this document was written?

What evidence in the document helps you know why it was written? Quote from the document.

List two things the document tells you about life in the United States at the time it was written.

Write a question to the author that is left unanswered by the document.

 Designed and developed by the Education Staff, National Archives and Records Administration, Washington, DC 20408.
Poster Analysis Worksheet

1. What are the main colors used in the poster?
___________________________________________________________________________

2. What symbols (if any) are used in the poster?
___________________________________________________________________________

3. If a symbol is used, is it
Clear (easy to interpret)? ______________________
Memorable? _________________________________
Dramatic? _________________________________

4. Are the messages in the poster primarily visual, verbal, or both?
___________________________________________________________________________

5. Who do you think is the intended audience for the poster?
___________________________________________________________________________

6. What does the Government hope the audience will do?
___________________________________________________________________________

7. What Government purpose(s) is served by the poster?
___________________________________________________________________________

8. The most effective posters use symbols that are unusual, simple, and direct. Is this an
effective poster?
___________________________________________________________________________

Designed and developed by the Education Staff, National Archives and Records Administration, Washington, DC 20408.
Photo Analysis Worksheet

Step 1: Observation

Study the photograph for 2 minutes. Form an overall impression of the photograph and then examine individual items. Next, divide the photo into quadrants and study each section to see what new details become visible.

Use the chart below to list people, objects, and activities in the photograph.

<table>
<thead>
<tr>
<th>People</th>
<th>Objects</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>

Step 2: Inference

Based on what you have observed above, list three things you might infer from this photograph.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Step 3: Questions

What questions does this photograph raise in your mind?

________________________________________________________________________

________________________________________________________________________

Where could you find answers to them?

________________________________________________________________________

________________________________________________________________________

Designed and developed by the Education Staff, National Archives and Records Administration, Washington, DC 20408.
Motion Picture Analysis Worksheet

Step 1: Pre-viewing
Title of film: ________________________________________________

Record Group source: ___________________________________________

What do you think you will see in this motion picture? List Three concepts or ideas that you might expect to see based on the title of the film. List some people you might expect to see based on the title of the film.

Concepts/Ideas
1. ________________________________________________
2. ________________________________________________
3. ________________________________________________

People
1. ________________________________________________
2. ________________________________________________
3. ________________________________________________

Step 2: Viewing
Type of motion picture (check where applicable)

_____ Animated cartoon
_____ Documentary film
_____ Newsreel
_____ Propaganda film
_____ Theatrical short
_____ Subject
_____ Training film
_____ Combat film
_____ Other

Physical qualities of the motion picture (check where applicable)

_____ Music
_____ Narration
_____ Special effects
_____ Color
_____ Live action
_____ Background noise
_____ Animation
_____ Dramatizations
Note how camera angles, lighting, music, narration, and/or editing contribute to creating an atmosphere in this film. What is the mood or tone of the film?

Step 3: Post-viewing (or repeated viewing)

Circle the things that you listed in the previewing activity that were validated by your viewing of the motion picture.

What is the central message(s) of this motion picture?

Consider the effectiveness of the film in communicating its message. As a tool of communication, what are its strengths and weaknesses?

How do you think the filmmakers wanted the audience to respond?

Does this film appeal to the viewer’s reason or emotion? How does it make you feel?
List two things this motion picture tells you about life in the United States at the time it was made:

_____________________________________________________________________________________

_____________________________________________________________________________________

Write a question to the filmmaker that is left unanswered by the motion picture.

_____________________________________________________________________________________

_____________________________________________________________________________________

What information do you gain about this event that would not be conveyed by a written source? Be specific.

_____________________________________________________________________________________

_____________________________________________________________________________________

Designed and developed by the Education Staff, National Archives and Records Administration, Washington, DC 20408.
Artifact Analysis Worksheet

TYPE OF ARTIFACT
Describe the material from which it was made: bone, pottery, metal, wood, stone, leather, glass, paper, cardboard, cotton, wood, plastic, other material.

SPECIAL QUALITIES OF THE ARTIFACT
Describe how it looks and feels: shape, color, texture, size, weight, movable parts, anything printed, stamped or written on it.

USES OF THE ARTIFACT
What might it have been used for? ______________________________________
Who might have used it? ____________________________________________
Where might it have been used? ______________________________________
When might it have been used? ______________________________________

WHAT DOES THE ARTIFACT TELL US
What does it tell us about technology of the time in which it was made and used?

What does it tell us about the life and times of the people who made it and used it?

Can you name a similar item today?

BRING A SKETCH, A PHOTOGRAPH, OR THE ARTIFACT LISTED ABOVE TO CLASS.

Designed and developed by the Education Staff, National Archives and Records Administration, Washington, DC 20408.
OBSERVE

Have students identify and note details.

Sample Questions:
- Describe what you see.
- What do you notice first?
- What people and objects are shown?
- How are they arranged?
- What is the physical setting?
- What, if any, words do you see?
- What other details can you see?

REFLECT

Encourage students to generate and test hypotheses about the image.

Why do you think this image was made?
- What’s happening in the image?
- When do you think it was made?
- Who do you think was the audience for this image?
- What tools were used to create this?
- What can you learn from examining this image?
- What’s missing from this image?
- If someone made this today, what would be different?
- What would be the same?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
- who?
- what?
- when?
- where?
- why?
- how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning
- Write a caption for the image.

Advanced
- Have students expand or alter textbook or other printed explanations of history based on images they study.

Intermediate
- Select an image. Predict what will happen one minute after the scene shown in the image. One hour after? Explain the reasoning behind your predictions.

For more tips on using primary sources, go to http://www.loc.gov/teachers
TEACHER'S GUIDE
Analyzing Political Cartoons

**OBSERVE**

Have students identify and note details.

Sample Questions:
- Describe what you see.
- What do you notice first?
- What people and objects are shown?
- What, if any, words do you see?
- What do you see that looks different than it would in a photograph?
- What do you see that might refer to another work of art or literature?
- What do you see that might be a symbol?
- What other details can you see?

**REFLECT**

Encourage students to generate and test hypotheses about the source.

What’s happening in the cartoon?
- What was happening when this cartoon was made?
- Who do you think was the audience for this cartoon?
- What issue do you think this cartoon is about?
- What do you think the cartoonist’s opinion on this issue is?
What methods does the cartoonist use to persuade the audience?

**QUESTION**

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
- who?
- what?
- when?
- where?
- why?
- how?

---

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

---

A few follow-up activity ideas:

**Beginning**
Think about the point the cartoonist was trying to make with this cartoon. Were you persuaded? Why or why not?

**Intermediate**
Compare two political cartoons that are on the same side of an issue. Identify the different methods — like symbols, allusions, or exaggeration — that the two cartoons use to persuade their audience.

**Advanced**
Select a political cartoon. Think about the point of view of the cartoonist. Describe or draw how the cartoon might be different if it had been created by a cartoonist with a different point of view.

For more tips on using primary sources, go to [http://www.loc.gov/teachers](http://www.loc.gov/teachers)
Timeline for Students

1936
July
Planned Worker's Olympiad in Barcelona
Rising begins in Morocco.
Army of Africa airlifted to mainland.
Germany & Italy promise aid to Rebels.
Declaration of French neutrality
August
Badajoz massacre.
Assassination of Federico García Lorca.
British and French arms embargo.
Italy, Germany and Russia accept the principle of non-intervention
September
Rebels capture Irun, San Sebastian and Toledo.
New Republican government under Largo Caballero.
Recruiting of International Brigades begins.
First non-intervention committee meeting in London.
Francisco Franco becomes head of Nationalist Army
October
Franco becomes Head of State.
Italians arrive in Ibiza; Soviet Union promises aid to Republican government.
November
First International Brigades arrive.
Battle of Madrid begins.
Anarchist leader Buenaventura Durruti killed in Madrid
Republican government moves to Valencia and leaves defense of capital to General Miaja's military junta.
Germany and Italy recognize Franco's government.
Arrival in Spain of German Condor Legion
Jose Antonio Primo de Rivera shot by Republicans
December
Madrid held by Republicans.
Arrival of 3000 Italian Black shirts and 20,000 Italian regulars.

1937
January
Anglo-Italian agreement signed.
February
Italians capture Malaga.
Republicans hold Rebel offensive at Jarama.
Britain & France ban volunteers to Spain.
Ernest Hemingway arrives in Spain
March
   Italians defeated at Guadalajara.
   Nationalist Basque offensive.
April
   Bombing of Guernica.
   Beginning of naval control scheme to limit foreign intervention.
May
   Civil war in Barcelona.
   Juan Negrín replaces Largo Caballero as Prime Minister.
   Germany and Italy leave the control scheme after sinking of Deutschland battleship by Republican airplanes.
   Sinking of Ciudad de Barcelona
   Neville Chamberlain replaces Baldwin as British Prime Minister
   The Volunteer for Liberty, the newspaper for English speaking members of the International Brigades, appears

June
   Mola killed in air crash. Nationalists capture Bilbao.
   Banning of the POUM.
July
   Battle of Brunete.
   Republican attack west of Madrid contained.
   Langston Hughes arrives in Spain for 6 month visit of Republican Spain
August
   Republican Aragon offensive.
   Nationalists capture Santander.
September
   Increased sinking of merchant shipping by 'unidentified pirates' (Italian submarines).
   Republican Aragon attack stalls.
   Nyon conference and instigation of naval patrols to limit attacks on international shipping.
October
   Nationalists capture all Northern Spain.
   Franklin D. Roosevelt's 'quarantine speech'.
November
   Republican government moves to Barcelona
December
   Republican offensive against Teruel.
   Formation of Jewish 'Botwin Company'.

1938
January
   Republicans capture Teruel.
   Bombing of Barcelona.
   Paul Robeson visits the International Brigades in Spain
February
Nationalists recapture Teruel.

March
Nationalist Aragon offensive.
German Anschluss of Austria.
France re-opens frontier with Spain.

April
Nationalists reach the Mediterranean.

May
Leon Blum replaced by Daladier as French Prime Minister.
French frontier with Spain closed.
Vatican recognizes Franco's government

June
Nationalists capture Castellon.
Republicans successfully defend Valencia.

July
Battle of the Ebro.
Non-intervention plan for withdrawal of foreigners from Spain.

August
Nationalists hold Ebro offensive.

September
International Brigades withdrawn from active service.
Munich agreement ends hopes of intervention for the Republicans

November
Republicans retreat across the Ebro.
International Brigades begin to leave Spain.
Reichskristallnacht in Germany.

1939
January
Nationalists capture Barcelona.

February
Nationalists take Catalonia.
Negrín attempts to negotiate peace.
Britain and France recognize Franco's government.

March
Casado coup against Negrín Government
Franco enters Madrid.
German troops enter Prague.

April
Franco announces the end of the war.
DBQs for letters

One way to talk about the public’s differences of opinion about the Spanish Civil War is to say that people adhered to different stories about the war. For some, for example, the war was a struggle between fascism (the Nationalists) and democracy (the Republicans). For others, it was a fight between godless Communism (the Republicans) and Christian civilization (the Nationalists).

- What storyline about the Spanish Civil War does the author of this document adopt? Give one or two specific pieces of evidence from the text.

- What assumptions can you make about the author’s views in terms of politics, socio-economic background, cultural background, and/or religion? Give one or two specific pieces of evidence from the text.

- Are there any other clues about the author that you can derive from the text?

For letters from ALB volunteers:

- Based on this text, what would you say is the author’s main motivation for being in Spain?

- What would you say is the main purpose of these letters?