

Entrenched: The First World War as Experienced and Commemorated in Britain and Germany (Part I: Visions of War). Eine bilinguale Einheit für Klasse 8/9

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“Lest we forget”, ANZAC Hill Memorial, Alice Springs, Australia

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Die 1914 von H. G. Wells getätigte Aussage, der Erste Weltkrieg sei „*the war that will end war*“, war vereiltig. *The Great War* sollte leider nicht der furchtbare Auftakt eines an Kriegen reichen 20. Jahrhunderts sein, und als er 1918 nach zuvor unvorstellbarem Blutvergießen erdete, war er für die Überlebenden noch lange nicht vorbei: denn er lebte weiter sowohl in den individuellen als auch in den kollektiven Erinnerungen und brachte komplexe Gedenkkulturen hervor. Die Kriegspropaganda, die Kriegserlebnisse und die Erinnerungen daran sollten auf nationaler wie internationaler Ebene gewaltige politische, soziale und kulturelle Folgen haben.

In dieser zweiteiligen Einheit können Schülerinnen und Schüler den Ersten Weltkrieg, dessen Wirkung auf die von ihm erfassten Menschen sowie deren Reaktionen auf diese für sie traumatischen Erlebnisse durch eine Vielzahl unterschiedlicher Quellenmaterialien kennenlernen, sich aktiv und kreativ damit auseinandersetzen und abschließend ihre eigenen Erkenntnisse zum Ausdruck bringen. Durch den Einsatz von britischem und deutschem Quellenmaterial, welches kulturelle Vergleiche ermöglichen möchte, soll der internationale und interkulturelle Charakter des Konflikts deutlich werden.

Klassenstufe: 8/9

Dauer: 6 Stunden (Teil 1),
2 Stunden (Teil 2);
flexibel zu kürzen oder
zu verlängern

Bereich: Zeitgeschichte, Erster Weltkrieg
1914–1918, Geschichte Deutschlands
und Großbritanniens

Kompetenzen:

- Primärtextquellen (z.B. Feldpostbriefe) und Bildmaterial (z.B. Fotos, Gemälde) Informationen entnehmen und diese analysieren
- Ausstellungsmaterial und Denkmäler beschreiben, vergleichen und beurteilen
- die Beziehung zwischen dem Ersten Weltkrieg und Fantasyliteratur (J.R.R. Tolkien) erläutern und beurteilen
- Historikermeinungen vergleichen und beurteilen
- kulturelle Unterschiede zwischen der britischen und der deutschen Erinnerungs- und Gedenkkultur erläutern

Verlaufsübersicht zur Reihe

- 1. Stunde:** The First Great War – Why does the First World War matter?
- 2. Stunde:** “Britain At War With German Empire” – the outbreak of the war in 1914 and the course of the conflict
- 3. Stunde:** Living in the wasteland – life in the trenches
- 4. Stunde:** War paint – some works of British and German “war artists”
- 5. Stunde:** The monstrous war – J.R.R. Tolkien’s fantasy stories and WW1
- 6. Stunde:** Missing – commemorating the war casualties
- Project:** “Lest we forget” – revision of the studied topics by way of a student-organised exhibition

Verlaufsübersicht zu den Stunden

- 1. Stunde:** The First Great War – Why does the First World War matter?

Material	Skills-based activities
M 1–M 2	analysing flyers and memorials, explaining the relevance of WW1 and characterising a difference in relevance between Britain and Germany

- 2. Stunde:** “Britain At War With German Empire” – the outbreak of the war in 1914 and the course of the conflict

Material	Skills-based activities
M 3–M 5	explaining some causes of the war and assessing them, outlining the course of WW1 as experienced by Germany and Britain, comparing the experiences

- 3. Stunde:** Living in the wasteland – life in the trenches

Material	Skills-based activities
M 6–M 11	illustrating the hardships of trench warfare for the soldiers, comparing the British and German trench warfare experience, analysing the influence of the war on the English and German languages

- 4. Stunde:** War paint – some works of British and German “war artists”

Material	Skills-based activities
M 12	describing, comparing, classifying and assessing war paintings

- 5. Stunde:** The monstrous war – J.R.R. Tolkien’s fantasy stories and WW1

Material	Skills-based activities
M 13–M 16	analysing fiction in relation to its historical context, realising that WW1 experiences have been living on in popular culture until today

6. Stunde: Missing – commemorating the war casualties

Material	Skills-based activities
M 17–M 20	outlining the end of the war, characterising, comparing and assessing different forms of commemoration

Project: “Lest we forget” – revision of the studied topics by way of a student-organised exhibition

Material	Skills-based activities
M 21	selecting previously used or newly researched material for an in-class exhibition, analysing and assessing it

VORANSICHT

Materialübersicht

1. Stunde: The First Great War – Why does the First World War matter?

- M 1 (Tx) Introduction: The First Great War – Why does the First World War matter?
 M 2 (Ab/Fo) WW1 commemoration

2. Stunde: "Britain At War With German Empire" – the outbreak of the war in 1914 and the course of the conflict

- M 3 (Tx) Introduction: "Britain at War with German Empire" – the outbreak of the war in 1914 and the course of the conflict
 M 4 (Ab) Historians' statements about why / how WW1 started
 M 5 (Tx/Ab) The course of the war seen from the British and German perspectives

3. Stunde: Living in the wasteland – life in the trenches

- M 6 (Tx/Bi) Introduction: Living in the wasteland – life in the trenches
 M 7 (Bi) Looking across the wasteland seeing nothing
 M 8 (Tx) Trench life / death
 M 9 (Tx) The Somme Battle
 M 10 (Ab) Entrenched words and phrases
 M 11 (Tx) War poetry

4. Stunde: War paint – some works of British and German "war artists"

- M 12 (Ab/Bi) War paint – some works of the British and German war painters

5. Stunde: The monstrous war – J.R.R. Tolkien's fantasy stories and WW1

- M 13 (Tx) Introduction: The monstrous war – J.R.R. Tolkien's fantasy stories and WW1
 M 14 (Tx) J.R.R. Tolkien's tale "The Fall of Gondolin"
 M 15 (Tx) John Garth: A study of Tolkien's work
 M 16 (Tx) Some more examples of WW1 influences on Tolkien's work

6. Stunde: Missing – commemorating the war casualties

- M 17 (Tx) Introduction: Missing – Commemorating the war casualties
 M 18 (Bi/Tx) War casualties – mixed sources
 M 19 (Bi/Ab) Commemorating the dead
 M 20 (Tx) The Menin Gate to commemoration

Project: "Lest we forget" – revision of the studied topics by way of a student-organised exhibition

- M 21 (Im) End-of-unit-task: Project – WW1 exhibition in class

Ab: Arbeitsblatt – Bi: Bildimpuls – Fo: Folie – Im: (Gesprächs-/Handlungs-)Impuls – Tx: Text

M 2 WW1 commemoration

1



Advertisement posters outside the Imperial War Museum, London, 2016

4



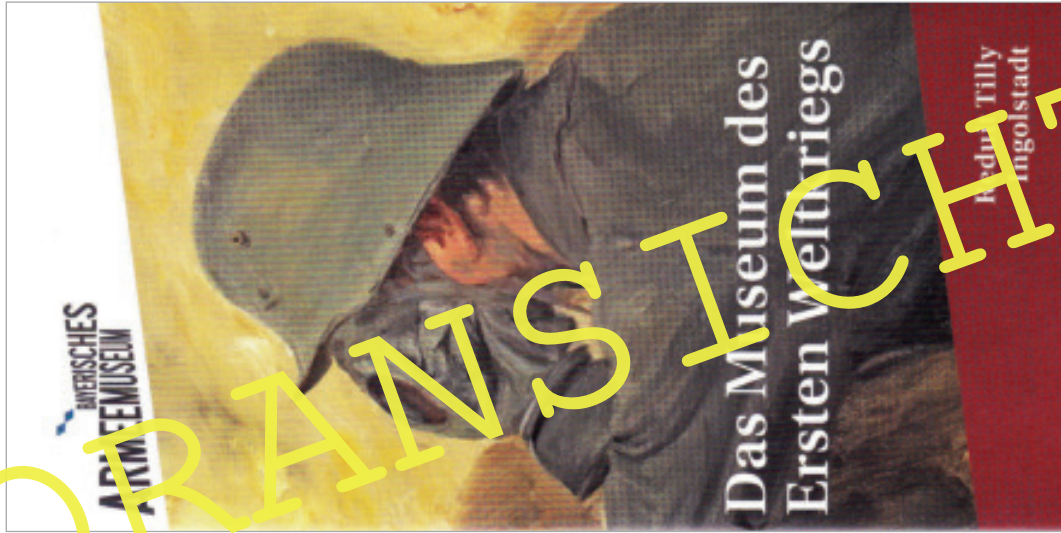
Commemoration plaque and poppy wreaths in Glasgow Cathedral, August 2016

5



Statue of Field Marshal Haig, Edinburgh Castle

2



Exhibition flyer, Haus der Geschichte, Stuttgart, 2014

3



Museum flyer, Bayerisches Armeemuseum, Ingolstadt, 2016

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ZORANSTICHT

M 2 WW1 commemoration – tasks

Tasks 1: Advertising WW1 exhibitions

Look at the picture sources 1–3, which advertise exhibitions and museum galleries about WW1 in the years 2014–2016.

- Analyse the material (describe it and say what the makers of the material probably want to tell the people looking at the material).
- Evaluate the material (say what you think of the material and why you might be interested in visiting these exhibitions and museum galleries).
- Compare the material (first find categories for a comparison such as “quality of the information given”, “quality of the pictures”, “type of pictures used”, “effect on the onlooker”, etc.)

Tasks 2: WW1 commemoration in Glasgow Cathedral

Look at the photo (4) of the commemoration plaque and the poppy wreaths.

- Explain what this tells you about WW1 and British people today.
- Can you think of any comparable form of commemoration of WW1 in Germany today? If yes, compare the two forms of commemoration.

Info: Because of the famous poem “In Flanders Fields” (1915) by a Canadian military doctor, John McCrae, which is about poppies growing between the crosses of the graves of soldiers who were killed in Belgium, the poppy flower has become the symbol of soldiers who died in WW1. Especially on Remembrance Day (11 November each year), the UK commemorates their war dead with poppy flowers. The poem can be found at <http://www.greatwar.co.uk/poems/john-mccrae-in-flanders-fields.htm>

Task 3: Look at the photo (5) of the statue of Field Marshal Douglas Haig, the most important British commander in WW1. The statue is in Edinburgh Castle, Scotland. There was a special celebration for Haig and his statue in 2011 with the Prince of Wales as special guest.

- Explain: What does such a ceremony in 2011 suggest about WW1 and the British people?
- Can you think of any comparable form of commemoration of WW1 in Germany today? If yes, compare the two forms of commemoration. If no, why is there no such form of commemoration?

M 6 Living in the wasteland – life in the trenches

By the end of 1914, the German armies had failed to encircle the French and British troops. And when also the “race to the sea”, in which the German armies had tried to occupy the Channel ports, was over, mobile warfare ended. The armies of both sides found themselves deadlocked. To stop the enemy from advancing and to block any counter-attack, the soldiers of both sides started to dig trenches and constructed barbed wire fences along a front line of ca. 700 km, running from the English Channel in the north-west to the Swiss border in the east. In between the opposing lines of trenches, there was a small stretch of heavily fought-over “no man’s land”, which fast became a “wasteland”. Along that line, a new type of war developed: trench warfare. Like in the castle sieges in the Middle Ages, the two opposing sides tried hard either to destroy the increasingly fortified defences of the enemy or prevent the attacker from doing so. But very much unlike the Middle Ages, the two highly industrialised sides used heavy artillery, machine guns, hand grenades and flame-throwers as well as their inventive talents quickly to develop new and even more destructive and murderous weapons and techniques to attack or fend off attacks: e.g. poison gas (first developed and used by Germans in April 1915), followed by gas masks, and tanks (first used by the British in September 1916). Also planes were now used to observe the enemy lines, and soon there were also plane fights and the first aircraft bombs were dropped.

These weapons of aggression and defence were produced in massive numbers. The fights became “battles of material” (“Materialschlachten”), and since fighting was very often no longer about breaking through the enemy lines, as this had become next to impossible, generals would fight a “war of attrition” (“Abnutzungskrieg”), trying to destroy as many men and as much material of the enemy as possible to force the other side to give up for lack of supplies. There were two special battles which are remembered for this type of warfare: the Battle of Verdun (in which from early in 1916 the Germans tried to force down the French) and the Somme Battle (in which later in 1916 the British and the French – partly to force the Germans to let go of Verdun – tried to wear down the Germans). This was always at great cost. In the Somme Battle, the British army suffered 57,470 casualties (of them 21,000 dead or missing) on its first day alone (by the end of the battle there were 420,000 British, 200,000 French and 434,000 German casualties), and next to nothing was gained. How did the soldiers experience the hell of trench warfare? What was life – and death – like in the trenches? How did the soldiers reflect on it?

Holding or breaking the line?



Tank. Imperial War Museum, London



Gas masks. Imperial War Museum, London



Periscope. Bayr. Armeemuseum, Ingolstadt



Barbed wire. Imperial War Museum, London

© Fotos: Jan Kulok (2016)

Task 1: On the basis of the text, explain what armies hoped to achieve with these new “tools” of war.

M 5 The course of the war seen from the British and German perspectives

General course of the war	German Empire	The British Empire / Commonwealth
<ul style="list-style-type: none"> 28 June–5 August beginning of the war 23 August: Japan joined 4 October: the Ottoman Empire joined the Central Powers 	<p style="text-align: center;">1914</p> <ul style="list-style-type: none"> In the west: Germany invaded Luxembourg, most of Belgium and parts of Northern France but failed to defeat the French and British armies; 6–9 September: the French successfully counter-attacked the Germans at the River Marne; mobile warfare turned into trench warfare; trenches were dug from the North Sea to the Alps In the east: 16 August: General Paul von Hindenburg with his deputy General Erich Ludendorff stopped the Russian invasion of Eastern Prussia with the Battle of Tannenberg and on 6–17 September forced the Russians out of Eastern Prussia with the Battle of the Masurian Lakes Germany started submarine warfare to counter the British naval blockade With the exception of German East Africa, the German colonies surrendered quickly to allied forces Because of the British blockade, a rationing system was introduced 	<ul style="list-style-type: none"> In the west: The British navy set up a blockade in the North Sea against Germany so that Germany would no longer be able to import important goods; Britain had only a small professional army and sent much of it as the British Expeditionary Force (BEF) to counter the Germans; 19 / 22 October – the BEF fought in the First Battle of Ypres By the end of 1914, the old British regular army had been more or less wiped out; Britain now depended on soldiers from the Empire and quickly trained volunteers
<ul style="list-style-type: none"> 23 May: Italy entered the war on the side of the Allies and opened a front line against Austria-Hungary in the Alps October: defeat and occupation of Serbia by the Central Powers 14 October: Bulgaria entered the war on the side of the Central Powers 	<p style="text-align: center;">1915</p> <ul style="list-style-type: none"> 22 February: German submarines sank the ship RMS Lusitania, which killed 128 American passengers; this led to massive US protests In the west: Germany first used poison gas, its newly invented weapon, in the Second Battle of Ypres (April–May) trying to break through the fortified front line; no major breakthrough 31 May: a German zeppelin bombed London In the east: Germany helped Austria-Hungary to push the Russians out of its eastern territories and invaded Russian territories such as the Baltic provinces 	<ul style="list-style-type: none"> Britain was continuously supplied by its Royal Navy across the seas; US material support for Britain and France against payment 31 May: a German zeppelin bombed London In the west: The British first used poison gas in the Battle of Loos in September; no major breakthrough Against the Ottoman Empire: 25 April: British forces (among them Australian and New Zealand troops) landed at Gallipoli just south of the Ottoman capital Istanbul; they failed to reach Istanbul

M 9 The Somme Battle

M 9A: Historian Michael Howard assesses the Somme Battle as follows:

In 1916 the British and French armies [...] would combine their forces [...] in a common offensive¹. [There would be an] attack by the British and French armies [...] on the river Somme. [...] This was the test for which [the British] New Armies [of volunteers] had been preparing for [...] two years. Their preparations were [meticulous²]. Their attack was preceded by a week-long artillery bombardment in which a million and a half shells were fired: “The wire has never been so well cut,” wrote General Haig [before the] battle, “nor artillery preparations so thorough”³. So effective did he believe them to have been that many of the 120,000 men who went ‘over the top’ on the morning of 1 July were not equipped for an [attack] at all, but burdened⁴ with equipment to fortify positions already conquered for them by the artillery. It did not work out like that. A large percentage of the shells fired, hastily manufactured by unskilled labour, were duds⁵. Those that did explode failed to destroy defences dug deep into the chalk⁶ hillside, from which machine-gunners emerged, when the barrage⁷ lifted, to fire point-blank at the long lines of overloaded troops plodding across the bare chalk slopes towards them. Once the battle had begun, the careful co-operation between infantry and artillery on which so much depended disintegrated in the fog of the war. [...]

[The Somme Battle] became, in the British group-memory, the epitome⁸ of incompetent generalship and pointless sacrifice. The attacks continued for a further four months. By then the Allied armies had advanced about ten miles [...], and the Allies had lost a total of 600,000 men. The size of the German losses [...] were probably little less than those of the Allies, and the sufferings of their troops under continuous artillery bombardment had been no less terrible. Since the object of the attack has always been unclear – Haig’s own expectations of a breakthrough had never been shared by his [officers] – the Allies claimed a victory in terms of attrition. Indeed by the end of the year they, like [the Germans], could see no other way of winning the war. [...]

Source: Michael Howard, *The First World War: a very short introduction* (Oxford: Oxford University Press, 2002), p. 64–66.

Annotations

1 **offensive**: Angriff – 2 **meticulous**: genau – 3 **thorough**: gründlich – 4 **to burden**: beschweren – 5 **dud**: Blindgänger – 6 **chalk**: Kalk – 7 **barrage**: Feuer: Beschuss – 8 **epitome**: perfektes Beispiel

Tasks

1. Extract from the text what Michael Howard criticises of the Somme Battle.
2. Earlier in the unit, you have learned that in 2011 there was a special commemoration for general – later Field Marshal – Haig. In the speeches given at such a commemoration, what should be said about the Somme Battle?
3. About the British army in WW1, it has been said that “lions were led by donkeys”. Can you explain this statement in the light of M 9A?

M 11 War poetry

A number of British and German soldiers wrote poetry in the trenches. In the following there are two samples of these "war poets":

M 11A: A poem by Siegfried Sassoon

Attack

At dawn the ridge¹ emerges² massed and dun³
 In wild purple of the glow'ring⁴ sun,
 Smouldering⁵ through spouts⁶ of drifting smoke that shroud⁷
 The menacing⁸ scarred⁹ slope¹⁰; and, one by one,
 Tanks creep and topple forward to the wire.
 The barrage roars and lifts. Then, clumsily¹¹ bowed
 With bombs and guns and shovels and battle-gear,
 Men jostle¹² and climb to meet the bristling¹³ fire
 Lines of grey, muttering¹⁴ faces, masked with fear,
 They leave their trenches, going over the top,
 While time ticks blank and busy on their wrists,
 And hope, with furtive¹⁵ eyes and grappling fists,
 Flounders¹⁶ in mud. O Jesus, make it stop!

Craiglockhart, 1917

From a note in my diary while observing the Hindenburg Line attack.

Source: Siegfried Sassoon, *The War Poems* (London: Faber and Faber, 1983), p. 84.

Annotations

1 **ridge**: Grat, Höhenkamm – 2 **to emerge**: hervorkommen, aufsteigen – 3 **dun**: dunkel – 4 **to glower**: finster blicken – 5 **to smoulder**: schwelen – 6 **spout**: Ausguss, Schnabel (einer Tasse) – 7 **shroud**: einhüllen – 8 **menacing**: bedrohlich – 9 **scarred**: mit Narben versehen – 10 **slope**: Abhang – 11 **clumsy**: ungeschickt – 12 **to jostle**: (vorwärts-)drücken (in einer Menge) – 13 **bristling**: hier: lodernd – 14 **to mutter**: zischen – 15 **furtive**: verstohlen – 16 **to flounder**: sich wie eine Flunder bewegen, wabbeln

M 12 War paint – some works of British and German war artists

During the war, with popular support, the British government appointed official “war artists” and asked them to produce paintings of war scenes. They could be shown in the collection of the new Imperial War Museum, which was set up in 1917 (so before the war had even ended). There had been a great tradition (both in Britain and in Germany) of war paintings for centuries. Especially paintings of great victories had been very popular and were widely reproduced. But it might be surprising that the tradition of war paintings continued well into the age of photography. In this lesson, you will try to answer the question why that was the case.

A) Paul Segieth, “Infanterieangriff” (1916)



B) Paul Nash, “Over the Top”. 1st Artists’ Rifles at Marcoing (1917)



M 14 J.R.R. Tolkien's tale "The Fall of Gondolin"

Here is an extract of J.R.R. Tolkien's tale "The Fall of Gondolin", which he started writing after the Battle of the Somme (1916).

Gondolin is a rich and beautiful city of the Noldoli (gnomes or elves) with high walls. They live happily until their city is attacked by the forces of the "fallen angel" and dark lord Melko / Morgoth. He attacks with all sorts of evil creatures such as dragons, orcs and balrogs.

5 [...] Even when [the sun] had gone and all was dark, a new light suddenly began, and a glow there was [...] Then wonder grew to doubt as the light [...] became redder, and doubt to dread as [the men of Gondolin from their city walls] saw the snow upon the mountains dyed¹ red as it were with blood. And thus² it was that the fire-serpents of Melko came upon Gondolin. Then came over the plain riders who bore breathless tidings³ [...], and they told of the fiery hosts⁴ and the shapes like dragons, and said: "Melko is upon us." [...]

Behold, all the hills to the north were ablaze⁵, and it was as if rivers of fire ran down the slopes that led to the plain [...], and folk might already feel the heat thereof. [...]

10 [About some of the city's defending peoples it is said:] Very numerous was that battalion, nor had any amongst them a faint⁶ heart, and they won the greatest glory [...] in that struggle against doom⁷; yet were they ill-fated⁸, and none ever fared away from that field, but fell about Rog [their leader] and vanished from the Earth; and with them much craftsmanship and skill has been lost for ever. [...]

15 And now came the Monsters across the valley and the white towers of Gondolin reddened before them; but the stoutest were in dread⁹ seeing those dragons of fire and those serpents of bronze and iron [...] and they shot unavailing¹⁰ arrows at them. [...] and a vast steam arises where the streams of Amon Gwareth and the flames or the serpents drive together. The heat grew such a heat that women became faint and men sweated to weariness beneath their mail¹¹, and all the springs of the city [...] grew hot and smoked. [...] Then the engines and the catapults of the king poured darts and boulders and molten metals on those ruthless¹² beasts, and their hollow bellies clanged beneath the buffeting¹³, yet it availed not for they might not be broken, and the fires rolled off them. Then were the topmost [beasts] opened about their middles, and an innumerable host of the Orcs, the goblins of hatred, poured therefrom into the breach¹⁴; [...]

25 Then did Rog shout in a mighty voice, and all the people of the Hammer of Wrath¹⁵ [...] leapt at the foe¹⁶. There the blows of their great hammers and dint¹⁷ of the clubs¹⁸ rang to the Encircling Mountains and the Orcs fell like leaves; [...]

Source: J. R. R. Tolkien, *The Book of Lost Tales, Part II*, ed. by Christopher Tolkien (London: Harper Collins Publishers, 2015), p. 172–176.

Annotations

1 **dyed**: gefärbt – 2 **thus**: daher, deshalb – 3 **tidings**: Nachricht – 4 **host**: Schar, Menge – 5 **ablaze**: entflammt – 6 **faint**: schwach – 7 **doom**: (schlimmes) Schicksal, Untergang – 8 **ill-fated**: vom Schicksal geschlagen – 9 **dread**: Furcht – 10 **unavailing**: hier: das Ziel nicht erreichend, nutzlos – 11 **mail**: Kettenhemd – 12 **ruthless**: unbarmherzig – 13 **buffeting**: hier: Stöße – 14 **breach**: Bresche – 15 **wrath**: Wut – 16 **foe**: Feind – 17 **dint**: dumpfes Geräusch – 18 **club**: Keule

Task: Extract from the story the aspects that might have been influenced by WW1 experience. Give reasons for your views.

M 19 Commemorating the Dead

After the war, as all countries which had participated in it, the nations of the British Empire (now called British Commonwealth of Nations) and Germany felt the need to commemorate their dead and missing soldiers. "Lest we forget" ("So that we will not forget") was the phrase often used in Britain, Canada, Australia and New Zealand. Often commemoration centred around newly set up monuments: on battlefields, on cemeteries, in churches, on market squares. In fact, designing and setting up war memorials became a business even with catalogues from one could order. Below you find some examples of these monuments.

Britain/British Commonwealth of Nations	Germany
 <p data-bbox="177 1160 753 1283">A In the ANZAC War Memorial, Sydney, Australia; on the walls, there are the names of the sites where Australian and New Zealand soldiers died</p>	 <p data-bbox="826 1160 1361 1261">B War memorial in Stuttgart-Uhlbach, "Den Lebenden zur Mahnung, den Toten zum Gedächtnis, Weltkrieg 1914–1918"</p>
 <p data-bbox="177 1888 753 2011">C The Scottish National War Memorial, Edinburgh, UK; the relief shows a pelican who sacrifices herself by feeding her young with her own blood</p>	 <p data-bbox="826 1888 1361 2045">D War memorial in the cemetery of Stuttgart-Münster with a pelican, "Nie wieder Krieg. Dem Ehrenden Gedächtnis ihrer im Weltkrieg 1914–1918 gefallenen Söhne. Die dankbare Heimat."</p>

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Vocabulary: "World War I"

abdication (n.)	Rücktritt, Thronverzicht
air raid (n.)	Luftangriff
airship / zeppelin (n.)	Luftschiff, Zeppelin
alliance (n.); alliance system (n.)	Bündnis; Bündnissystem
ally (n.); ally with (v.)	Verbündeter, Alliiertes; sich verbünden mit
antagonism (n.)	Gegnerschaft
ANZAC (n.) (Australian and New Zealand Army Corps)	australische und neuseeländische Streitkräfte innerhalb des British Empire
archduke (n.) (title of the male members of the Austrian imperial Habsburg dynasty)	Erzherzog (Titel der männlichen Mitglieder der österreichischen Kaiserfamilie Habsburg)
armament (n.)	Rüstung
armistice (n.)	Waffenstillstand
arms race (n.)	Wettrüsten
artillery (n.)	Artillerie
assassination (n.)	Ermordung
attack (n.); attack (v.)	Angriff; angreifen
Austria-Hungary (n.)	Österreich-Ungarn
Austro-Hungarian (adj.)	österreichisch-ungarisch
barbed wire (n.)	Stacheldraht
battalion (n.) (army group of 300–800 soldiers)	Bataillon
battle of material (n.)	Materialschlacht
besiege (v.)	belagern
billet (n.) (for the military)	Quartier, Unterbringung
blank cheque (n.)	Blankoscheck (ein unterschriebener Scheck noch ohne Eintrag der auszahlenden Summe)
blockade (n.)	Blockade
Bolshevik (adj. / n.) (refers to the radical communist group of Russian revolutionaries)	bolschewistisch / Bolschewik (bezieht sich auf die radikale kommunistische Gruppe russischer Revolutionäre)
campaign (n.)	Feldzug
captain (n.)	Hauptmann
casualty (n.)	Kriegsopfer (Tote und Verwundete)
centenary (n.)	Hundertjahrgedenkfeier
Central Powers (n.) (German Empire, Austria-Hungary, Ottoman Empire)	Mittelmächte (Deutsches Reich, Österreich-Ungarn, Osmanisches Reich)
civilian (adj., n.)	zivil / Zivilist/-in (keine Armeeangehörige)
commemorate (v.)	erinnern (an), einer Sache gedenken
commemoration (n.)	Erinnerung
conscription (n.) / draft (n.)	Militärdienst, Dienstpflicht