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Chapter 1 : The First World War - Hew Strachan - Oxford University Press

The Oxford Illustrated History of the First World War brings together in one volume many of the most distinguished historians of the conflict, in an account that matches the scale of the events. From its causes to its consequences, from the Western Front to the Eastern, from the strategy of the politicians to the tactics of the generals, they.

His books include *The Politics of Grand Strategy*: His books include a biography of Erich von Falkenhayn , *Der Dreibund. Eine Geschichte der Kapitulation von der Steinzeit bis heute* He is the editor of *Kaiser Wilhelm II: His books include Railroads and Rifles: A Critical Bibliography* ; Tannenberg: He is the author of a trilogy on British strategy in the First World War: *A Diplomatic Biography* , as well as editing a number of volumes. Together they have written *Command on the Western Front: The Untold Story* Britain and the Great War He previously worked at Cambridge and Warsaw Universities. *Victory and Defeat in Stille* Professor of History at Yale University. His books include *Socialism and the Challenge of War*: He has edited volumes on the origins of the First World War and war planning in *Military Aviation from to* ; and *The Great War: His books are The Killing Ground: His books include The Limits of Reason: Inspiring them is Joan of Arc, whose jubilee had been commemorated two years before. But when in he came to paint it, he was appalled by its devastation, producing a landscape where nature has been shattered by technology and in which no man can be seen. Instead, it marked the start of a nine-month-long battle of attrition which weakened the Turks but which also cost the Entente at least , soldiers. The fighting is taking placed beneath the Kalemegdan, the ancient fortress at the confluence of the Danube and the Sava. Old Belgrade, with its mosques as well as churches, is clearly visible. A contingent of Russian troops had also just arrived to serve alongside the French on the western front. The transatlantic journey was shorter than that from else-where in the world, and the bulk-to-weight ratio of cereals was much more favourable than that of livestock. The effect on working-class diets in Britain particularly when combined with a guaranteed minimum food intake through rationing, was highly beneficial to health. In , at the age of 62, John Lavery used his commission as a war artist to fly in a Royal Naval Air Service airship over the North Sea, capturing a panoramic view of a convoy. Air power was increasingly important to the war at sea, especially in the detection of submarines. That year France was able to equip the Americans with artillery and by it was the largest shell producer in the Entente. But in many wartime states long hours and inadequate diets resulted in accidents and falling productivity. But in France and Britain artists found an outlet for their skills in the development of camouflage. The banks took 83 per cent of the third and fourth Liberty Loans. This poster seeks to reassure the French that the male munitions worker is just as much a patriot as the soldier at the front, and perhaps to remind the worker that his patriotic duty prohibits strikes and pacifism. In this war loan poster, army and people are one. The attempt failed with the disastrous offensive of June In the foreground, three soldiers are on the fire step, watching for movement. The poppy, found on both sides of the line on the western front, was appropriated by the British. The First World War has commanded a literature that is quite simply enormous. Putting the war into words has never been easy, as the war poets themselves testified. Indeed the effort required may be one explanation for the publishing phenomenon that the war has generated. But the phrases which have resulted have too often not done justice to the scale of events, or to the emotional charge of the experience. Another recent visitor to the graves of the western front commented: *The First World War and English Culture*, it was precisely because they recognized that they needed a new vocabulary and a new style if they were to reflect adequately what the war meant. Three epithets in particular are regularly used when describing what its contemporaries more simply, and with less attempt at relativism or at categorization, called the Great War. But its use immediately raises objections on the score of accuracy. Furthermore, the fighting on land was largely confined to Europe, the Middle East, and parts of Africa, with brief outbreaks in central Asia and the Far East. It began, after all, as the third Balkan war. Crampton shows that Balkan tensions remained an extraordinarily self-contained element in the wider conflict that ensued. This is far too limiting, in large measure precisely because of the*

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very existence of that hegemony. Fifty-nine countries were on the gold standard, or in other words pegged their currencies to gold, whose value was measured by its exchange for the pound sterling. The Ottoman empire, still just in Europe after the two Balkan wars of 1912 and 1913, felt compelled to fight in order to regulate its relationships with the other European powers. But since it was also an Asiatic and Middle Eastern power, the consequence was, as Ulrich Trumpener describes, to extend the war to the Caucasus, Iraq, and Syria. Such was the reach of the war that true neutrality became to all intents and purposes unsustainable. McKercher describes the pressures that economic warfare brought to bear on the neutrals bordering Germany. Outside Europe, where geographical distance meant that neutrals did not have to navigate between the Charybdis of the Central Powers and the Scylla of the Entente, they frequently found it easier just to opt for the latter. Indeed self-interest, as Japan in particular demonstrated, could make war a sensible option. Its implications are absolute but its application is relative: Some of the battles of the First World War, pre-eminently those of the Somme, Verdun, and the introduction of Passchendaele in the west, the twelve battles fought on the Isonzo in Italy, the wintry struggles in the Carpathians, carry connotations that help make the concept concrete. However, detachment, even at only one remove from the battlefield, created a different perspective. John Morrow nails the notion that the air war was a war of chivalry, where individual courage prevailed over the industrialization of war: Victory in the air was achieved by mass production. But high above the battle-fields of the western front, the pilots could at least see, as the soldiers below them could not, how circumscribed the ground operations had become. Trench war had the effect of limiting the zone in which the physical dangers of war prevailed. Its effect was to create a protective barrier for all those behind it. The real threat to civilians arose only when that barrier was broken, when war became mobile, when soldiers plundered food stocks, and when fear and rumour gave rise to atrocity. For others, such rationalizations are inherently unacceptable. To place the massacre of the Armenians in the operational context of war is to relativize something which was awful in an absolute sense: Certainly the fate of the Armenians confirms that the war impinged on civilians. On the other hand the Armenian case was exceptional in that it introduced a new phrase into the lexicon of international rights: The consequences of the war for civilians were rarely so physical, and more often psychological. At least until most official propaganda was directed overseas, principally towards neutrals who might be persuaded to become allies. Winter sees this definition of propaganda as too limited: Visual images, at first posters, later films, but including banal souvenirs, picture postcards, and comic strips, had an immediacy and a universality that deepened the divisions of enmity. The need for belligerent governments to sponsor and develop these techniques was made clear by two phenomena which became evident in 1917. The first, discussed by Alexander Watson, was mutinies 3 Hew Strachan at the front. The second, analysed by John Horne, was revolution at home. The latter, because the Russians called for a peace without annexations and without indemnities, implied a rejection of the very purposes of the war. In reality the two currents could not stand apart: This fusion of feeling between army and society was itself a product of the mobilization of mass armies, and one way at least in which the war was total. It stripped industrial production of much of its workforce. Susan Grayzel warns against the perils of exaggerating the mobilization of women which followed. Many of those females engaged in munitions production were employed in other work before. In peasant agriculture women were already integral to the rural economy; the loss of men to the army intensified an existing burden. In this war, that would mean little more than material deprivation through maritime blockade: In the next, as air power strategists in 1918 already argued, the attack on cities would be direct. But industrialized warfare is more than their sum. To be sure, the new machinery of war usurped the rhythms of nature. But the immediate effect of the tyranny of the gun was pre-modern. The weapons that this troglodyte existence demanded were those of eighteenth-century siege warfare, mortars and grenades, and even of earlier forms of combat, clubs and axes. Primitivism, not modernism, was the first reaction to industrialized war. But it was not the only reaction. At the tactical level, the ultimate consequence of all this was the ability to reunite fire and movement, to reintegrate artillery and infantry. At the operational level of war, the capacity of artillery to fire accurately but indirectly at long ranges and at high intensity over a short period gave the battlefield depth

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as well as linearity. The German victories were won, as Holger Herwig shows, by these techniques; the principles which they embodied subsequently became the conceptual bedrock of much in the practice of twentieth-century warfare. But that was not the interface which preoccupied general staffs in Their attention was directed to operations, the movements of armies within a theatre of war, with the campaign rather than with the battle. What concerned them before the war, therefore, was the relationship between tactics and what they called strategy. They saw strategy as a purely military activity, a matter of operations, with no necessary link to policy.

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Chapter 2 : The Oxford Illustrated History of the First World War: New Edition - Google Books

The Oxford Illustrated History of the First World War edited by Hew Strachan is an excellent overview work on World War I. For anyone looking to pick up one book and get some solid information about a majority of the aspects of the war, they will find it here; from the different battlefronts, to war origins, the role of women, propaganda, to.

About the author The First World War, now a century ago, still shapes the world in which we live, and its legacy lives on, in poetry, in prose, in collective memory and political culture. By the time the war ended in , millions lay dead. Three major empires lay shattered by defeat, those of Germany, Austria-Hungary, and the Ottomans. A fourth, Russia, was in the throes of a revolution that helped define the rest of the twentieth century. The Oxford History of the First World War brings together in one volume many of the most distinguished historians of the conflict, in an account that matches the scale of the events. From its causes to its consequences, from the Western Front to the Eastern, from the strategy of the politicians to the tactics of the generals, they chart the course of the war and assess its profound political and human consequences. Chapters on economic mobilization, the impact on women, the role of propaganda, and the rise of socialism establish the wider context of the fighting at sea and in the air, and which ranged on land from the trenches of Flanders to the mountains of the Balkans and the deserts of the Middle East. The Origins of the War 2. The Strategy of the Central Powers, 3. The Eastern and Western Fronts, 4. The Strategy of the Entente Powers, 5. The Balkans, 7. The War in Africa 8. The War at Sea 9. Money, Munitions, Machines The Role of Women in War The Challenge to Liberalism: The Politics of the Home Fronts Eastern Front and Western Front, Mutinies and Military Morale War Aims and Peace Negotiations Propaganda and the Mobilization of Consent Socialism, Peace, and Revolution, The German Victories, The War in the Air The Allied Victories, The Peace Settlement No End to War The first volume of his planned trilogy on the First World War, To Arms, was published in , and in he was the historian behind the part series, The First World War, broadcast on Channel 4. Recommendations from the same category.

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Chapter 3 : The Oxford Illustrated History of the First World War (1st New edition) | Oxford University Press

The Oxford Illustrated History of the First World War New Edition. Second Edition. Edited by Hew Strachan Oxford Illustrated History. Illustrates the war from causes to consequences, from the Eastern Front to the Western Front, from the strategy of the politicians to the tactics of the generals.

About the author The First World War, now a century ago, still shapes the world in which we live, and its legacy lives on, in poetry, in prose, in collective memory and political culture. By the time the war ended in 1918, millions lay dead. Three major empires lay shattered by defeat, those of Germany, Austria-Hungary, and the Ottomans. A fourth, Russia, was in the throes of a revolution that helped define the rest of the twentieth century. The Oxford History of the First World War brings together in one volume many of the most distinguished historians of the conflict, in an account that matches the scale of the events. From its causes to its consequences, from the Western Front to the Eastern, from the strategy of the politicians to the tactics of the generals, they chart the course of the war and assess its profound political and human consequences. Chapters on economic mobilization, the impact on women, the role of propaganda, and the rise of socialism establish the wider context of the fighting at sea and in the air, and which ranged on land from the trenches of Flanders to the mountains of the Balkans and the deserts of the Middle East. The Origins of the War 2 Holger Afflerbach: The Strategy of the Central Powers, 3 D. The Strategy of the Entente Powers, 5 R. The Balkans, 6 Ulrich Trumpener: The War in Africa 8 Paul G. The War at Sea 9 B. Economic Warfare 10 Hew Strachan: Money, Munitions, Machines 11 Susan Grayzel: The Role of Women in War 12 J. The Challenge to Liberalism: Mutinies and Military Morale 15 David Stevenson: War Aims and Peace Negotiations 16 J. Propaganda and the Mobilization of Consent 17 John Horne: Socialism, Peace, and Revolution, 18 David Trask: The German Victories, 20 John H. The War in the Air 21 Tim Travers: The Allied Victories, 22 Zara Steiner: The Peace Settlement 23 Robert Gerwarth: No End to War 24 Modris Eksteins: Recommendations from the same category.

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Chapter 4 : The Oxford illustrated history of the First World War in SearchWorks catalog

The Oxford Illustrated History of the First World War: New Edition by Hew Strachan The First World War, now a century ago, still shapes the world in which we live, and its legacy lives on, in poetry, in prose, in collective memory and political culture.

Putting an anthology together is apparently a difficult undertaking because you are not just gathering experts you respect in a field of inquiry but you are putting together a book to be read. Of course, some books are designed for reference purposes and not necessarily for reading from cover to cover, or at least it seems that way. Still, there is nothing more boring than an I typically have a problem with anthologies because of the differences in the styles of writing of the various authors. Still, there is nothing more boring than an anthology that is simply like reading several short stories by different authors with extremely different writing styles and phrasing. Some anthologies are like an imaginary book that contains an article on bird-watching followed by an article on car repair under the title of Things to Do on Your Day Off. It is for this reason that I found this book very easy to read and enjoyable. It is a well-thought out anthology of expert conclusions and investigation on the origins and the timeline of the war and is eminently readable and therefore enjoyable to read. The issue for me is that the editor successfully undertook as his stated agenda to give this work an international and complete historical focus, breaking the usual bounds that restrict most histories to a narrower, nationalistic focus. So, in general I enjoyed reading it and could even go fairly quickly with understanding because the authors had an idea of where the editor wanted to head. Another reason why it is so easy to read is probably that it is a second edition and the editor and the contributors involved in both editions had the opportunity to improve upon what they did. I am sure this also made the book readable as in a first edition authors who write and editors who draw together the work of others and write themselves do not have the opportunity to reconsider things the way they do later. When a book like this, separated in its editions by the better part of two decades, is redone it seems like they have a much better chance of perfecting their work. I would have to read the first edition to prove this to myself but it seems to me that this would be a good reason why this book is so enjoyable to read and so enlightening. I just found that the book flowed very well in spite of it being written by the hands of many authors. The pictures were placed throughout the book, which gave them context. I think this way is superior to only having a bunch of pages full of pictures in the center of the book that interrupt the narrative and require me to get my mind back into the words. In those cases sometimes you cannot even relate to what the pictures are about as the context has long passed by in the narrative. In the way the editor handled this when you do get to the several pages full of pictures in the center of the book they do not take away too terribly much from the narrative. But, I will have more to say on that later. I enjoyed the clarity of the book most of all. I find myself, in many historical books written by historians rather than popular books on history written by a journalist or an amateur, having to read the book two or even three times to really get the meaning. The writers in this anthology are pretty clear which for me means that I can finish a chapter and not feel uncertain or frustrated and have to go back. This is extremely valuable for me in a physical book where I cannot just use the Search function to go back over a thought or a conclusion as I can in an eBook. One of the things I enjoyed most about this book, then, was that I could catch the information in one sitting. Of course, there are things that I did not enjoy about the book. The main thing I did not enjoy were the several pages of pictures in the center. I think pages devoted to just pictures are distracting and take away from the narrative, requiring me to have to get my mind back into the narrative, begging me to find the written information somewhere in what I have read to give flesh to the picture above and beyond the caption. In this book these pictures in the center were completely unnecessary as the spreading out of the pictures in the relevant parts of the book make them part of the narrative and do not take away from the story. I also prefer maps distributed throughout the book based on context and do not much care for a map section in the end of the book. I am not going to switch back and forth. Maps should be provided in context in my opinion.

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Furthermore, while I did appreciate the lists of books for further reading, which is something I look for, I prefer to have endnotes or footnotes throughout. It is just my preference but I think each author should have cited his material. It just seems to make this too much like one of those popular histories for general consumption. This, of course, leads to my concern about the authors not providing the support they should have for the conclusions they drew. Yes, I know they are all top experts on their subjects but even when a distinguished expert gives his opinions and draws his conclusions I feel that providing the background makes for good accountability. The more honest you are the more accountability you need to keep any taint of corruption from your work. Of course, this is just my opinion. I see nothing but secondary sources. This makes me feel as if I, the reader, am being held in contempt as a lesser mortal who is not capable of interpreting such things for myself and agreeing with the author or it just makes me suspicious. But, that is my opinion of course. So, in conclusion, this anthology is very enjoyable to read and filled with information that takes it beyond a mere popular history. And yet, it does not feel the need to provide adequate background information for the observations or conclusions the authors make. We are just supposed to trust these eminent experts and accept their conclusions without being given the opportunity to follow their trails and reach their heights of understanding. Still, I would recommend this book to anyone and happily include it in my library to be read a second, perhaps a third, time even if it might be difficult to refer to for the reasons previously given.

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Chapter 5 : The Oxford Illustrated History of the First World War : Sir Hew Strachan :

the oxford illustrated history of the FIRST WORLD WAR THE OXFORD ILLUSTRATED HISTORY OF THE FIRST WORLD WAR Edited by Hew Strachan 1 3 Great Clarendon Street, Oxford, ox2 6dp, United Kingdom Oxford University Press is a department of the University of Oxford.

The Origins of the War ; 2. The Strategy of the Central Powers, ; 3. The Eastern and Western Fronts, ; 4. The Strategy of the Entente Powers, ; 5. The Balkans, ; 6. The War in Africa ; 8. The War at Sea ; 9. Economic Warfare ; Money, Munitions, Machines ; The Role of Women in War ; The Challenge to Liberalism: The Politics of the Home Fronts ; Eastern Front and Western Front, ; Mutinies and Military Morale ; War Aims and Peace Negotiations ; Propaganda and the Mobilization of Consent ; Socialism, Peace, and Revolution, ; The German Victories, ; The War in the Air ; The Allied Victories, ; The Peace Settlement ; No End to War ; Memory and the Great War ; Further Reading ; Index show more Review Text It is an essential introduction for all students of the First World War; the many photos included will also make it appeal to a general audience. New Statesman show more Review quote This is as complete a snapshot of the war as you are likely to get. The first volume of his planned trilogy on the First World War, *To Arms*, was published in , and in he was the historian behind the part series, *The First World War*, broadcast on Channel 4.

Chapter 6 : Hew Strachan - Wikipedia

The First World War, now a century ago, still shapes the world in which we live, and its legacy lives on, in poetry, in prose, in collective memory and political culture.

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Chapter 8 : The Oxford Illustrated History of the First World War - PDF Free Download

*The first volume of his planned trilogy on the First World War, *To Arms*, was published in , and in he was the historian behind the part series, *The First World War*, broadcast on Channel 4.*

Chapter 9 : The Oxford Illustrated History of the First World War: New Edition Book Reviews

The Oxford History of the First World War brings together in one volume many of the most distinguished historians of the conflict, in an account that matches the scale of the events. From its causes to its consequences, from the Western Front to the Eastern, from the strategy of the politicians to the tactics of the generals, they chart the.