The U.S. World War One Centennial Commission is proud to participate in this special edition of the Idea Book for Educators with the Library of Congress and HISTORY. Education stands as a central theme of the Commission’s centennial mission, and there is so much to learn. The Great War transformed American life and culture, from the hideous violence of the battlefield to the popularization of jazz to the participation of school children in food production. Some of these changes — such as women working in munitions factories — would be temporary, only to reappear with the outbreak of World War II. Others, like the modern struggle for civil rights, continued throughout the 20th century and remains with us today. Teaching with the rich primary sources provided here amplifies the diverse voices from the First World War, so that students can hear them — perhaps for the first time. Thank you for joining us in observing this centennial by strengthening young people’s understanding of this transformative crisis in American history.

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primary sources are powerful teaching tools! Photographs, letters, maps, music, oral histories and more not only capture student attention but they inspire, fascinate and engage even the most reluctant learners. The Library of Congress Teaching with Primary Sources Program – TPS for short – harnesses this power by working in collaboration with school districts, universities, libraries, cultural institutions and foundations to help teachers use the Library’s vast collection of digitized primary sources to enrich their classroom instruction. TPS provides educators with both methods and materials that build student literacy skills, content knowledge and critical thinking abilities. This special edition of the Idea Book® introduces such materials — select primary sources related to World War I — and methods and suggestions about how the materials can be used in the classroom. The photographs, newspapers, sheet music, posters and manuscripts featured on the pages that follow introduce us to multiple aspects of the war and the people whose lives were affected by it. These resources complement and enhance a vast array of other topics presented on the Library’s website for teachers loc.gov/teachers. From primary source sets to lesson plans and other classroom materials, they are teacher-tested, available for free and designed to meet curriculum standards.

By no means does this volume capture every possible detail, nor does it include every teachable primary source related to World War I, but we hope that it will inspire educators to further explore the Library’s collections, tap into local repositories and teach with primary sources.

This Idea Book was inspired by the Library of Congress’s commemoration of the 100th anniversary of America’s entry into the Great War and the exhibition Echoes of the Great War: American Experiences of World War I: loc.gov/exhibitions/world-war-i-americans-experiences/about-this-exhibition. For more information on the free teacher resources and professional development opportunities — webinars, blogs, teacher institutes and more — offered by the Library of Congress and our TPS partners across the country, visit our website for teachers loc.gov/teachers.
In 1914, Europe maintained a precarious balance. Nationalism, political rivalries and imperial ambitions strained the system of military alliances that had long provided stability but also divided Europe into two competing armed camps. When Serbian nationalists, angered over Austro-Hungarian rule, assassinated Archduke Franz Ferdinand of Austria on June 28, 1914, a crisis ensued. By the end of October 1914, Germany, Austria-Hungary and the Ottoman Empire united as the Central Powers against France, Great Britain and Russia as the Allies. Each country believed war could further its national interests, but each also saw itself as fighting a “defensive” war for national survival.

The Great War, as the 1914-1918 conflict came to be known, truly became a world war as it drew in Japan, British colonies in the Pacific and European colonial holdings throughout Africa, Asia and North America. Meanwhile, wary of embroiling itself in the conflict, the United States initially remained neutral and pursued the profits of international trade while protecting its interests at home and in the Pacific. World War I raged around the globe for almost three years before the United States officially entered the fight on April 6, 1917.
sometimes a world event is so vast and complicated that it defies any effort to reduce it to a neat series of places and dates. Just as each successive generation might come to different conclusions about World War I, each generation uses different tools to come to grips with the global scale and complexity of the conflict.

For its exhibition on World War I, the Library of Congress created an interactive timeline that placed major events of the war in sequence, together with links to images and other items from its online collections: loc.gov/exhibitions/world-war-i-american-experiences/timeline/.

In 1919, The New York Times published The War of Nations. Using rotogravure printing, a process that allowed newspapers to produce large-scale pictures with a high level of detail, the 500-page book contained a set of maps entitled “Geography and Chronology of the World War,” which attempted to map nearly every spot on the globe affected by the war with labels describing key events and dates.
WAR BREAKS OUT

NEWSPAPERS

DESCRIBE THE FIRST SHOTS OF WORLD WAR I
What is it like to live through world-changing events? Is it always easy to recognize them when they happen? The global catastrophe that would soon be called “The Great War” and “The War to End All Wars,” and that in our time is known as World War I, was triggered by a few shots fired in the streets of the Balkan city of Sarajevo. On June 28, 1914, a young Serbian nationalist named Gavrilo Princip assassinated Archduke Franz Ferdinand, the heir to the Austro-Hungarian Empire, and his wife Sophie. Within months, much of Europe would be at war.

The front pages of two U.S. newspapers published the day after the assassination provide a glimpse of most Americans’ first impressions of the violence in Sarajevo, before it became clear that this was more than an isolated incident. The New-York Tribune and the German-language Tägliches Cincinnatier Volksblatt both feature extensive coverage of the murders, with lengthy descriptions of the assassination plot and of Princip’s appearance and armaments.

At the same time, however, a careful look at these front pages makes it clear that at this moment in history, Americans were also thinking about other things. Both front pages provide updates on the latest developments in the Mexican Revolution, as well as boating news from their respective cities. The Tribune front page even includes a lighthearted article about a squabbling couple’s encounters with the police.

This would change in the months and years that followed. Within weeks of the assassination, Austria-Hungary declared war on Serbia, and a few months later, most of the great nations of Europe were at war. As the U.S. became more involved in the escalating European conflict, newspapers provided more and more urgent war coverage, and by the time the United States declared war on Germany on April 6, 1917, both newspapers’ front pages were consumed almost entirely by war news.

Volksblatt felt the impact of the war even more directly; as a German-language newspaper published in Cincinnati, Ohio, its contents were monitored by government censors and its business was damaged by anti-German boycotts. The newspaper published its last issue in 1919.

TEACHING IDEAS
Share the two featured front pages from June 29, 1914, with students.

1. Invite students to analyze each front page, noting not only the assassination coverage but the other news stories presented in each paper. The “Teacher’s Guide: Analyzing Newspapers” from the Library of Congress may be useful: loc.gov/teachers/usingprimarysources/resources/Analyzing_Newspapers.pdf.

2. The historic newspapers in the Chronicling America collection include U.S. newspapers in many languages. Encourage students to select a major WWI-related news event covered by newspapers in a number of different languages and compare the coverage provided in each newspaper. (Students may need help, either technological or otherwise, generating rough translations of headlines and news stories.) Ask them to speculate as to what might explain differences in coverage between the newspapers. What communities did these newspapers serve? How might the differences between communities shape the coverage?

3. Remind students that news stories can change dramatically over time as new information becomes available and opinions change. Ask students to follow the coverage of a major WWI-related news event found in Chronicling America’s historic newspaper collections and to identify changes in coverage over time. Invite them to reflect on why the coverage might have changed and to consider what lessons they might draw from this when reading news today.
Arguments about the most urgent issues of the day can sometimes be found in the most surprising places.
In the early years of World War I, before the United States had joined the conflict, President Woodrow Wilson urged Americans to “act and speak in the true spirit of neutrality, which is the spirit of impartiality and fairness and friendliness to all concerned.” However, the question of whether the U.S. should enter the war remained controversial, and it was fiercely debated in federal and state legislatures, in newspapers, posters and public meetings across the nation.

The debate was even conducted in song. In January 1915, the sheet music for “I Didn’t Raise My Boy to Be a Soldier” by Alfred Bryan and Al Piantadosi, was released. Subtitled “A Mother’s Plea for Peace,” the song speaks through the voice of a mother who is opposed to all wars, and who declares:

There’d be no war today
If mothers all would say
“I didn’t raise my boy to be a soldier.”

“I Didn’t Raise My Boy to Be a Soldier” was a major hit, but its message did not go unchallenged. After the U.S. entered the war in April 1917, many answer songs — for example, “I’m Glad I Raised My Boy to Be a Soldier” and “Don’t Marry a Slacker, Girls” — were published that refuted or ridiculed its message. The lyrics to “I Didn’t Raise My Boy to Be a Slacker” makes a bold claim for the importance of a son’s honor:

I love my boy as only mothers can love,
His life to me is dearer that my own,
But I’d rather he were dead,
Than see him hang his head
When our men go out across the danger zone.

TEACHING IDEAS
Share the two featured pieces of sheet music with students.

1. Divide students into two groups; provide the first group with “I Didn’t Raise My Boy to Be a Soldier” and the second group with “I Didn’t Raise My Boy to Be a Slacker.” Invite them to read or perform their assigned song and lead a class discussion about the lyrics. A recording of “I Didn’t Raise My Boy to Be a Soldier” is available through the National Jukebox: loc.gov/jukebox/recordings/detail/id/1324.

2. Remind students that these songs both speak with the voices of mothers to make their case about participation in war, although neither song was written by a mother. Invite students to speculate about the reasons the songs’ creators chose this voice and to identify important voices in the debate about the war that are not heard in these lyrics. Encourage students to search further in the Library of Congress online collections for other notated music that debated different issues.
ILLUSTRATORS CREATE TWO DIFFERENT PORTRAITS OF UNCLE SAM

A POWERFUL SYMBOL IS USED FOR MANY DIFFERENT PURPOSES

James Montgomery Flagg's iconic U.S. Army recruitment poster from 1917: loc.gov/item/96507195/
A depiction of Uncle Sam by W.A. Rogers: loc.gov/item/2010717793/

TEACHING IDEAS

Share Flagg’s poster and Rogers’ cartoon with students.

1 Invite students to compare these two images and to speculate about the reasons they were created as well as their assumed audiences. Discuss how their different purposes and audiences might explain the different approaches their creators took to depicting Uncle Sam.

2 Ask students to identify the ways in which popular media are used today to recruit members of the armed forces. Assign students to research the strategies used today to appeal to potential recruits, and consider how those strategies differ from or resemble recruitment efforts during World War I.

3 Encourage students to examine the supposed enemies being corralled by Uncle Sam in the cartoon, and lead a class discussion about why these enemies were included.

THE MOST FAMOUS IMAGE OF UNCLE SAM WAS CREATED TO

19

THE LIBRARY OF CONGRESS

PHOTOGRAPHS COURTESY THE LIBRARY OF CONGRESS

ONEHUNDRED YEARS LATER, FLAGG’S ILLUSTRATION OF UNCLE SAM FROM THE “I WANT YOU” POSTER IS STILL ONE OF THE MOST RECOGNIZED SYMBOLS OF THE UNITED STATES. ROGERS’S STICK-WIELDING EXTERMINATOR IS MUCH LESS WIDELY KNOWN.

THE LIBRARY OF CONGRESS

OVER HERE

RELATED VIDEO

The story behind J.M. Flagg’s iconic Uncle Sam poster: tinyurl.com/ybwlo7fy

EXTERNAL ENEMIES. WHEN THE NATION ENTERED WORLD WAR I IN 1917, IT NEEDED TO BUILD UP ITS MILITARY STRENGTH QUICKLY, AND IT TURNED TO VISUAL ARTISTS TO HELP. FAMED ILLUSTRATOR JAMES MONTGOMERY FLAGG, WORKING AS A VOLUNTEER FOR THE GOVERNMENT’S COMMITTEE ON PUBLIC INFORMATION, CREATED A SIMPLE BUT POWERFUL IMAGE IN WHICH UNCLE SAM MAKES A DIRECT, PERSONAL APPEAL TO THE VIEWER TO ENLIST. THE “I WANT YOU” POSTER WENT ON TO BECOME THE MOST FAMOUS POSTER IN THE WORLD, WITH MORE THAN FOUR MILLION COPIES DISPLAYED IN SCHOOLS, LIBRARIES, THEATERS AND COUNTLESS OTHER PUBLIC PLACES.


ONE HUNDRED YEARS LATER, FLAGG’S ILLUSTRATION OF UNCLE SAM FROM THE “I WANT YOU” POSTER IS STILL ONE OF THE MOST RECOGNIZED SYMBOLS OF THE UNITED STATES. ROGERS’S STICK-WIELDING EXTERMINATOR IS MUCH LESS WIDELY KNOWN. THE LIBRARY OF CONGRESS HAS MILLIONS OF PRINTS, PHOTOGRAPHS AND OTHER IMAGES IN ITS COLLECTIONS, AND IT MAKES HUNDREDS OF THOUSANDS OF THEM AVAILABLE ONLINE. TO BEGIN EXPLOREING THESE COLLECTIONS, VISIT LOC.GOV AND SELECT “PHOTOS, PRINTS, DRAWINGS” IN THE SEARCH BOX.
Photographs Depict the

New Realities of War
World War I was a war unlike any other. New technologies, new strategies and increased participation by underrepresented communities changed the daily realities of warfare. Photographs allowed Americans to see evidence of these changes in vivid detail, as improved photographic tools and widespread distribution brought the faces and places of war into homes, schools and newspapers.

Photographs like the ones included here documented new methods for waging war. Viewers of these photographs would see, perhaps for the first time, the peculiarities of trench warfare, in which opposing armies occupied sprawling networks of ditches and bunkers for months at a time. The invention of the airplane also changed the face of war, as aerial photography provided both military planners and the general public with a wider view of the battlefield than had ever been seen before.

Broader social changes were also reflected in photographs of the war, as populations that had previously been largely excluded from wartime service secured opportunities to participate. African-American troops were able to join the military in greater numbers than ever, though they had to endure a rigid system of segregation and were often excluded from combat roles. Women not only played active roles in supporting the war effort stateside, but also overcame many obstacles to serve overseas as nurses, ambulance drivers and journalists.

As in previous wars, photographs could not be taken at face value, as many were staged, altered or otherwise shaped by the intentions of their creators or publishers. However, they still provided Americans at the time—and viewers today—a window into a distant war fought in new ways.

**Teaching Ideas**

1. Encourage students to examine these photographs and to speculate about the reasons they were created. Discuss: What was the purpose of the photographer? What evidence can students see to support their inferences?

2. Ask students why they think it was important at the time to represent these different experiences of war. Encourage them to consider what the people in the photographs might have thought about their experiences and about being photographed.

3. Tell students that new technologies, new strategies and increased participation by underrepresented communities characterized WWI. Ask them to explain how these elements were reflected in the photographs.
n the 11th hour of the 11th day of the 11th month of 1918, an armistice negotiated between Germany and the Allies ended the major fighting of World War I. Shortly afterwards, two men, both deeply involved in the war effort, though in very different ways, responded in writing to this momentous event.

President Woodrow Wilson took up a piece of White House stationery to draft a brief announcement of the end of combat. Wilson used fewer than 50 words to mark the end of a long, bloody conflict, and roughly half of those were dedicated to the role the United States would play in the postwar world: “It will now be our fortunate duty to assist by example by sober friendly counsel and by material aid in the establishment of just democracy throughout the world.”

In contrast, Private Harry Frieman wrote about more personal concerns. A long-serving infantryman, Frieman had spent much of the war in the trenches of France, and on the morning of November 11, he had been ordered to prepare to go over the top in foggy conditions for an attack. In the last minutes before 11 a.m., an officer passed by and warned the men that a cease-fire was about to begin. After the fog lifted, they discovered that they had been surrounded on three sides by Germans. Frieman later wrote in his diary, “If the war would have kept up a few hours longer there wouldn’t be many of us left to tell about it.”
Ask students to explain the differences between these two documents and how they describe the end of the war. Urge students to think of other individuals affected by the war — a parent, a prisoner of war, a disabled veteran — and to consider what their perspective on the armistice might have been.

Ask students to identify the changes Wilson made to his announcement of the armistice. Discuss why he made the changes and how the document would have been different if he had written it differently.

Inform students that in Wilson's armistice announcement, he declared, "Everything for which America fought has been accomplished." Encourage students to speculate about what Wilson meant by "everything" and to decide whether this statement was true.

Tell students that 84 pages of Frieman's war diary are available online. Invite them to read it and write a response to it. This could be in the form of a list of facts learned, a letter to Frieman, a synopsis, a poem or something else.

**TEACHING IDEAS**

Share President Wilson's note and Private Frieman's diary pages with students.

1. Ask students to explain the differences between these two documents and how they describe the end of the war. Urge students to think of other individuals affected by the war — a parent, a prisoner of war, a disabled veteran — and to consider what their perspective on the armistice might have been.

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An excerpt from Private Harry Frieman's diary:

"We started the march. The roads were soft and sly. The shells stuck there and made it hard for us. We were due to go over the top. About 8 p.m. we were caught in shelling. We were down in their zone. We then took our guns and marched off the chalk and started to work. It was very dark. This morning, and I could see over the top in front of me. We were out in no man's land for about an hour. We had to hide behind a slope as we walked. The shells were bursting all around us. We were..."
The Veterans History Project (VHP) of the American Folklife Center at the Library of Congress collects, preserves and makes accessible the personal accounts of American war veterans so that future generations may hear directly from veterans and better understand the realities of war.

The VHP is home to nearly 400 personal narratives from World War I. They provide an unparalleled source of material on the individual experience of the Great War. The photographs, letters, diaries and more help tell the larger story of the war from the perspective of those individuals who served in it.

**EYEWITNESS ACCOUNTS**

 Invite your students to explore these and other featured collections.

**OTTO FERDINAND LEVEN**

“The screaming [sic] of the shells was so loud it almost would run any one [sic] crazy.” (Transcription of edited diary, page 12.)

Otto Leven served in the army during World War I. Of hearty German descent, he was drafted in October 1917. Leven apparently wrote home copiously, his surviving letters projecting earnestness, charm and enthusiasm. He was mortally wounded on September 29, 1918, and died two days later. His last letters home offer the reader an irony created by the contrast between Leven’s generally cheery prose and the harshness of war. Read more of Leven’s letters: memory.loc.gov/digilib/vhp-stories/loc.natlib.afc2001001.49807/.

**HILLIE JOHN FRANZ**

In spite of his lack of formal education, he decided to record his experiences in a diary. What Franz’s account lacks in literacy it more than makes up for in capturing the chaos of the infantryman’s life in war time. Read more of Franz’s diary: memory.loc.gov/digilib/vhp-stories/loc.natlib.afc2001001.12617/.

**LOUIS HILDRETH QUAYLE**

“Believe me I sure would like to have a great big talk with you all for I’ve certainly got lots to tell.” (Last letter, 9/27/1918.)

In his first letter written to his parents from training, Sergeant Louis Quayle offered his general assessment of military life: “This is not like home.” Though stationed just up the coast from his native San Diego, in Arcadia, California, life in the army came as a shock to Quayle — and unfortunately things did not improve from there. He wrote of the army’s lack of preparedness and chronic supply shortages, and hoped that he might not pass the required physical and then be released from service. Read more of Quayle’s letters: memory.loc.gov/digilib/vhp-stories/loc.natlib.afc2001001.69370/.

**EXPERIENCING WAR: STORIES FROM THE VETERANS HISTORY PROJECT**

This three-part companion website for *Echoes of the Great War* presents additional collections in the context of central themes explored in the larger exhibition and in this idea book: loc.gov/vets/stories/wwi-home.html.

**PHOTOGRAPHS COURTESY LIBRARY OF CONGRESS**

American soldiers examine their new rifles.
World War One — called the “Great War” until the world learned that there would be more than one such war in the twentieth century — was the first total war of the modern period. The participants, unprepared for the long and bloody conflict that ensued after the summer of 1914, scrambled to mobilize their manpower and industry to prosecute the war. All searched for a decisive military victory. Instead, dramatic and largely unforeseen changes in warfare quickly followed one another, in the end altering both Europe and the larger Western culture that it represented. Although the bloody conflict finally ended with an armistice in November 1918, it cast a long politico-military shadow over the decades that followed.

The United States reluctantly entered Europe’s “Great War” and tipped the balance to Allied victory. In part the nation was responding to threats to its own economic and diplomatic interests. But it also wanted, in the words of President Woodrow Wilson, to “make the world safe for democracy.” The United States emerged from the war a significant, but reluctant, world power. Under unprecedented government direction, American industry mobilized to produce weapons, equipment, munitions and supplies. Nearly one million women joined the workforce. Hundreds of thousands of African-Americans from the South migrated north to work in factories. Two million Americans volunteered for the army, and nearly three million were drafted. More than 350,000 African-Americans served, in segregated units. For the first time, women were in the ranks, nearly 12,000 in the navy as Yeoman (F) (for female) and in the marines. More than 20,000 women served in the Army and Navy Nurse Corps. The first contingent of the American Expeditionary Force (AEF), commanded by General John J. Pershing, reached France in June, but it took time to assemble, train and equip a fighting force. By spring 1918, the AEF was ready, first blunting a German offensive at Belleau Wood. The Americans entered a war that was deadlocked. Opposing armies were dug in, facing each other in trenches that ran nearly 500 miles across northern France — the notorious western front. Almost three years of horrific fighting resulted in huge losses, but no discernible advantage for either side. American involvement in the war was decisive. Within eighteen months, the sheer number of American “doughboys” added to the lines ended more than three years of stalemate. Germany agreed to an armistice on November 11, 1918.
The following inscription appears (in all capital letters) in the Thomas Jefferson Building at the Library of Congress, on a wall adjacent to the Great Hall:

These men of the Library of Congress
Charles Edwin Chambers
Edward Theodore Comegys
Frank Edward Dunkin
John Woodbury Wheeler
Gave their lives in the World War 1918

This small memorial is similar to thousands of others meant to recognize and remember those who served and died during the First World War. Virtually every community in the United States has such a memorial — some are inscriptions on walls in government buildings, others are plaques in houses of worship. Some are monuments; others are commemorative groves of trees. They are dedicated to our collective memory.

The “Location Explorer” section of the United States World War One Centennial Commission’s website features an interactive map as well as photographs and description of many of these memorials. It may provide a good starting point for a student research project related to memorials in your state or community: worldwar1centennial.org/index.php/educate/places.html

Coupled with information available online in the database of the American Battle Monuments Commission, your students can learn a great deal about individuals who served, died and are buried in America’s overseas military cemeteries: abmc.gov/database-search.
**HISTORY**

The network’s extensive online resources include videos, original articles and interactive features.

**ARTICLES**

- What Was ANZAC? [history.com/news/ask-history/what-was-anzac]
- World War I’s Native American Code Talkers [history.com/news/world-war-i/native-american-code-talkers]
- Tunisia: Birthplace of World War I [history.com/topics/world-war-i/tunisia]
The Library of Congress is the world’s largest library, offering access to the creative record of the United States — and extensive materials from around the world — both on-site and online. It is the main research arm of the U.S. Congress and the home of the U.S. Copyright Office. Explore collections, reference services and other programs and plan a visit at loc.gov; access the official site for U.S. federal legislative information at congress.gov; and register creative works of authorship at copyright.gov.

The Library’s Teaching with Primary Sources (TPS) program seeks to advance the effective use of the Library’s vast online collections of primary sources by teachers and students. These primary sources help spark student curiosity, build content knowledge, encourage critical thinking and motivate further research.

SPECIAL THANKS

The following members of the TPS team and colleagues from many of the Library’s various offices and divisions — Educational Outreach, Interpretive Programs, Veterans History Project, Manuscript, Prints & Photographs, Serial and Government Publications and Music — contributed to this Idea Book® and the associated videos:

Lee Ann Potter
Stephen Wesson
Cheryl Lederle
Teresa St. Angelo
Robert Gassman
Naomi Coquillon
Cheryl Regan
Arlene Balkansky
Katherine Blood
Ryan Reft
Sahr Conway-Lanz
Monica Mohindra
Paul Fraunfelter
Owen Rogers
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Visit us at history.com/wwi for videos, program info and more.