

## Image Of The Soldier A Photographic History Of The Durham Light Infantry From Crimean War To The Final Parade

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An active-duty soldier stationed at Fort Wainwright was arrested on several counts of sexual abuse of a minor last week. Shaheed Fleming, 22, allegedly abused a 15-year-old victim over two months.

Fort Wainwright soldier arrested for sexual abuse of a minor

Arlington National Cemetery held a flower ceremony at the Tomb of the Unknown Soldier to honor its centennial, marking the first time in nearly 100 years that the public was welcomed onto the plaza.

Photos: Tomb of the Unknown Soldier Opens Plaza to Public for Historic Flower Ceremony

The Tomb of the Unknown Soldier at Arlington National Cemetery marks its 100th anniversary. Here is a look at photos of the memorial from the past 100 years.

In Pictures: 100 Years of the Tomb of the Unknown Soldier

This year, in addition to flags and wreaths, the armed forces commemorated the 100th anniversary of Arlington's Tomb of the Unknown Soldier - a symbol of all American servicemembers who have fallen in ...

U.S. Marks the 100th Anniversary of the Tomb of the Unknown Soldier

A Hackney artist will be exhibiting the moments he captured in Afghanistan as a member of the British Army Special Forces and, as ...

'I see the AK-47 as a blank canvas', former soldier turned artist captures his memories of Afghanistan

ABC News investigative reporter James Gordon Meek describes how the family of a fallen soldier struggled with false and misleading information about the investigation into their loved one 's death.

How the family of the ' 3212 ' soldier who fell in Niger grappled with false and misleading information

A 96-year-old veteran who visited said he almost became one of the unidentified soldiers whom the tomb honors.

Tomb of the Unknown Soldier opens to public for first time in nearly a century

For the first time in its 100-year history, the public was allowed on Tuesday and Wednesday to approach the Tomb of the Unknown Soldier to pay their respects. Last month, Arlington National Cemetery ...

Pics/Videos: Tomb of the Unknown Soldier open to the public for first time in history

Remembrance isn ' t just about remembering. It ' s also about connecting with others through shared experiences of the same military service. The Telegraph covered the unveiling last week of this year ' s ...

Footage of soldier ' s last days in Afghanistan showed to his father for the first time

If you live in Wyoming and are a patriot, how can you not love the movie " Taking Chance? " We watched this 2009 movie the other night on HBO and, boy, does it ever hit home. It is an emotional roller ...

' Taking Chance ' is a sincere movie about the death of a Wyoming Marine

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Just before he stepped toward his Vietnam-bound plane in January 1972, 1st Lt. Michael Blassie, USAF, turned around and smiled at his family. That last smile is steeped in the memories of Col. Pat ...

Tomb of the Unknowns: Reclaiming a Brother in Arms

CHICAGO – Could you have asked for anything more on a day like this on the Sunday before Thanksgiving? The sun was shining, the temperature was reaching 50 degrees, and the Bears ...

THE MORNING AFTER: A perfect fall day spoiled

A Russian soldier stands in front of a Nebo-M radar deployed in a forest during a military exercise about 50 miles north of the city of Chita on Sept. 12, 2018. (Sergei Grits/AP) If Russia invades, ...

If the Russian military crashes through a forest, will NATO hear a sound?

For the first time in nearly a century, members of the public were able to walk on the Tomb of the Unknown Soldier plaza and lay flowers. Makayla Dockery, 10, from Westminster, Md., a member of ...

Photos: Public pays respects at Tomb of the Unknown Soldier

Judy Goby-Oxenby was the guest speaker at the regular meeting of the Chapter of the Daughters of the American Revolution. Goby-Oxenby, honorary regent of the Big Cypress Chapter of the DAR, presented ...

John Bartram DAR Chapter wraps up programs on Tomb of the Unknown Soldier

"Here rests in honored glory an American soldier known but to God," says the inscription carved into the large white marble gravestone on the Tomb of the Unknown Soldier. Perched on a hillside in ...

Tomb of the Unknown Soldier Centennial Honors All American War Casualties

Here are some of the top photos of the week, as selected by the Associated Press. Carly Pearce accepts the female vocalist of the year award at the 55th annual CMA Awards on Wednesday, Nov. 10, 2021, ...

Examines the privateers who, in the absence of a real U.S. Navy, crippled British shipping to America during the Revolution.

Based on groundbreaking research, this book is the first of its kind to provide a close examination in English of the extensive imagery of the soldier figure in the war culture of early twentieth-century China. This study moves away from the traditional military history perspectives and focuses on the neglected cultural aspect of the intersection of war and society in China during a crucial period that led to the eventual victory of the Chinese Communist Party over the Nationalist Party. Integrating history, literature, and arts, this appealing narrative reveals multiple meanings of the soldier figure created by different political, social, and cultural forces in modern China. Drawing from a wide range of sources including government documents, speeches, newspaper articles, memoirs, military textbooks, and yangge drama, Yan Xu recounts stories of unforgettable Chinese political leaders, including Chiang Kai-shek and Mao Zedong. She also examines the wartime experiences of previously marginalized social groups, including women soldiers, wounded soldiers, student soldiers, military writers, and vocational education professionals, giving voice to those largely forgotten by military historians. This book opens up a new area in modern Chinese history and Chinese military history by revealing that the cultural discourse on the soldier image is essential to understanding Chinese nationalism, state-building, and civil-military relations in the early twentieth century.

Attention Servicemember is Ben Brody's searing elegy to the experience of the American wars in Iraq and Afghanistan. Brody was a soldier assigned to make visual propaganda during the Iraq War. After leaving the army, he traveled to Afghanistan as an independent civilian journalist. Returning to rural New England after 12 years at war, he found his home unrecognizable - even his own backyard radiated menace and threat. So he continued photographing the war as it exists in his own mind. This critically-acclaimed photobook was shortlisted for the Aperture-Paris Photo First Book Award and is now in its second printing.

A stunning collection of stoic portraits and intimate ephemera from the lives of Black Civil War soldiers Though both the Union and Confederate armies excluded African American men from their initial calls to arms, many of the men who eventually served were black. Simultaneously, photography culture blossomed—marking the Civil War as the first conflict to be extensively documented through photographs. In *The Black Civil War Soldier*, Deb Willis explores the crucial role of photography in (re)telling and shaping African American narratives of the Civil War, pulling from a dynamic visual archive that has largely gone unacknowledged. With over seventy images, *The Black Civil War Soldier* contains a huge breadth of primary and archival materials, many of which are rarely reproduced. The photographs are supplemented with handwritten captions, letters, and other personal materials; Willis not only dives into the lives of black Union soldiers, but also includes stories of other African Americans involved with the struggle—from left-behind family members to female spies. Willis thus compiles a captivating memoir of photographs and words and examines them together to address themes of love and longing; responsibility and fear; commitment and patriotism; and—most predominantly—African American resilience. *The Black Civil War Soldier* offers a kaleidoscopic yet intimate portrait of the African American experience, from the beginning of the Civil War to 1900. Through her multimedia analysis, Willis acutely pinpoints the importance of African American communities in the development and prosecution of the war. The book shows how photography helped construct a national vision of blackness, war, and bondage, while unearthing the hidden histories of these black Civil War soldiers. In combating the erasure of this often overlooked history, Willis asks how these images might offer a more nuanced memory of African-American participation in the Civil War, and in doing so, points to individual and collective struggles for citizenship and remembrance.

Illustrated with 45 pictures and vignettes many in colour. Herbert Ward was a patriotic and passionate Englishman at an unfortunate juncture in his life during the First World War, he was over 40 and would not be allowed to enlist in the British Army for service in the fields of Flanders under ordinary circumstances. However this was a minor issue when the Kaiser 's

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German hordes advanced to within artillery range of his home in France; he at once gave over his large estate to the Red Cross and argued and created so much fuss that he was finally allowed to join the famous No. 3 Convoy of the British Ambulance Committee. He worked with at a furious rate and his work with the units, which was attached to the French army at the time, surely saved many lives of the "Poilus" that he so admired. Despite the huge burdens that work placed him under he set about recording the admirable bravery and courage of the Allied French soldiers fighting the common German foe.

"This study examines the force of tradition in conservative German visual culture. It explores thematic continuities in the post-conflict representation of battlefield identities, from the 25th anniversary of the Franco-Prussian War in 1895 to the demise of the Weimar Republic in 1933. Using 40 carefully chosen images from both high and low culture, Paul Fox discusses complex and interdependent responses in German visual culture to a wide spectrum of operational military experience. These include regional conflict, total war, internal security operations and border skirmishes during the period. The book demonstrates how conservative artists, illustrators, photographers, and sculptors engaged in representing this full spectrum of conflict were preoccupied with the inequalities of battlefield encounters and the consequential quest for moral advantage. They furnished material that exemplified everything positive the ideal German male could hope to be when at war - even when the outcome was defeat. Their construction of an imagined martial masculinity based on an aggressive moral superiority was so deeply rooted that the continuities taken forward eventually provided a basis for a programmatic imagining of how Germany might again exert its political presence as a great military power in Central Europe after 1918. *The Image of the Soldier in German Culture, 1871--1933* is an important volume for any historian interested in cultural history, the history of modern Germany or the First World War."--Provided by publisher.

Based on groundbreaking research, this book is the first of its kind to provide a close examination in English of the extensive imagery of the soldier figure in the war culture of early twentieth-century China. This study moves away from the traditional military history perspectives and focuses on the neglected cultural aspect of the intersection of war and society in China during a crucial period that led to the eventual victory of the Chinese Communist Party over the Nationalist Party. Integrating history, literature, and arts, this appealing narrative reveals multiple meanings of the soldier figure created by different political, social, and cultural forces in modern China. Drawing from a wide range of sources including government documents, speeches, newspaper articles, memoirs, military textbooks, and yangge drama, Yan Xu recounts stories of unforgettable Chinese political leaders, including Chiang Kai-shek and Mao Zedong. She also examines the wartime experiences of previously marginalized social groups, including women soldiers, wounded soldiers, student soldiers, military writers, and vocational education professionals, giving voice to those largely forgotten by military historians. This book opens up a new area in modern Chinese history and Chinese military history by revealing that the cultural discourse on the soldier image is essential to understanding Chinese nationalism, state-building, and civil-military relations in the early twentieth century.

This study examines the force of tradition in conservative German visual culture, exploring thematic continuities in the post-conflict representation of battlefield identities from the Franco-Prussian War in 1870-71 to the demise of the Weimar Republic in 1933. Using over 40 representative images sampled from both high and popular culture, Paul Fox discusses complex and interdependent visual responses to a wide spectrum of historical events, spanning world war, regional conflict, internal security operations, and border skirmishes. The book demonstrates how all the artists, illustrators and photographers whose work is addressed here were motivated to affirm German moral superiority on the battlefield. They produced images that advanced dominant notions of how the ideal German man should behave when at war - even when the outcome was defeat. Their construction of an imagined martial masculinity based on aggressive moral superiority became so deeply rooted in German culture that it eventually provided the basis for a programmatic imagining of how Germany might again recover its standing as a great military power in Central Europe in the wake of defeat in 1918. *The Image of the Soldier in German Culture, 1871-1933* is an important volume for any historian interested cultural history, the representation of armed conflict in European culture, the history of modern Germany, the Franco-Prussian War, and the First World War.

One of the most resilient images of the Vietnam era is that of the anti-war protester — often a woman — spitting on the uniformed veteran just off the plane. The lingering potency of this icon was evident during the Gulf War, when war supporters invoked it to discredit their opposition. In this startling book, Jerry Lembcke demonstrates that not a single incident of this sort has been convincingly documented. Rather, the anti-war Left saw in veterans a natural ally, and the relationship between anti-war forces and most veterans was defined by mutual support. Indeed one soldier wrote angrily to Vice President Spiro Agnew that the only Americans who seemed concerned about the soldier's welfare were the anti-war activists. While the veterans were sometimes made to feel uncomfortable about their service, this sense of unease was, Lembcke argues, more often rooted in the political practices of the Right. Tracing a range of conflicts in the twentieth century, the book illustrates how regimes engaged in unpopular conflicts often vilify their domestic opponents for "stabbing the boys in the back." Concluding with an account of the powerful role played by Hollywood in cementing the myth of the betrayed veteran through such films as *Coming Home*, *Taxi Driver*, and *Rambo*, Jerry Lembcke's book stands as one of the most important, original, and controversial works of cultural history in recent years.

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