

The Crimean War (Images Of War)

Gordon Baldwin is associate curator of Photographs, The J. Paul Getty Museum.

A brilliant, clear-eyed new consideration of the visual representation of violence in our culture--its ubiquity, meanings, and effects Watching the evening news offers constant evidence of atrocity--a daily commonplace in our "society of spectacle." But are viewers inured -or incited--to violence by the daily depiction of cruelty and horror? Is the viewer's perception of reality eroded by the universal availability of imagery intended to shock? In her first full-scale investigation of the role of imagery in our culture since her now-classic book On Photography defined the terms of the debate twenty-five years ago, Susan Sontag cuts through circular arguments about how pictures can inspire dissent or foster violence as she takes a fresh look at the representation of atrocity--from Goya's The Disasters of War to photographs of the American Civil War, lynchings of blacks in the South, and Dachau and Auschwitz to contemporary horrific images of Bosnia, Sierra Leone, Rwanda, and New York City on September 11, 2001. As John Berger wrote when On Photography was first published, "All future discussions or analysis of the role of photography in the affluent mass-media societies is now bound to begin with her book." Sontag's new book, a startling reappraisal of the intersection of "information", "news," "art," and politics in the contemporary depiction of war and disaster, will be equally essential. It will forever alter our thinking about the uses and meanings of images in our world.

This is a study of the British military intelligence operations during the Crimean War. It details the beginnings of the intelligence operations as a result of the British Commander, Lord Raglan's, need for information on the enemy, and traces the subsequent development of the system.

On March 28, 1854, Queen Victoria's government announced that Britain had declared war on Russia. Few conflicts have provoked as much debate as The Crimean War, with details right down to the name and date of it remaining discussion points for historians. This illustrated history gives a unique and exciting pictorial insight into the war, presenting illustrations from one of the early pioneers of photography Roger Fenton alongside artist William Simpson, the Russian painters Timms and Rubio, and artists from The Illustrated London News and Punch.

All the Mighty World

150 Years of Outstanding Press Photography

Tower of Skulls: A History of the Asia-Pacific War: July 1937-May 1942

The Eye of War

Regarding the Pain of Others

Roger Fenton's Photographs of the Crimea, 1855

Shadows of War

This book is a unique example of photographic detective work in which the famous battle is re-created almost as if it were a contemporary news event. The reader is transported to the battlefield by the photographs and through the analysis of the photographs to the battle itself. We watch it unfold, action by action. In meticulous close-up fashion, with documentary force, we see the terrible encounters of men at war. - Publisher.

Exhibition held at The Queen's Gallery, Palace of Holyroodhouse, Friday, 4 Aug 2017-Sunday, 26 Nov 2017--Exhibition website.

Published to coincide with the 150th anniversary of the battle of Gettysburg, features both familiar and rarely seen Civil War images from such photographers as George Barnard, Mathew Brady, and Timothy O'Sullivan.

A comprehensive history of the development and use of cameras in recording British military conflicts from the 1850s to the 1950s. Books about war and the pictures that came out of conflict usually concentrate on the picture content. But behind every picture there is a camera—and that's what this book is about. Profusely illustrated throughout with pictures of the cameras, rather than the pictures they took, it looks at one hundred years of conflict from the Crimean War to the Korean War. It begins in the days when a photographer needed to be more of a scientist than an artist, such were the difficulties of shooting and processing any photograph. It ends with the cameras whose compact dimensions, versatility and ease of use meant that photographers could largely forget the science and concentrate on the art. Some cameras simply recorded events. Others defined and changed the way those events proceeded. These were the cameras that went to war, and this is their story. Praise for Cameras at War “An amazing collection of superb photographs beginning with some from the Crimean War—coupled with a brilliant narrative that emphasizes the use of photography to record conflict. Where would we be without such evidentiary mementoes?” —Books Monthly (UK)

In the Footsteps of James Robertson and Felice Beato, Crimean War Photographers

British Military Intelligence in the Crimean War, 1854-1856

Framing Death from the Crimea to the Iraq War

(1853 - 1856)

War Without Bodies

Newspaper Coverage of the Civil War

The Seat of War in the East

This is the story of photography in war - from the Crimean War and American Civil War through two World Wars, from Vietnam and the Gulf War to the Balkans and beyond, photographers have been drawn to the battlefield. The best war photography bares the essence of war by distilling the chaos of combat into indelible visual icons, such as the napalmed young Vietnamese girl or the flag-raising in Iwo Jima. The camera was part of the technological revolution that started to transform warfare in the middle of the 19th century. As weapons have become more deadly, cameras have kept pace, getting smaller, quicker, longer ranged.

Military Men of Feeling considers the popularity of the figure of the gentle soldier in the Victorian period. It traces a persistent narrative swerve from tales of war violence to reparative accounts of soldiers as moral exemplars, homemakers, adopters of children on the battlefield and nurses. This material invites us to think afresh about Victorian masculinity and Victorian militarism. It challenges ideas about the separation of military and domestic life, and about the incommunicability of war experience. Focusing on representations of soldiers' experiences of touch and emotion, the book combines the work of well known writers—including Charles Dickens, Charles Kingsley, William Makepeace Thackeray, Charlotte Yonge—with previously unstudied writing and craft produced by British soldiers in the Crimean War, 1854-56. The Crimean War was pivotal in shaping British attitudes to military masculinity. A range of media enabled unprecedented public engagement with the progress and infamous 'blunders' of the conflict. Soldiers and civilians reflected on appropriate behaviour across ranks, forms of heroism, the physical suffering of the troops, administrative management and the need for army reform. The book considers how the military man of feeling contributes to the rethinking of gender roles, class and military hierarchy in the mid-nineteenth century, and how this figure was used in campaigns for reform. The gentle soldier could also do more bellicose social and political work, disarming anti-war critiques and helping people to feel better about war. This book looks at the difficult mixed politics of this figure. It considers questions, debated in the nineteenth century and which remain urgent today, about the relationship between feeling and action, and the ethics of an emotional response to war. It makes a case for the importance of emotional and tactile military history, bringing the Victorian military man of feeling into contemporary debates about liberal warriors and soldiers as social workers.

Chloroform, telegraphy, steamships and rifles were distinctly modern features of the Crimean War. Covered by a large corps of reporters, illustrators and cameramen, it also became the first media war in history. For the benefit of the ubiquitous artists and correspondents, both the domestic events were carefully staged, giving the Crimean War an aesthetically alluring, even spectacular character. With their exclusive focus on written sources, historians have consistently overlooked this visual dimension of the Crimean War. Photo-historian Ulrich Keller challenges the traditional literary bias by drawing on a wealth of pictorial materials from scientific diagrams to photographs, press illustration and academic painting. The result is a new and different historical account which emphasizes the careful aesthetic scripting of the war for popular mass consumption at home.

Founded by Catherine the Great, the maritime city of Sevastopol has been fought over for centuries. Crucial battles of the Crimean War were fought on the hills surrounding the city, and the memory of this stalwart defence inspired those who fruitlessly battled the Germans during World War II. Twice the city has faced complete obliteration yet twice it has risen, phoenix-like, from the ashes. In this groundbreaking volume, award-winning author Mungo Melvin explores how Sevastopol became the crucible of conflict over three major engagements – the Crimean War, the Russian Civil War and World War II – witnessing the death and destruction of countless armies yet creating the indomitable 'spirit of Sevastopol'. By weaving together first-hand interviews, detailed operational reports and battle analysis, Melvin creates a rich tapestry of history.

Roger Fenton

The Origins of the Crimean War

Photography and the American Civil War

The Journalist and the Murderer

British Grand Strategy against Russia, 1853–56

Observations on the Mysteries of Photography

A Visual History of the Crimean War

This book is a broad comprehensive photographic essay regarding surviving artefacts of the Crimean War, fought 150 years ago between Russia and the combined power of Britain, France, Sardinia and Turkey. The authors have spent nearly two years locating and photographing artefacts in national museums, regimental museums, and private collections throughout Great Britain and Ireland. Each artefact is presented as a highly detailed colour photograph, shot from various angles with the researcher in mind, coming alive from the page to the reader. Each photographic image is accompanied by detailed and informative text regarding physical properties, history, and specific origin. The photographs are catalogued under descriptive chapters introducing the British soldier's clothing, accoutrements, necessities, camp equipment, and weapons, and each is accompanied by detailed and informative text regarding physical properties, history, and specific origin of the item. This definitive work will provide an invaluable resource for serious military researchers and historians.

A seminal work and examination of the psychopathology of journalism. Using a strange and unprecedented lawsuit by a convicted murder against the journalist who wrote a book about his crime, Malcolm delves into the always uneasy, sometimes tragic relationship that exists between journalist and subject. Featuring the real-life lawsuit of Jeffrey MacDonald, a convicted murderer, against Joe McGinniss, the author of Fatal Vision. In Malcolm's view, neither journalist nor subject can avoid the moral impasse that is built into the journalistic situation. When the text first appeared, as a two-part article in The New Yorker, its thesis seemed so radical and its irony so pitiless that journalists across the country reacted as if stung. Her book is a work of journalism as well as an essay on journalism: it at once exemplifies and dissects its subject. In her interviews with the leading and subsidiary characters in the MacDonald-McGinniss case -- the principals, their lawyers, the members of the jury, and the various persons who testified as expert witnesses at the trial -- Malcolm is always aware of herself as a player in a game that, as she points out, she cannot lose. The journalist-subject encounter has always troubled journalists, but never before has it been looked at so unflinchingly and so ruefully. Hovering over the narrative -- and always on the edge of the reader's consciousness -- is the MacDonald murder case itself, which imparts to the book an atmosphere of anxiety and uncanniness. The Journalist and the Murderer derives from and reflects many of the dominant intellectual concerns of our time, and it will have a particular appeal for those who cherish the odd, the off-center, and the unsolved.

The Crimean WarRare Photographs from Wartime ArchivesPen & Sword

A wide-ranging exploration of the complex and often conflicting discourse on photography in the nineteenth century, Framing the Victorians traces various descriptions of photography as art, science, magic, testimony, proof, document, record, illusion, and diagnosis. Victorian photography, argues Jennifer Green-Lewis, inspired such universal fascination that even two so self-consciously opposed schools as positivist realism and metaphysical romance claimed it as their own. Photography thus became at once the symbol of the inadequacy of nineteenth-century empiricism and the proof of its totalizing vision. Green-Lewis juxtaposes textual descriptions with pictorial representations of a diverse array of cultural activities from war and law enforcement to novel writing and psychiatry. She compares, for example, the exhibition of Roger Fenton's Crimean War photographs (1855) with W. H. Russell's written accounts of the war published in the Times of London (1884 and 1886). Nineteenth-century photography, she maintains, must be reread in the context of Victorian written texts from and against which it developed. Green-Lewis also draws on works by Thomas Hardy, Nathaniel Hawthorne, and Henry James, as well as published writing by Victorian photographers, in support of her view that photography provides an invaluable model for understanding the act of writing itself. We cannot talk about realism in the nineteenth century without talking about visuality, claims Green-Lewis, and Framing the Victorians explores the connections.

Then and Now

A Photographer on the Eastern Road

Crimea from Potemkin to Putin

From Eighty-one Drawings Made During the War in the Crimea

A Journey in Time

Rare Photographs from Wartime Archives

The Crimean War (1853-56) between Russia, Turkey, Britain, France and the Kingdom of Sardinia was a diplomatically preventable conflict for influence over an unstable Near and Middle East. It could have broken out in any decade between Napoleon and Wilhelm II; equally, it need never have occurred. In this masterly study, based on massive archival research, David Goldfrank argues that the European diplomatic roots of the war stretch far beyond the `Eastern Question' itself, and shows how the domestic concerns of the participants contributed to the outbreak of hostilities.

In contrast to every other book about the conflict Andrew Lambert's ground-breaking study The Crimean War: British Grand Strategy against Russia, 1853-1856 is neither an operational history of the armies in the Crimea, nor a study of the diplomacy of the conflict. The core concern is with grand strategy, the development and implementation of national policy and strategy. The key concepts are strategic, derived from the works of Carl von Clausewitz and Sir Julian Corbett, and the main focus is on naval, not military operations. This original approach rejected the 'Continentalist' orthodoxy that dominated contemporary writing about the history of war, reflecting an era when British security policy was dominated by Inner German Frontier, the British Army of the Rhine and Air Force Germany. Originally published in 1990 the book appeared just as the Cold War ended; the strategic landscape for Britain began shifting away from the continent, and new commitments were emerging that heralded a return to maritime strategy, as adumbrated in the defence policy papers of the 1990s. With a new introduction that contextualises the 1990 text and situates it in the developing historiography of the Crimean War the new edition makes this essential book available to a new generation of scholars.

"James Robertson and Felice Beato were pioneers in the new art of war photography and this two-man team produced many outstanding images during visits to the Crimea in 1854-1856. They became famous for their views of the ruins of Sevastopol and its bastions after the siege had ended. The author followed in Robertson and Beato's footsteps taking colour pictures of sites they visited and photographed during the Crimean War, and also after peace was declared. This publication pays tribute to their work by reproducing over seventy of their landscape photographs side-by-side with today's modern equivalents taken during August and September in 2011 and 2012. In addition, information is provided that places the images in geographical and historical perspective. For those who may want to visit the Crimea and stand where the author stood when retaking the Robertson/Beato landscapes, global positioning system (GPS) coordinates are given for many of the modern camera locations"--Julu.com.

Florence Nightingale is famous as the "lady with the lamp" in the Crimean War, 1854—56. There is a massive amount of literature on this work, but, as editor Lynn McDonald shows, it is often erroneous, and films and press reporting on it have been even less accurate. The Crimean War reports on Nightingale's correspondence from the war hospitals and on the staggering amount of work she did post-war to ensure that the appalling death rate from disease (higher than that from bullets) did not recur. This volume contains much on Nightingale’s efforts to achieve real reforms. Her well-known, and relatively “sanitized”, evidence to the royal commission on the war is compared with her confidential, much franker, and very thorough Notes on the Health of the British Army, where the full horrors of disease and neglect are laid out, with the names of those responsible.

Gettysburg

Crimea 1854-56

Collected Works of Florence Nightingale

An Illustrated History

The War with Russia from Contemporary Photographs

War in the Crimea

Hearing the Crimean War

This title by Anastasia Taylor-Lind is a series of portraits of anti-government protestors and mourners made in a makeshift photographic studio in Maidan Nezalezhnosti (Independence Square), Kiev.

"More than 480 images illustrate the relationship between photography and war, showing the experience of armed conflict through the eyes of photographers across two centuries and six continents"--

Following repeated visits to the Crimea over a number of years, Dr David Jones, with the help of local guides, was able to identify and photograph every important location related to one of the nineteenth century's most deadliest conflicts. These have been set besides original paintings and photographs to produce a collection of the most fascinating images ever seen of the Crimean War. The locations of the great battles of the Alma, Balaklava, Inkerman and the Allied batteries and encampments of the siege lines in front of Sevastopol are all presented in glorious full colour.With detailed explanations of the significance of each set of images, placed within the context of the war, The Crimean War Then and Now provides the reader with an unprecedented visual record. Dr Jones major work is certain to be regarded as the definitive pictorial study of the war in the Crimea.

The fascinating life and work of an artist who captured some of the first photographs of the Far East are presented in this gorgeous volume.

Wartime Sound and the Unmaking of Sense

Photo Gear that Captured 100 Years of Conflict - From Crimea to Korea

War/photography

War without Bodies

The Russian Army in the First World War

Sevastopol's Wars

Cameras at War

For 100 years little attention has been paid to the Russian army that fought the Germans and the Austro-Hungarians in the First World War on the Eastern Front. Yet the Tsar's army played a critical part in the global conflict and was engaged in a sequence of shattering campaigns that were waged on a massive scale on several fronts across eastern Europe. ??Nik Cornish, in this heavily illustrated account, seeks to set the record straight. In a selection of almost 200 archive photographs he gives a graphic impression of the Russian army of the time, of the soldiers and commanders, and of the conditions in which they fought. He describes the key stages in the struggle - the battles of Tannenberg and the Masurian Lakes, the Przemysl siege, the Gorlice-Tarnow and Brusilov offensives and the Romanian and Turkish campaigns.??His book is a fascinating photographic record of the army under the Tsar Nicholas II, then under the Provisional Government and the Bolshevik rule that succeeded him. The impact of the Russian revolution is also revealed in the photographs which take the story through from the initial outbreaks of discontent and the abdication of the Tsar to Lenin's take-over and the end of Russia's war - and of the imperial army _ in 1917.

"Historically the bodies of civilians are the most damaged by the increasing mechanization and derealization of warfare, but this is not reflected in the representation of violence in popular media. In War Without Bodies, author Martin Danahay argues that the media in the United States in particular constructs a "war without bodies" in which neither the corpses of soldiers or civilians are shown. War Without Bodies traces the intertwining of new communications technologies and war from the Crimean War, when Roger Fenton took the first photographs of the British army and William Howard Russell used the telegraph to transmit his dispatches, to the first of three "video wars" in the Gulf region in 1990-91, within the context of a war culture that made the costs of organized violence acceptable to a wider public. New modes of communication have paradoxically not made more war "real" but made it more ubiquitous and at the same time unremarkable as bodies are erased from coverage. Media such as photography and instantaneous video initially seemed to promise more realism but were assimilated into existing conventions that implicitly justified war. These new representations of war were framed in a way that erased the human cost of violence and replaced it with images that defused opposition to warfare. Analyzing poetry, photographs, video and video games the book illustrates the ways in which war was framed in these different historical contexts. It examines the cultural assumptions that influenced the reception of images of war and discusses how death and damage to bodies was made acceptable to the public. War Without Bodies aims to heighten awareness of how acceptance of war is coded into texts and how active resistance to such hidden messages can help prevent future unnecessary wars"--

"A sweeping epic.... Promises to do for the war in the Pacific what Rick Atkinson did for Europe." —James M. Scott, author of Rampage In 1937, the swath of the globe east from India to the Pacific Ocean encompassed half the world's population. Japan's onslaught into China that year unleashed a tidal wave of events that fundamentally transformed this region and killed about twenty-five million people. This extraordinary World War II narrative vividly portrays the battles across this entire region and links those struggles on many levels with their profound twenty-first-century legacies. In this first volume of a trilogy, award-winning historian Richard B. Frank draws on rich archival research and recently discovered documentary evidence to tell an epic story that gave birth to the world we live in now. Please note that the maps available in the print edition do not appear in the ebook. From "the great storyteller of modern Russian historians," (Financial Times) the definitive account of the forgotten war that shaped the modern age The Charge of the Light Brigade, Florence Nightingale—these are the enduring icons of the Crimean War. Less well-known is that this savage war (1853-1856) killed almost a million soldiers and countless civilians; that it enmeshed four great empires—the British, French, Turkish, and Russian—in a battle over religion as well as territory; that it fixed the fault lines between Russia and the West; that it set in motion the conflicts that would dominate the century to come. In this masterly history, Orlando Figes reconstructs the first full conflagration of modernity, a global industrialized struggle fought with unusual ferocity and incompetence. Drawing on untapped Russian and Ottoman as well as European sources, Figes vividly depicts the world at war, from the palaces of St. Petersburg to the holy sites of Jerusalem; from the young Tolstoy reporting in Sevastopol to Tsar Nicolas, haunted by dreams of religious salvation; from the ordinary soldiers and nurses on the battlefields to the women and children in towns under siege.. Original, magisterial, alive with voices of the time, The Crimean War is a historical tour de force whose depiction of ethnic cleansing and the West's relations with the Muslim world resonates with contemporary overtones. At once a rigorous, original study and a sweeping, panoramic narrative, The Crimean War is the definitive account of the war that mapped the terrain for today's world..

Crimean Memories

The Photographs of Roger Fenton, 1852-1860

Felice Beato

Photojournalism

The Crimean War

Great News Photos and the Stories Behind Them

Military Men of Feeling

Seventy historically important news photographs from Civil War times to the nomination of Jimmy Carter are reproduced with a description of the methods used to capture them and the circumstances of the moment

A Press Divided provides new insights regarding the sharp political divisions that existed among the newspapers of the Civil War era. These newspapers were divided between North and South, and also divided within the North and South. These divisions reflected and exacerbated the conflicts in political thought that caused the Civil War and the political and ideological battles within the Union and the Confederacy about how to pursue the war. In the North, dissenting voices alarmed the Lincoln administration to such a degree that draconian measures were taken to suppress dissenting newspapers and editors, while in the South, the Confederate government held to its fundamental belief in freedom of speech and was more tolerant of political attacks in the press. This volume consists of eighteen chapters on subjects including newspaper coverage of the rise of Lincoln, press reports on George Armstrong Custer, Confederate women war correspondents, Civil War photojournalists, newspaper coverage of the Emancipation Proclamation, and the suppression of the dissident press. This book tells the story of a divided press before and during the Civil War, discussing the roles played by newspapers in splitting the nation, newspaper coverage of the war, and the responses by the Union and Confederate administrations to press criticism.

A collection of professional photographs featuring photojournalistic pieces from various wars and conflicts that illustrate extreme social, economic, and cultural issues from around the world.

What does sound, whether preserved or lost, tell us about nineteenth-century wartime? Hearing the Crimean War: Wartime Sound and the Unmaking of Sense pursues this question through the many territories affected by the Crimean War, including Britain, France, Turkey, Russia, Italy, Poland, Latvia, Dagestan, Chechnya, and Crimea. Examining the experience of listeners and the politics of archiving sound, it reveals the close interplay between nineteenth-century geographies of empire and the media through which wartime sounds became audible--or failed to do so. The volume explores the dynamics of sound both in violent encounters on the battlefield and in the experience of listeners far-removed from theaters of war, each essay interrogating the Crimean War's sonic archive in order to address a broad set of issues in musicology, ethnomusicology, literary studies, the history of the senses and sound studies.

Florence Nightingale: The Crimean War

Artefacts of the Crimean War

The Ultimate Spectacle

Photography and the Culture of Realism

Believing Is Seeing

Framing the Victorians

A History

The Crimean War combines an extraordinary oral and visual account of the Crimean War -- including many photographs and accounts never previously published. The history is told from eyewitness accounts from people on all sides of the conflict (British, French, Russian and Turkish) -- in the forms of letters and diaries of soldiers, sailors, doctors, artists, nurses and reporters. And as the Crimean War was the first war to be photographed and to which war artists were assigned, the book is heavily illustrated with striking images of war. The combination of art and personal accounts makes for an incredibly fascinating and original perspective on the events.

The Crimean War was a conflict between the Russian Empire and an alliance of the French Empire, British Empire, Ottoman Empire and the Kingdom of Sardinia. The war was part of a long-running contest between the major European powers for influence over territories of the declining Ottoman Empire. Most of the conflict took place on the Crimean Peninsula, but there were smaller campaigns in western Anatolia, the Caucasus, the Baltic Sea, the Pacific Ocean and the White Sea. The Crimean War is known for the logistical and tactical errors during the land campaign on both sides (the naval side saw a successful Allied campaign which eliminated most of the ships of the Russian Navy in the Black Sea). Nonetheless, it is sometimes considered to be one of the first "modern" wars as it introduced technical changes which affected the future course of warfare, including the first tactical use of railways and the electric telegraph. It is also famous for the work of Florence Nightingale and Mary Seacole, who pioneered modern nursing practices while caring for wounded British soldiers. The war also led to the establishment of the Victoria Cross in 1856 (backdated to 1854), the British Army's first universal award for valour. The Crimean War was one of the first wars to be documented extensively in photographs. News correspondence reaching Britain from the Crimea was the first time the public were kept informed of the day-to-day realities of war. This unique collection of 150-160 images will prove to be an invaluable resource for historians, students and all those interested in what was one of the most significant periods in British military history. Each picture will tell its own story, and will be fully captioned with historical detail.

This lengthy work includes a plethora of lavish illustrations by William Simpson which depict important scenes from the front lines of the Crimean conflict. Background information is also included.

Roger Fenton's photograph Pasha and Bayadère is a fascinating image in its own right and is an expression of a more general Orientalist craze that grew steadily stronger during the nineteenth century in Europe. In his rich and detailed study, Baldwin explains how this image of a seated man and a dancing woman embodies themes and motifs that can be found in the work of nineteenth-century artists from Eugène Delacroix to John Frederick Lewis to Alfred Lord Tennyson. He has also brought to light significant new information about the life and career of Fenton, the important Victorian photographer best known for his photographs of the Crimean War.

A Social Analysis of Images of the Crimean War

Images of Armed Conflict and Its Aftermath

A Press Divided

Pasha and Bayadere

"The" Ottoman Crimean War

Maidan - Portraits from the Black Square

Emotion, Touch, and Masculinity in the Crimean War

Academy Award-winning director Errol Morris turns his eye to the nature of truth in photography In his inimitable style, Errol Morris untangles the mysteries behind an eclectic range of documentary photographs. With his keen sense of irony, skepticism, and humor, Morris shows how photographs can obscure as much as they reveal, and how what we see is often determined by our beliefs. Each essay in this book is part detective story, part philosophical meditation, presenting readers with a conundrum, and investigates the relationship between photographs and the real world they supposedly record. Believing Is Seeing is a highly original exploration of photography and perception, from one of America's most provocative observers.

Historically the bodies of civilians are the most damaged by the increasing mechanization and derealization of warfare, but this is not reflected in the representation of violence in popular media. In War Without Bodies, author Martin Danahay argues that the media in the United States in particular constructs a [war without bodies] in which neither the corpses of soldiers or civilians are shown. War Without Bodies traces the intertwining of new communications technologies and war from the Crimean War, when Roger Fenton took the first photographs of the British army and William Howard Russell used the telegraph to transmit his dispatches, to the first of three [video wars] in the Gulf region in 1990-91, within the context of a war culture that made the costs of organized violence acceptable to a wider public. New modes of communication have paradoxically not made more war [real] but made it more ubiquitous and at the same time unremarkable as bodies are erased from coverage. Media such as photography and instantaneous video initially seemed to promise more realism but were assimilated into existing conventions that implicitly justified war. These new representations of war were framed in a way that erased the human cost of violence and replaced it with images that defused opposition to warfare. Analyzing poetry, photographs, video and video games the book illustrates the ways in which war was framed in these different historical contexts. It examines the cultural assumptions that influenced the reception of images of war and discusses how death and damage to bodies was made acceptable to the public. War Without Bodies aims to heighten awareness of how acceptance of war is coded into texts and how active resistance to such hidden messages can help prevent future unnecessary wars.

This book analyzes the Crimean War from the Ottoman perspective based mainly on Ottoman and Russian primary sources, and includes an assessment of the War's impact on the Ottoman state and Ottoman society.