
The Face Of War Writings From The Frontline 1937

We Were the Lucky Ones

Future War

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Faces of the Civil War
Last Witnesses
War: How Conflict Shaped Us
The Face of War
The End of War
The Face of Courage
War of the Foxes
A Different Face of War
War's Unwomanly Face
War is Beautiful - The New York Times Pictorial
Guide to the Glamour of Armed Conflict
The Face of War

*The Face Of
War Writings From The
Frontline 1937* Downloaded
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EMILIO RIGBERTO

*We Were the Lucky
Ones* Random House
Bestselling author
David Shields analyzed
over a decade's worth
of front-page war
photographs
from The New York

Times and came to a
shocking conclusion:
the photo-editing
process of the "paper of
record," by way of
pretty, heroic, and
lavishly aesthetic
image selection,
pulls the wool over the
eyes of its readers;
Shields forces us to
face not only the the
media's complicity in
dubious and

catastrophic military campaigns but our own as well. This powerful media mouthpiece, the mighty Times, far from being a check on governmental power, is in reality a massive amplifier for its dark forces by virtue of the way it aestheticizes warfare. Anyone baffled by the willful American involvement in Iraq and Afghanistan can't help but see in this book how eagerly and invariably the Times led the way in making the case for these wars through the manipulation of its visuals. Shields forces the reader to weigh the consequences of our own passivity in the face of these images' opiate numbing. The photographs gathered in *War Is Beautiful*, often beautiful and

always artful, are filters of reality rather than the documentary journalism they purport to be.

Future War Penguin
John Keegan's groundbreaking portrayal of the common soldier in the heat of battle -- a masterpiece that explores the physical and mental aspects of warfare *The Face of Battle* is military history from the battlefield: a look at the direct experience of individuals at the "point of maximum danger." Without the myth-making elements of rhetoric and xenophobia, and breaking away from the stylized format of battle descriptions, John Keegan has written what is probably the definitive model for military

historians. And in his scrupulous reassessment of three battles representative of three different time periods, he manages to convey what the experience of combat meant for the participants, whether they were facing the arrow cloud at the battle of Agincourt, the musket balls at Waterloo, or the steel rain of the Somme. *The Face of Battle* is a companion volume to John Keegan's classic study of the individual soldier, *The Mask of Command*: together they form a masterpiece of military and human history. *Articles of War* Random House Large Print Part I deals with the evolution of military strategy and doctrine, from the Napoleonic Wars to today.

Contributors look at the influence of great military thinkers, such as Carl von Clausewitz, on the armed forces of the Western world and examine how previous military leaders dealt with issues similar to those faced today, such as the effects of technology on strategy, the significance of the operational level of war, and ways of restructuring the armed forces in times of uncertainty and change. Part II examines warfare at the end of this century. Examples of the development of revolutionary warfare in Asia from Mao to Giap are used to underscore the cultural and situational influences on doctrines of revolutionary war. Part III looks at the

future of conflict in the twenty-first century. Contributors investigate diverse issues, including the impact of computers on warfare, the effect of media coverage on strategy, space policy, arms control in the post-Cold War era, political systems and their relationship to the probability of war, and the prospects of stealth technology. In an era when armed forces around the world have come under increasing scrutiny and criticism, this collection of essays provides valuable lessons that may avert future military mistakes. Stories Are What Save Us Random House The follow-up to *Faces of World War I*, this photographic journey is testament to the 100 million military men

and women, and many more civilians, whose lives were so profoundly affected by the catastrophic war of 1939-1945.

The Forever War

Random House

Author's selection from her reporting on wars in progress and wars about to be, during eight years in twelve countries, when she worked as a correspondent for "Colliers."

Looking for the Good War Copper Canyon Press

"A remarkable book, from its title and subtitle to its last words . . . A stirring indictment of American sentimentality about war." —Robert G. Kaiser, *The Washington Post* In *Looking for the Good War*, Elizabeth D. Samet reexamines the literature, art, and

culture that emerged after World War II, bringing her expertise as a professor of English at West Point to bear on the complexity of the postwar period in national life. She exposes the confusion about American identity that was expressed during and immediately after the war, and the deep national ambivalence toward war, violence, and veterans—all of which were suppressed in subsequent decades by a dangerously sentimental attitude toward the United States' "exceptional" history and destiny. Samet finds the war's ambivalent legacy in some of its most heavily mythologized figures: the war correspondent epitomized by Ernie

Pyle, the character of the erstwhile G.I. turned either cop or criminal in the pulp fiction and feature films of the late 1940s, the disaffected Civil War veteran who looms so large on the screen in the Cold War Western, and the resurgent military hero of the post-Vietnam period. Taken together, these figures reveal key elements of postwar attitudes toward violence, liberty, and nation—attitudes that have shaped domestic and foreign policy and that respond in various ways to various assumptions about national identity and purpose established or affirmed by World War II. As the United States reassesses its roles in Afghanistan and the Middle East, the time

has come to rethink our national mythology: the way that World War II shaped our sense of national destiny, our beliefs about the use of American military force throughout the world, and our inability to accept the realities of the twenty-first century's decades of devastating conflict.

The Face of Battle

JHU Press

'If you want a picture of the future, imagine a boot stamping on a human face--forever.'
Nineteen Eighty-Four (1949), George Orwell's final novel, was completed in difficult conditions shortly before his early death. It is one of the most influential and widely-read novels of the post-war period, and has been a huge international bestseller

over many decades. Continually in print, it has long been controversial, both in its immediate Cold War context and in later history. It is in some ways a realist novel, but in others is more akin to a work of science fiction, a dystopia or a satire. It also has strong affiliations to Gothic in its plotting, motifs and affective states. Full of horror and terror, it contains prophetic dreams and a central character who thinks of himself as a 'monster', a 'ghost' and 'already dead'. Like Frankenstein and Dracula, it is fascinated by the power of a documentary remnant addressed to an unknown reader.

Changing Face of War

McSweeney's
Archival images and

biographical sketches of Union soldiers tell the stories of their lives during and after the Civil War. Before leaving to fight in the Civil War, many Union and Confederate soldiers posed for a carte de visite, or visiting card, to give to their families, friends, or sweethearts.

Invented in 1854 by a French photographer, the carte de visite was a small photographic print roughly the size of a modern trading card. The format arrived in America on the eve of the Civil War, fueling intense demand for the keepsakes. Many cards of Civil War soldiers survive today, but the experiences—and often the names—of the individuals portrayed have been lost to time. A passionate collector

of Civil War-era photography, Ron Coddington researched the history behind these anonymous faces in military records, pension files, and other public and personal documents. In *Faces of the Civil War*, Coddington presents 77 cartes de visite of Union soldiers from his collection and tells the stories of their lives during and after the war. These soldiers came from all walks of life. All were volunteers. Their personal stories reveal a tremendous diversity in their experience of war: many served with distinction, some were captured, some never saw combat while others saw little else. The lives of survivors were even more disparate. While some made successful

transitions back to civilian life, others suffered permanent physical and mental disabilities, which too often wrecked their families and careers. In compelling words and haunting pictures, *Faces of the Civil War* offers a unique perspective on the most dramatic and wrenching period in American history.

Daughter of War

Allen & Unwin

A brilliant, clear-eyed consideration of the visual representation of violence in our culture--its ubiquity, meanings, and effects. Considered one of the greatest critics of her generation, Susan Sontag followed up her monumental *On Photography* with an extended study of human violence, reflecting on a

question first posed by Virginia Woolf in *Three Guineas*: How in your opinion are we to prevent war? "For a long time some people believed that if the horror could be made vivid enough, most people would finally take in the outrageousness, the insanity of war." One of the distinguishing features of modern life is that it supplies countless opportunities for regarding (at a distance, through the medium of photography) horrors taking place throughout the world. But are viewers inured—or incited—to violence by the depiction of cruelty? Is the viewer's perception of reality eroded by the daily barrage of such images? What does it mean to care about the

sufferings of others far away? First published more than twenty years after her now classic book *On Photography*, which changed how we understand the very condition of being modern, *Pain of Others* challenges our thinking not only about the uses and means of images, but about how war itself is waged (and understood) in our time, the limits of sympathy, and the obligations of conscience.

The War of Art Open Road + Grove/Atlantic
George Tilson is an eighteen-year-old farm boy from Iowa. Enlisted in the Army during World War II and arriving in Normandy just after D-day, he is nicknamed Heck for his reluctance to swear.

From summers of farm labor Heck is already strong. He knows how to accept orders and how to work uncomplainingly. But in combat Heck witnesses a kind of brutality unlike anything he could have imagined. Fear consumes his every thought and Heck soon realizes a terrible thing about himself: He is a coward. Possessed of this dark knowledge, Heck is then faced with an impossible task.

Art of War Naval
Institute Press

“A masterpiece” (The Guardian) from the Nobel Prize-winning writer, an oral history of children’s experiences in World War II across Russia
NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE WASHINGTON POST

For more than three decades, Svetlana Alexievich has been the memory and conscience of the twentieth century. When the Swedish Academy awarded her the Nobel Prize, it cited her for inventing “a new kind of literary genre,” describing her work as “a history of emotions . . . a history of the soul.” Bringing together dozens of voices in her distinctive style, *Last Witnesses* is Alexievich’s collection of the memories of those who were children during World War II. They had sometimes been soldiers as well as witnesses, and their generation grew up with the trauma of the war deeply embedded—a trauma that would change the course of the Russian

nation. Collectively, this symphony of children’s stories, filled with the everyday details of life in combat, reveals an altogether unprecedented view of the war. Alexievich gives voice to those whose memories have been lost in the official narratives, uncovering a powerful, hidden history from the personal and private experiences of individuals. Translated by the renowned Richard Pevear and Larissa Volokhonsky, *Last Witnesses* is a powerful and poignant account of the central conflict of the twentieth century, a kaleidoscopic portrait of the human side of war. Praise for *Last Witnesses* “There is a special sort of clear-eyed humility to

[Alexievich's] reporting."—The Guardian "A bracing reminder of the enduring power of the written word to testify to pain like no other medium. . . . Children survive, they grow up, and they do not forget. They are the first and last witnesses."—The New Republic "A profound triumph."—The Big Issue "[Alexievich] excavates and briefly gives prominence to demolished lives and eradicated communities. . . . It is impossible not to turn the page, impossible not to wonder whom we next might meet, impossible not to think differently about children caught in conflict."—The Washington Post *The View from the Ground* Simon and

Schuster
James Cameron admired Martha Gellhorn above all other war-reporters 'because she combined a cold eye with a warm heart'. The Chicago Times described her writing as 'wide ranging and provocative, a blend of cool lyricism and fiery emotion, alternately prickly and welcoming, funny and stern'. But make your own judgements, and in the process find yourself plunged straight back into Madrid during the Spanish Civil War, feel the frozen ground of the Finno Russian war, the continent-wide Japanese invasion of China, the massacres in Java, themurderously naïve intervention in Vietnam and the USA's dirty little wars in Central

America. You will also experience the process of the Second World War by the seat of your pants. It is a tough way to learn history, but also one created in bite-sized chunks, that inspire just as often as they shock.

Regarding the Pain of Others John Wiley & Sons

What keeps so many of us from doing what we long to do? Why is there a naysayer within? How can we avoid the roadblocks of any creative endeavor—be it starting up a dream business venture, writing a novel, or painting a masterpiece? *The War of Art* identifies the enemy that every one of us must face, outlines a battle plan to conquer this internal foe, then pinpoints just

how to achieve the greatest success. *The War of Art* emphasizes the resolve needed to recognize and overcome the obstacles of ambition and then effectively shows how to reach the highest level of creative discipline.

Think of it as tough love . . . for yourself.

Nineteen Eighty-four Farrar, Straus and Giroux

A foreword by former soldier and memoirist Brian Turner, author of *My Life as a Foreign Country*, and an afterword by military wife and memoirist Angela Ricketts, author of *No Man's War: Irreverent Confessions of an Infantry Wife*, bookend the volume.

The Human Face of War Penguin

View more details of this book at

www.walkerbooks.com.
au

**Can War be
Eliminated?** Dutton
Books

The controversial
journalistic analysis of
the mentality that
fostered the Holocaust,
from the author of *The
Origins of
Totalitarianism*
Sparking a flurry of
heated debate, Hannah
Arendt's authoritative
and stunning report on
the trial of German
Nazi leader Adolf
Eichmann first
appeared as a series of
articles in *The New
Yorker* in 1963. This
revised edition
includes material that
came to light after the
trial, as well as
Arendt's postscript
directly addressing the
controversy that arose
over her account. A
major journalistic
triumph by an

intellectual of singular
influence, Eichmann in
Jerusalem is as
shocking as it is
informative—an
unflinching look at one
of the most unsettling
(and unsettled) issues
of the twentieth
century.

Wojtek Simon and
Schuster

From the moment his
first novel was
published, Larry
Heinemann joined the
ranks of the great
chroniclers of the
Vietnam conflict--Philip
Caputo, Tim O'Brien,
and Gustav Hasford. In
the stripped-down,
unsullied patois of an
ordinary soldier,
draftee Philip Dosier
tells the story of his
war. Straight from high
school, too young to
vote or buy himself a
drink, he enters a
world of mud and heat,
blood and body counts,

ambushes and firefights. It is here that he embarks on the brutal downward path to wisdom that awaits every soldier. In the tradition of *Naked and the Dead* and *The Thin Red Line*, *Close Quarters* is the harrowing story of how a decent kid from Chicago endures an extraordinary trial-- and returns profoundly altered to a world on the threshold of change.

Close Quarters John Wiley & Sons
Throughout history, war seems to have had an iron grip on humanity. In this short book, internationally renowned philosopher of war, Christopher Coker, challenges the view that war is an idea that we can cash in for an even better one - peace. War, he

argues, is central to the human condition; it is part of the evolutionary inheritance which has allowed us to survive and thrive. New technologies and new geopolitical battles may transform the face and purpose of war in the 21st century, but our capacity for war remains undiminished. The inconvenient truth is that we will not see the end of war until it exhausts its own evolutionary possibilities.

El Salvador, the Face of Revolution
Cambridge Scholars Publishing
NATIONAL BOOK CRITICS CIRCLE AWARD WINNER • NATIONAL BESTSELLER
• The definitive account of America's conflict with Islamic fundamentalism and a

searing exploration of its human costs—an instant classic of war reporting from the Pulitzer Prize winning journalist. Through the eyes of Dexter Filkins, a foreign correspondent for the New York Times, we witness the rise of the Taliban in the 1990s, the aftermath of the attack on New York on September 11th, and the American wars in Afghanistan and Iraq. Filkins is the only American journalist to have reported on all these events, and his experiences are conveyed in a riveting narrative filled with unforgettable characters and astonishing scenes. Brilliant and fearless, *The Forever War* is not just about America's wars after 9/11, but about the nature of

war itself.

The Face of War

Farrar, Straus and Giroux

Will tomorrow's wars be dominated by autonomous drones, land robots and warriors wired into a cybernetic network which can read their thoughts? Will war be fought with greater or lesser humanity? Will it be played out in cyberspace and further afield in Low Earth Orbit? Or will it be fought more intensely still in the sprawling cities of the developing world, the grim black holes of social exclusion on our increasingly unequal planet? Will the Great Powers reinvent conflict between themselves or is war destined to become much 'smaller' both in terms of its actors and

the beliefs for which they will be willing to kill? In this illuminating new book Christopher Coker takes us on an incredible journey into the future of warfare. Focusing on contemporary trends that are changing the nature and dynamics of armed conflict, he shows how conflict will

continue to evolve in ways that are unlikely to render our century any less bloody than the last. With insights from philosophy, cutting-edge scientific research and popular culture, Future War is a compelling and thought-provoking meditation on the shape of war to come.

Best Sellers - Books :

- [My First Learn-to-write Workbook: Practice For Kids With Pen Control, Line Tracing, Letters, And More! By Crystal Radke](#)
- [Brown Bear, Brown Bear, What Do You See?](#)
- [Regretting You By Colleen Hoover](#)
- [Twisted Hate \(twisted, 3\)](#)
- [The Housemaid's Secret: A Totally Gripping Psychological Thriller With A Shocking Twist By Freida Mcfadden](#)
- [The Last Thing He Told Me: A Novel](#)
- [Demon Copperhead: A Pulitzer Prize Winner](#)
- [November 9: A Novel By Colleen Hoover](#)
- [The Courage To Be Free: Florida's Blueprint For America's Revival By Ron Desantis](#)
- [Blowback: A Warning To Save Democracy From The Next Trump By Miles Taylor](#)