

The Crimean War A History

The terrible conflict that dominated the mid 19th century, the Crimean War killed at least 800,000 men and pitted Russia against a formidable coalition of Britain, France and the Ottoman Empire. It was a war for territory, provoked by fear that if the Ottoman Empire were to collapse then Russia could control a huge swathe of land from the Balkans to the Persian Gulf. But it was also a war of religion, driven by a fervent, populist and ever more ferocious belief by the Tsar and his ministers that it was Russia's task to rule all Orthodox Christians and control the Holy Land. Orlando Figes' major new book reimagines this extraordinary war, in which the stakes could not have been higher and which was fought with a terrible mixture of ferocity and incompetence. It was both a recognisably modern conflict - the first to be extensively photographed, the first to employ the telegraph, the first 'newspaper war' - and a traditional one, with illiterate soldiers, amateur officers and huge casualties caused by disease. Drawing on a huge range of fascinating sources, Figes also gives the lived experience of the war, from that of the ordinary British soldier in his snow-filled trench, to the haunted, gloomy, narrow figure of Tsar Nicholas himself as he vows to take on the whole world in his hunt for religious salvation. The Crimean War is full of resonance - not least, the Charge of the Light Brigade, the Siege of Sevastopol and Florence Nightingale at Scutari with her lamp. In this fascinating book, Clive Ponting separates the myths from the reality, and tells the true story of the heroism of the ordinary soldiers, often through eye-witness accounts of the men who fought and those who survived the terrible winter of 1854-55. To contemporaries, it was 'The Great War with Russia' - fought not only in the Black Sea and the Crimea but in the Baltic, the Arctic, the Pacific and the Caucasus. Ironically, Britain's allies were France, her traditional enemy, ably commanded (from home) by Napoleon III himself, and the Muslim Ottoman Empire, widely seen as an infidel corrupt power. It was the first of the 'modern' wars, using rifles, artillery, trench systems, steam battleships, telegraph and railways; yet the British soldiers wore their old highly coloured uniforms and took part in their last cavalry charge in Europe. There were over 650,000 casualties. Britain was unable fully to deploy her greatest strength, her Navy, while her Army was led by incompetent aristocrats. The views of ordinary soldiers about Raglan, Cardigan and Lucan make painful reading.

In September 1854, the armies of Britain, France and Turkey invaded Russia. In the months that followed over half a million soldiers fell. They died from bullet wounds and shrapnel, cholera and disease, starvation and freezing. The Crimean War was a medieval conflict fought in a modern age. But what is rarely appreciated, and what this historical examination shows, is that this extraordinary and costly struggle was fought not only in the Crimea, but also along the Danube, in the Arctic Ocean, in the Baltic and Pacific. Few wars in history reveal greater confusion of purpose or have had richer unintended consequences. Much has been written about this most senseless of wars and this new history does not aim to cover old ground. Instead, it traces the war's causes and sketches a vivid picture of the age which made it possible, up until the moment of the Allies' departure for the Crimea. Woven together with developments in diplomacy, trade and nationalistic expression are descriptions of the Russian, Turkish and British armies and the principals of the drama - Napoleon III, Marshal St Arnaud, Lord Raglan, the great Russian engineer Todleben, Florence Nightingale, Nicholas I and his magnificently terrible Russian empire.

The Crimean War was the most destructive armed conflict of the Victorian era. It is remembered for the unreasoning courage of the Charge of the Light Brigade, for the precise volleys of the Thin Red Line and the impossible assaults upon Sevastopol's Redan. It also demonstrated the inefficiency and ineffectiveness of the British military system based on privilege and purchase.??Poor organisation at staff level and weak leadership from the Commander-in-Chief with a lack of appreciation of the conditions the troops would experience in the Crimea resulted in the needless death of thousands of soldiers. The Royal Navy, by comparison, was highly effective and successfully undertook its operations in the Baltic, the Black Sea and the Sea of Azov.??The relative performance of the two branches of Britain's armed forces is reflected in the despatches sent back to the UK by the?respective commanders. The comparative wealth of detail provided by Admirals Napier, Dundas and Lyons contrast sharply with the limited, though frequent, communications from Generals Raglan, Codrington and Simpson.??The despatches of all these commanding officers are presented in this compilation just as they were when first published in the 1850s. They tell of the great battles of the Alma, Balaklava and Inkerman, of the continuing struggle against Sevastopol and the naval operations which cut the Russian communications and ensured an eventual, if costly, victory. They can be read, just as they were when revealed to the general public more than 150 years ago.

This history of the Crimea is essential reading for all those who have been perplexed by what lies behind Russia's recent annexation of the Black Sea peninsula.

The Routledge Handbook of the Crimean War is an edited collection of articles on the various aspects of the Crimean War written by distinguished historians from various countries. Part I focuses on diplomatic, military and regional perspectives. Part II includes contributions on social, cultural and international issues around the war. All contributions are based upon findings of the latest research. While not pretending to be an exhaustive encyclopaedia of this first modern war, the present volume captures the most important topics and the least researched areas in the historiography of the war. The book incorporates new approaches in national historiographies to the war and is intended to be the most up-to-date reference book on the subject. Chapters are devoted to each of the belligerent powers and to other peripheral states that were involved in one way or another in the war. The volume also gives more attention to the Ottoman Empire, which is generally neglected in European books on the war. Both the general public and students of history will find the book useful, balanced and up-to-date.

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.

An examination of the Crimean War and its legacy reveals the vast numbers of military and civilian deaths; the religious and territorial disputes between the British, Turkish, and Russian empires; and the global industrial struggles it triggered. By the award-winner of News International Journalist of the Year, Phillip Knightley has written about being a special correspondent during wartime. He questions to what extent correspondents shape myths and suppress facts? And how their role has changed over the years. The Crimean War was fought far from its namesake peninsula in Ukraine. Until now, accounts of Britain's and France's naval campaigns against Czarist Russia in the Baltic, White Sea, and Pacific have remained fragmented, minimized, or thinly-referenced. This book considers each campaign from an imperial perspective extending from South America to Finland. Ultimately, this regionally-focused approach reveals that even the smallest Anglo-French naval campaigns in the remote White Sea had significant consequences in fields ranging from medical advances to international maritime law. Considering the perspectives of neutral powers including China, Japan, and Sweden-Norway, allows Rath to examine the Crimean conflict's impact on major historical events ranging from the 'opening' of Tokugawa Japan to Russia's annexation of large swaths of Chinese territory. Complete with customized maps and an extensive reference section, this will become essential reading for a varied audience.

Crimea: The Great Crimean War, 1854-1856 by Trevor Royle The Crimean War is one of history's most compelling subjects. It encompassed human suffering, woeful leadership and maladministration on a grand scale. It created a heroic myth out of the disastrous Charge of the Light Brigade and, in Florence Nightingale, it produced one of history's great heroes. New weapons were introduced; trench combat became a fact of daily warfare outside Sebastopol; medical innovation saved countless soldiers' lives that would otherwise have been lost. The war paved the way for the greater conflagration which broke out in 1914 and greatly prefigured the current situation in Eastern Europe.

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. First published in the year 1857, the present book 'Wonderful Adventures of Mrs. Seacole in Many Lands' was written by Mary Seacole. As evident from the title, this is a fictional novel of women's adventures.

"Cecil Woodham-Smith was an unlikely historian. Even after writing two bestselling books, the acclaimed popular author remained surprised by her own success. The daughter of a prominent Anglo-Irish military family, Mrs. Woodham-Smith was a well-dressed housewife and erstwhile romance writer turned purveyor of Victorian history. Inspired by a dinner party conversation, she burst onto the scene in 1950 with a successful biography of Florence Nightingale. No one-hit wonder, she followed up three years later with *The Reason Why*, an account of the Charge of the Light Brigade, the tragic culmination of the Battle of Balaklava. The bestseller solidified Woodham-Smith's standing as a historian of national renown. Widely reviewed and broadly acclaimed, *The Reason Why* became required reading across a broad swath of British society. It was even named the Daily Mail's Book of the Month Selection in November 1953. The through line linking these two works by Woodham-Smith is the mid-nineteenth century's Crimean War, fought between 1853 and 1856, primarily on a Black Sea peninsula now occupied by the Russian Federation. This conflict of recondite and complex causes is best known in Britain for the mismanagement by the Army's hidebound leadership and for the innovations of the moment's resourceful new luminaries. The Army's blunder is exemplified in the Charge of the Light Brigade, a near-suicidal maneuver involving more than 600 cavalry soldiers. The occasion came to characterize a British affection for disaster and even failure, particularly when met with unflinching duty. The leading light of the War, on the other hand, was Florence Nightingale. Called "The Lady with the Lamp," Nightingale offered a fearless response to deaths by wartime illness, her can-do spirit coated in an angelic veneer. As she wrote about the Victorian past, Mrs. Woodham-Smith played her part in lodging a tragic blunder and a beloved heroine at the heart of national myth and national understanding. Together, Florence Nightingale and *The Charge of the Light Brigade* represent the antinomies of the Crimean War. They also capture two poles of British, and particularly English, self-conception. I imagined, when I began researching the Crimean conflict some years ago, that Mrs. Woodham-Smith would appear as a footnote in my study, her texts providing a well-regarded foundation in their archival research and lucid prose. But as I dove into military archives, I found myself pulled between letters sent from survivors in the wake of the Charge and plans for auctions of its regalia one hundred years on. And when I surveyed medical papers, my perusals of nineteenth-century newspapers lionizing Nightingale opened up into discoveries of transcripts for BBC radio shows produced a century later. My experience researching other aspects and other protagonists was very much the same. Database searches and archival meanderings had me shuttling between the Crimean War and its legacies, from the nineteenth century, through the twentieth century, and even to our present day. Time and again, my research revealed, countless Britons have found themselves absorbed by the mid-nineteenth century's War. As I came to apprehend this dynamic, Mrs. Woodham-Smith moved from footnote to text and from background to foreground"--

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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.

This book studies Crimean War nursing from a transnational perspective setting nursing in the five combatant armies into the wider context of European statecraft.

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.

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.

This remarkable work features the Crimean War as depicted by the late Victorian military writer James Grant. The material here was first published in 1894, only 40 years after the end of the Crimean War, at a time when many of the participants were still in their sixties. Grant therefore had access to the primary source interviews which are now lost forever. Originally published as part of the Cassell's series *British Battles on Land and Sea*, it presents the reader with an intriguing insight into how contemporary writers addressed their subject. They say the past is another country and that is certainly true in this instance. The contrast between the contemporary Victorian view and

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the modern view reveals the huge gulf in attitudes. Mr. Grant's work is clearly 'of its time' and reflects the attitudes of the day which were unashamedly xenophobic, jingoistic and militaristic. It nonetheless repays the reader as it provides us with a unique window on the past and brings the long lost world of Victorian Imperialism into focus.

"The Crimean War: 1853-1856 examines the conflict in both its Europe-wide and global contexts, moving beyond the five great European powers to consider the role and importance of smaller states and theatres of war that have otherwise been under-served. To this end, it looks at fighting on the Danube front, the Black Sea, the Baltic Sea, the Caucasian battlefield, as well as the White Sea and the Pacific, with final chapters devoted to the Paris peace congress of 1856, the end of the war and its legacy."--

The Crimean War (1853-1856) was the first modern war. A vicious struggle between imperial Russia and an alliance of the British, French and Ottoman Empires, it was the first conflict to be reported first-hand in newspapers, painted by official war artists, recorded by telegraph and photographed by camera. In her new short history, Trudi Tate discusses the ways in which this novel representation itself became part of the modern war machine. She tells forgotten stories about the war experience of individual soldiers and civilians, including journalists, nurses, doctors, war tourists and other witnesses. At the same time, the war was a retrograde one, fought with the mentality, and some of the equipment, of Napoleonic times. Tate argues that the Crimean War was both modern and old-fashioned, looking backwards and forwards, and generating optimism and despair among those who lived through it. She explores this paradox while giving full coverage to the bloody battles (Alma, Balaklava, Inkerman), the siege of Sebastopol, the much-derided strategies of the commanders, conditions in the field and the cultural impact of the anti-Russian alliance.

The Crimean War was the most destructive conflict of Queen Victoria's reign, the outcome of which was indecisive; most historians regard it as an irrelevant and unnecessary conflict despite its fame for Florence Nightingale and the Charge of the Light Brigade. Here Hugh Small shows how the history of the Crimean War has been manipulated to conceal Britain's - and Europe's - failure. The war governments and early historians combined to withhold the truth from an already disappointed nation in a deception that lasted over a century. Accounts of battles, still widely believed, gave fictitious leadership roles to senior officers. Careful analysis of the fighting shows that most of Britain's military successes in the war were achieved by the common soldiers, who understood tactics far better than the officer class and who acted usually without orders and often in contravention of them. Hugh Small's mixture of politics and battlefield narrative identifies a turning point in history, and raises disturbing questions about the utility of war.

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 beside 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 Sebastopol 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.

For a relatively short war, the Crimean War holds an important place in history. Finally, a resource that provides a historical overview of the war from a number of different angles including, the causes, the motivations, the course, and the consequences. This volume fully explores the: o Main engagements o Principal political figures and rulers o Military leaders and naval commanders o Events leading up to the conflict This Dictionary is an excellent window into the political, national, and military intrigue that surrounded one of the most costly campaigns of all time. Includes a chronology, maps, and a comprehensive bibliography full of primary sources, as well as classic sources and histories that will allow researchers to trace the changing perception of the war through history.

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 Sebastopol 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.

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.

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 seminal work focuses on British grand strategy, the development and implementation of national policy and strategy. With a revised introduction contextualizing the 1990 text, and the addition of a bibliography, the book is available to a new generation of scholars, and situated in the historiography of the Crimean War.

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.

The Crimean War dominated the mid 19th century, killed at least 800,000 men and pitted Russia against a formidable coalition of Britain, France and the Ottoman Empire. It was a war for territory, provoked by fear that if the Ottoman Empire were to collapse then Russia could control a huge swathe of land from the Balkans to the Persian Gulf. But it was also a war of religion, driven by a fervent, populist and ever more ferocious belief by the Tsar and his ministers that this was a crusade, the fulfilment of Russia's task to rule all Orthodox Christians and control the Holy Land. And it was a war based on hatreds and hypocrisy, specifically the overwhelming Russophobia that swept much of Europe. Orlando Figes' major new book reimagines this extraordinary war, in which the stakes could not have been higher. It was both a recognisably modern conflict - the first to be extensively photographed, the first to employ the telegraph, the first 'newspaper war' - and a traditional one, with illiterate soldiers, amateur officers and huge casualties caused by disease. The iconic moments of the war - the Charge of the Light Brigade, the Siege of Sebastopol, the impact of Florence Nightingale - are all here, but there is also a rich sense of the entire region and of the many nationalities caught up in the fighting. The conflict engulfed the Danube principalities, the Baltic and the Caucasus as well as the Crimea, with the British creating vast if ultimately delusive plans for the partition of much of Russia. Drawing on a huge range of fascinating, often untapped sources, Figes also gives the lived experience of the war, from that of the ordinary British soldier in his snow-filled trench, to the haunted, gloomy, narrow figure of Tsar Nicholas himself, as he vows to take on the whole world in his hunt for religious salvation.

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It would seem from the general historical perspective that the Crimean War was the most mismanaged, brutal and futile campaign that has ever been fought. For well over a hundred years it has been presented as the classic model of military and medical blundering.

The Crimean War, or the Eastern War, as the Russians called it, razed the countryside and cities of Crimea, leaving a devastated nation in its wake. The most costly war fought on Russian soil, losses exceeded even those of the Napoleonic War nearly half a century before. Sustained by civilians, the conflict collapsed only when the violence had finally exhausted Crimean land and labor. *Crimea in War and Transformation* is the first exploration of the civilian experience during the Crimean War to appear in English. With limited options, the people of Crimea shaped their own destinies during the war. Whereas some chose to donate or to sell their agricultural produce to Russian and Allied armies, others resisted requisition. Many families welcomed soldiers into their homes, and in Sevastopol, locals helped build critical batteries, parapets and other defenses. Local Russian and Greek nationalists turned to religious patriotism and enlisted in community militias to fight a holy war for tsar and country. Some Crimean Tartars actively collaborated with the enemy, while others remained steadfastly loyal to the tsar. At the apex of violence, hungry soldiers and desperate officials scapegoated Crimea's native Muslim population, leading to a deadly population transfer. Unable to eke out survival in a hostile and war-torn land, nearly 200,000 Crimean Tartars were driven from their homeland to the Ottoman Empire. Those inhabitants who remained--Tartars, Russians, Greeks, Bulgarians, German colonists, Jews, and others--participated in the largest war recovery program yet sponsored by the Russian government. Drawing from a wide body of published and unpublished material, including untapped archives, testimonies, and secret police files from Russia, Ukraine and Crimea, Mara Kozelsky details in readable and vivid prose the toll of war on the Crimean people from mobilization through recovery.

Armed with only a telescope, a watch, and a notebook he retrieved from a dead soldier, William Howard Russell spent twenty-two months reporting from the trenches for the Times of London during the Crimean War. A novice in a new field of journalism -- war reporting -- when he first set off for Crimea in 1854, the young Irishman returned home a veteran of three bloody battles, having survived the siege of Sebastopol and watched a colleague die of cholera. Russell's fine eye for detail electrified readers, and his remarkably colorful and hugely significant accounts of battles provided those at home -- for the first time ever -- with a realistic picture of the brutality of war. *The Crimean War*, originally published in 1856 under the title *The Complete History of the Russian War*, presents a selection of Russell's dispatches -- as well as those of other embedded reporters -- providing a ground-eye view of the conflict as depicted in British newspapers.

Fought on the southern tip of the Crimea from 1853 to 1856, the Crimean War raged on far longer than either side expected -- largely because of mismanagement and disease: more soldiers died from cholera, typhus, typhoid, dysentery, and scurvy than battle wounds. Russell's biting criticisms of incompetent military authorities and an antiquated military system contributed to the collapse of the contemporary ruling party in Britain. In his reports, Russell wrote extensively about inept medical care for the wounded, which he termed "human barbarity." Thanks to compelling accounts by Russell and others, authorities allowed Florence Nightingale to enter the war zone and nurse troops back to health. *The Crimean War* contains reports from military men who acted as part-time reporters, articles by professional journalists, and letters from others at the front that newspapers back home later published. Rapidly pulled together by American publisher John G. Wells, the volume presents a fascinating contemporary analysis of the war by those on the ground. This reissue offers a new introduction by Angela Michelli Fleming and John Maxwell Hamilton that places these reports in context and highlights the critical role they played during a pivotal point in European history. The first first-hand accounts of the realities of war, these dispatches set the tone for future independent war reporting.

In September 1854, the armies of Britain, France and Turkey invaded Russia in what was to become the Crimean War. In the months that followed over half a million soldiers fell. They died from bullet wounds and shrapnel, cholera and disease, starvation and freezing in a medieval conflict fought in a modern age. But what is rarely appreciated is that this extraordinary struggle was fought not only in the Crimea, but also along the Danube, but in the Arctic Ocean, in the Baltic and Pacific. Few wars in history reveal more confusion of purpose or have had greater unintended consequences. Alexis Troubezko's new history traces the causes of this most senseless of wars and sketches a vivid picture of the age which made it possible, interweaving descriptions of the Russian, Turkish and British armies with the principals of the drama — Napoleon III, Marshal St. Arnaud, Lord Raglan, the great Russian engineer Todleben, Florence Nightingale, Nicholas I, and his magnificently terrible Russian empire.

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.

The Crimean War was the most destructive conflict of Queen Victoria's reign, the outcome of which was indecisive; most historians see it as an irrelevant, unnecessary conflict despite Florence Nightingale and the Charge of the Light Brigade. Here Hugh Small shows how the history of the Crimean War has been manipulated to conceal Britain's—and Europe's—failure. The war governments and early historians combined to withhold the truth from an already disappointed nation in a deception that lasted over a century. Accounts of battles, still widely believed, gave fictitious leadership roles to senior officers. Careful analysis of the fighting shows that most of Britain's military successes in the war were achieved by the common soldiers, who understood tactics far better than the officer class and who acted usually without orders and often in contravention of them. Hugh Small's mixture of politics and battlefield narrative identifies a turning point in history, and raises disturbing questions about the utility of war.

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