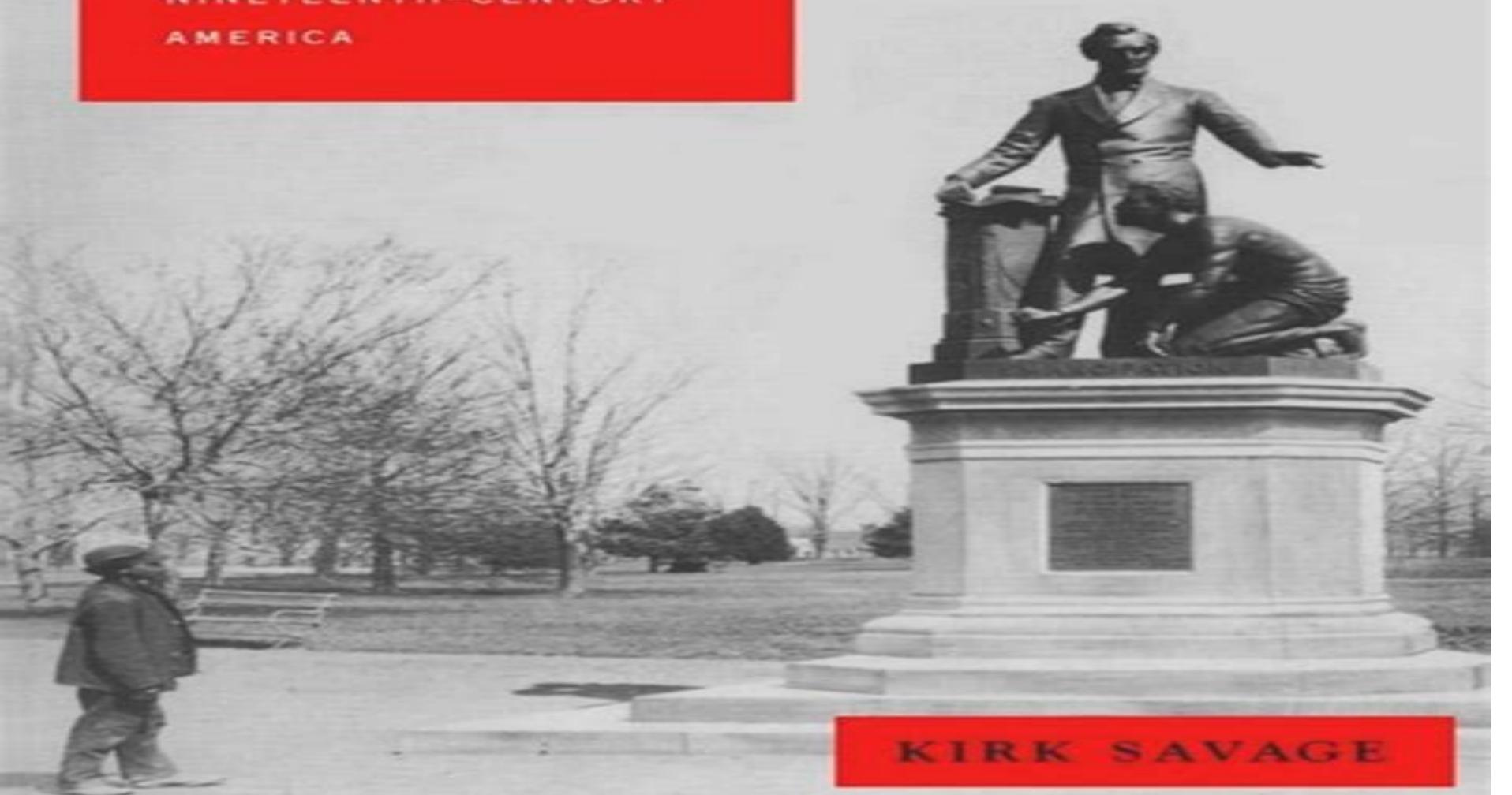


# *Standing Soldiers, Kneeling Slaves*

RACE, WAR, AND  
MONUMENT IN  
NINETEENTH-CENTURY  
AMERICA



KIRK SAVAGE

# Standing Soldiers Kneeling Slaves

**Institute for scientific information  
(Philadelphia, Pa).**

## **Standing Soldiers Kneeling Slaves:**

**Standing Soldiers, Kneeling Slaves** Kirk Savage,2018-07-31 A history of U S Civil War monuments that shows how they distort history and perpetuate white supremacy The United States began as a slave society holding millions of Africans and their descendants in bondage and remained so until a civil war took the lives of a half million soldiers some once slaves themselves Standing Soldiers Kneeling Slaves explores how the history of slavery and its violent end was told in public spaces specifically in the sculptural monuments that came to dominate streets parks and town squares in nineteenth century America Looking at monuments built and unbuilt Kirk Savage shows how the greatest era of monument building in American history took place amid struggles over race gender and collective memory Standing Soldiers Kneeling Slaves probes a host of fascinating questions and remains the only sustained investigation of post Civil War monument building as a process of national and racial definition Featuring a new preface by the author that reflects on recent events surrounding the meaning of these monuments and new photography and illustrations throughout this new and expanded edition reveals how monuments exposed the myth of a united people and have only become more controversial with the passage of time

**Remaking Race and History** RenŽe Ater,Meta Warrick Fuller,2011-11-22 The George Gund Foundation imprint in African American studies    **The Nineteenth-century Visual Culture Reader** Vanessa R. Schwartz,Jeannene M. Przyblyski,2004 This Reader brings together for the first time key writings about the nineteenth century a key period in contemporary discussion of visual culture Exploring such topics as photographs exhibitions and advertising the editors suggest that modernity rather than modernism is a valuable way of understanding the changes particular to the visual culture of the time and they investigate a variety of nineteenth century images technologies and visual experiences With three specially written essays about definitions of visual culture as an object of study the book examines genealogies and introduces key writings about culture from writers living in the nineteenth century itself or from those who scrutinized its visual culture from early in the twentieth century such as Walter Benjamin and Siegfried Kracauer The Nineteenth Century Visual Culture Reader is organized around key themes technologies of vision practices of display and the circulation of images cities and the built environment visual representations of the past visual representations of catagories of racial sexual and social differences spatial configurations of inside and out private and public Selections include well known authors and new research by younger scholars to produce a well balanced and comprehensive collection    **Surviving Wounded Knee** David W. Grua,2015-12-21 On December 29 1890 the U S Seventh Cavalry killed more than two hundred Lakota Ghost Dancers including men women and children at Wounded Knee Creek South Dakota After the work of death ceased at Wounded Knee the work of memory commenced For the US Army and some whites Wounded Knee was the site where a heroic victory was achieved against the fanatical Chief Big Foot and his treacherous Ghost Dancers and where the struggle between civilization and savagery for North America came to an end For other whites it was a stain on the national

conscience a leading example of America's dishonorable dealings with Native peoples. For Lakota survivors it was the site of a horrific massacre of a peacemaking chief and his people and where the United States violated its treaty promises and slaughtered innocents. Historian David Grua argues that Wounded Knee serves as a window into larger debates over how the United States conquest of the indigenous peoples should be remembered. During the five decades after Wounded Knee the survivors pursued historical justice in the form of compensation in accordance with traditional Lakota conflict resolution practices and treaty provisions that required compensation for past wrongs. The survivors engaged in the politics of memory by preparing compensation claims, erecting a monument in memory of the Chief Big Foot massacre at the mass grave on the Pine Ridge Reservation by dictating accounts to sympathetic whites and by testifying before the U.S. Congress in the 1930s in support of a bill intended to liquidate the liability of the United States for Wounded Knee. Despite the bill's failure the survivors' prolonged pursuit of justice laid the foundation for later activists who would draw upon the memorial significance of Wounded Knee to promote indigenous sovereignty. Published on the 125th anniversary of this controversial event, *Surviving Wounded Knee* examines the Lakota survivors' half century pursuit of justice and points to lingering questions about the United States' willingness to address the liabilities of Indian conquest.

Emancipation Maggie Adler, Maurita

Poole, 2023-03-14 *Emancipation* critically interrogates the impact of sculpture in public life centering around ideas of agency and emancipation in historical and contemporary expression. The fulcrum of the book will be the Amon Carter Museum of American Art's copy of John Quincy Adams Ward's bronze sculpture *The Freedman* 1863. Unlike conventional depictions of enslaved African Americans at this time which showed them as powerless this heroic figure has broken his chains. The catalogue begins with an introduction to Civil War era works contextualizing *The Freedman* then examines the work of six contemporary Black artists whose respective practices engage the mediums of sculpture and installation connected to themes of freedom or imprisonment the long legacy of the Civil War in the United States' body and personhood. Featuring the work of Sadie Barnette, Maya Freelon, Hugh Hayden, Letitia Huckaby, Jeffrey Meris and Sable Elyse Smith as well as a reprinted short story by N.K. Jemisin, *Emancipation* brings contemporary issues of racial inequities, the legacy of war and conflict and issues of freedom or lack thereof for Black Americans to the fore.

A Sisterhood of Sculptors Melissa

Dabakis, 2014-06-30 This project is made possible through support from the Terra Foundation for American Art. When Elizabeth Cady Stanton penned the Declaration of Sentiments for the first women's rights convention held in Seneca Falls, New York in 1848 she unleashed a powerful force in American society. In *A Sisterhood of Sculptors* Melissa Dabakis outlines the conditions under which a group of American women artists adopted this egalitarian view of society and negotiated the gendered terrain of artistic production at home and abroad. Between 1850 and 1876 a community of talented women sought creative refuge in Rome and developed successful professional careers as sculptors. Some of these women have become well known in art historical circles: Harriet Hosmer, Edmonia Lewis, Anne Whitney and Vinnie Ream. The reputations of others have

remained until now buried in the historical record Emma Stebbins Margaret Foley Sarah Fisher Ames and Louisa Lander At midcentury they were among the first women artists to attain professional stature in the American art world while achieving international fame in Rome London and other cosmopolitan European cities In their invention of modern womanhood they served as models for a younger generation of women who adopted artistic careers in unprecedented numbers in the years following the Civil War At its core *A Sisterhood of Sculptors* is concerned with the gendered nature of creativity and expatriation Taking guidance from feminist theory cultural geography and expatriate and postcolonial studies Dabakis provides a detailed investigation of the historical phenomenon of women's artistic lives in Rome in the mid nineteenth century As an interdisciplinary examination of femininity and creativity it provides models for viewing and interpreting nineteenth century sculpture and for analyzing the gendered status of the artistic profession *After the Glory* Donald Robert Shaffer,2004 Shaffer chronicles the postwar transition of black veterans from the Union army as well as their subsequent life patterns political involvement family and marital life experiences with social welfare comradeship with other veterans and memories of the war itself He draws on such sources as Civil War pension records to fashion a collective biography a social history of both ordinary and notable lives resurrecting the words and memories of many black veterans to provide an intimate view of their lives and struggles **BOOK JACKET RACAR, Revue D'art Canadienne** ,2003

Honoring the Civil War Dead John R. Neff,2005 In his estimation Northerners were just as active as Southerners in myth making after the war Crafting a Cause Victorious myth that was every bit as resonant and powerful as the much better known Lost Cause myth cherished by Southerners the North asserted through commemorations the existence of a loyal and reunified nation long before it was actually a fact Neff reveals that as Northerners and Southerners honored their separate dead they did so in ways that underscore the limits of reconciliation between Union and Confederate veterans whose mutual animosities lingered for many decades after the need of the war Ultimately Neff argues that the process of reunion and reconciliation that has been so much the focus of recent literature either neglects or dismisses the persistent reluctance of both Northerners and Southerners to forgive and forget especially where their dead were concerned **Washington History** ,2001 Ski Style Annie Gilbert Coleman,2004 Coleman traces skiing from its Norse roots and Alpine influences through the utility of ski travel in the winter Rockies to the rise of Colorado resorts Much more than a history of the sport her work explains how the recreation industry sold the experience of skiing and created mythic mountain landscapes with real problems and a ski culture that exalts celebrity and status over the physical act of skiing **Jacket Presidential Temples** Benjamin Hufbauer,2005 This book explores the visual and material cultures of presidential commemoration memorials and monuments libraries and archives and the problematic ways in which presidents themselves have largely taken over their own commemoration The author sees these various commemorative sites as playing a key role in the construction of our collective political and cultural self images and as another sign of our preoccupation with celebrity culture Ultimately he

contends these presidential temples reflect not only our civil religion but also the extraordinary expansion of executive authority and presidential self commemoration since FDR      **Thomas Satterwhite Noble (1835-1907)** Tuliza Kamirah Fleming,2008 Examines how Thomas Satterwhite Noble s African American imagery reflected and interpreted issues concerning slavery in the upper South the internal slave trade miscegenation and abolition Shifts scholarly emphasis on Noble s works from discussion relating to the manner in which African Americans were portrayed to how these images were perceived by contemporary reconstruction audiences Adapted from author s abstract      *The North Carolina Historical Review* ,2006      The Arizona Quarterly ,2011      *Current Contents. Arts & Humanities* Institute for scientific information (Philadelphie, Pa.),      **Americans at War** John Phillips Resch,2005 Contains approximately one hundred alphabetized cross referenced articles on the impact of war on American society between 1816 and 1900 and includes photos and illustrations sidebars a chronology a glossary and twenty four primary source documents      *Journal of the Society of Architectural Historians* Society of Architectural Historians,2002 Includes special issues      **American Studies International** ,1999

**Chords of Freedom** J. R. Oldfield,2007 How should Britons remember transatlantic slavery How has slavery been remembered in the past Chords of Freedom sets out to answer these questions and in doing so traces the way in which British transatlantic slavery has been absorbed into the nation s collective memory It offers valuable new insights into the way in which a culture of abolition took root in Britain and how views of transatlantic slavery and figures like William Wilberforce have been revised and amended to reflect the changing demands of a series of present days Its cross disciplinary approach will appeal to a broad spectrum of specialists as well as to undergraduates and postgraduates

## **Standing Soldiers Kneeling Slaves** Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has been more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Standing Soldiers Kneeling Slaves**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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