

## Chapter 1 : The Art of War | Military Aviation | Air & Space Magazine

*Jul 05, Â· A conversation with C.C. Tsai, a Chinese artist and illustrator of Sunzi's classic "The Art of War" (Princeton University Press, ), translated into English by Brian Bruya.*

Through the ages, military leaders have been inspired by it, even to this day. Beyond the military, its advice on how to outsmart opponents has been applied to various competitive fields from business to sports. Increasingly, as warfare moves from the battlefield to the realm of cyber-space, its principles are being seen as especially applicable to cybersecurity. Despite being written thousands of years ago, these classic defense strategies are undoubtedly still relevant for the modern defender of IT infrastructure. The principles of Sun Tzu are not only relevant to defense, but also for understanding the approach of attackers. Know the Enemy and Know Yourself One of the most often quoted Sun Tzu quotes has enduring resonance for many situations in life, including cybersecurity. To understand how a hacker is likely to operate, we must first understand their motivations and what they are trying to achieve. When we know what assets they are likely to target, we can better focus on effectively protecting them. To be properly prepared for cyber-incidents, we must also have a clear understanding of our own business and infrastructure – where is our data held? What software are we running? Is everything patched and maintained? Often used to trick unsuspecting employees into engaging with malicious attachments or links, phishing attacks are becoming increasingly sophisticated – with hackers now tricking employees by posing as more senior members of staff and even CEOs, requesting funds to be transferred. Recent ISACA research has found that 1 in 5 UK office workers have fallen prey to phishing scams, while over half said their employer has not provided any cybersecurity awareness training. Employee training and awareness is key to limiting the risk of deception by malicious attackers – and as the above example demonstrates, this training needs to be rolled out to the most senior staff, too. Attack him Where he is Unprepared, Appear Where you are Unexpected While employees can be a weak link in the chain, they are not the only route inside an organization. Organizations should therefore consider all avenues of access and what vulnerabilities they might have. Fortunately with exercises such as penetration testing, organizations are now able to assess their own security before a hacker does. Through this exercise, organizations can not only scan their systems for vulnerabilities, they can also test employee knowledge and awareness by simulating a real-world attack scenario. As organizations become wise to traditional attack methods, hackers will only develop new ones in a constant arms race for supremacy. Businesses should be mindful that all of this change can introduce new cyber security risks, or remove old ones. The root cause should be identified and changes should be swiftly implemented to address this, with the lessons learned shared with all relevant staff. Suffering a breach can provide the opportunity to reflect and revisit the strategies organizations have in place. Why not apply strategies that have been tried and tested over millennia?

**Chapter 2 : Sun Tzu's 'The Art of War' for Cybersecurity. - Infosecurity Magazine**

*The Art of War One hundred and fifty years ago, the great American artist Winslow Homer traveled with the Army of the Potomac to document a key military campaign in the Civil War.*

John Chrysostom Byzantine Catholic Church. Warhol later described this period as very important in the development of his personality, skill-set and preferences. When Warhol was 13, his father died in an accident. He somehow gave each shoe a temperament of its own, a sort of sly, Toulouse-Lautrec kind of sophistication, but the shape and the style came through accurately and the buckle was always in the right place. Warhol was an early adopter of the silk screen printmaking process as a technique for making paintings. A young Warhol was taught silk screen printmaking techniques by Max Arthur Cohn at his graphic arts business in Manhattan. His use of tracing paper and ink allowed him to repeat the basic image and also to create endless variations on the theme, a method that prefigures his silk-screen canvas. The Warhol Sixties , Warhol writes: With the rapid expansion of the record industry , RCA Records hired Warhol, along with another freelance artist, Sid Maurer, to design album covers and promotional materials. He began exhibiting his work during the s. The exhibition marked his West Coast debut of pop art. During these years, he founded his studio, " The Factory " and gathered about him a wide range of artists, writers, musicians, and underground celebrities. His work became popular and controversial. Warhol had this to say about Coca-Cola: A Coke is a Coke and no amount of money can get you a better Coke than the one the bum on the corner is drinking. All the Cokes are the same and all the Cokes are good. Liz Taylor knows it, the President knows it, the bum knows it, and you know it. The show was presented as a typical U. The exhibit was one of the first mass events that directly confronted the general public with both pop art and the perennial question of what art is. Collaboration would remain a defining and controversial aspect of his working methods throughout his career; this was particularly true in the s. One of the most important collaborators during this period was Gerard Malanga. These people all participated in the Factory films, and some—like Berlin—remained friends with Warhol until his death. Less well known was his support and collaboration with several teen-agers during this era, who would achieve prominence later in life including writer David Dalton, [38] photographer Stephen Shore [39] and artist Bibbe Hansen mother of pop musician Beck. She authored in the S. Manifesto , [42] a separatist feminist tract that advocated the elimination of men; and appeared in the Warhol film I, a Man. Earlier on the day of the attack, Solanas had been turned away from the Factory after asking for the return of a script she had given to Warhol. The script had apparently been misplaced. Warhol was seriously wounded by the attack and barely survived: He suffered physical effects for the rest of his life, including being required to wear a surgical corset. By way of explanation, she said that Warhol "had too much control over my life. After the shooting, the Factory scene heavily increased security, and for many the "Factory 60s" ended. Right when I was being shot and ever since, I knew that I was watching television. An idea expressed in the book: Art critic Robert Hughes called him "the white mole of Union Square. This was instrumental in Freddy becoming involved in the underground NYC art scene and becoming an affiliate of Basquiat. I want to be plastic. The facial features and hair are screen-printed in black over the orange background. His early paintings show images taken from cartoons and advertisements, hand-painted with paint drips. Marilyn Monroe was a pop art painting that Warhol had done and it was very popular. Those drips emulated the style of successful abstract expressionists such as Willem de Kooning. From these beginnings he developed his later style and subjects. Instead of working on a signature subject matter, as he started out to do, he worked more and more on a signature style, slowly eliminating the handmade from the artistic process. Warhol frequently used silk-screening ; his later drawings were traced from slide projections. At the height of his fame as a painter, Warhol had several assistants who produced his silk-screen multiples, following his directions to make different versions and variations. It was reported at the time that, unlike the three artists before him, Warhol opted to paint directly onto the automobile himself instead of letting technicians transfer his scale-model design to the car. Warhol used the same techniques—silkscreens, reproduced serially, and often painted with bright colors—whether he painted celebrities, everyday objects, or images of suicide, car crashes, and disasters, as in the 63 Death and

Disaster series. Warhol has been described as playing dumb to the media. He sometimes refused to explain his work. His cow wallpaper literally, wallpaper with a cow motif and his oxidation paintings canvases prepared with copper paint that was then oxidized with urine are also noteworthy in this context. He would come to the Factory to urinate on canvases that had already been primed with copper-based paint by Andy or Ronnie Cutrone, a second ghost pisser much appreciated by Andy, who said that the vitamin B that Ronnie took made a prettier color when the acid in the urine turned the copper green. Did Andy ever use his own urine? My diary shows that when he first began the series, in December, he did, and there were many others: Andy always had a little extra bounce in his walk as he led them to his studio. After many years of silkscreen, oxidation, photography, etc. The piece silkscreen ink and spray paint on canvas shows Elvis Presley in a gunslinger pose. It was first exhibited in at the Ferus Gallery in Los Angeles. Warhol made 22 versions of the Double Elvis, nine of which are held in museums. Warhol worked across a wide range of media—painting, photography, drawing, and sculpture. In addition, he was a highly prolific filmmaker. Between and , he made more than 60 films, [87] plus some short black-and-white "screen test" portraits of Factory visitors. The minute film Blow Job is one continuous shot of the face of DeVeren Bookwalter supposedly receiving oral sex from filmmaker Willard Maas, although the camera never tilts down to see this. The film Eat consists of a man eating a mushroom for 45 minutes. Warhol attended the premiere of the static composition by LaMonte Young called Trio for Strings and subsequently created his famous series of static films including Kiss, Eat, and Sleep for which Young initially was commissioned to provide music. It was screened only at his art exhibits. The film was until recently thought to have been lost, until scenes from the picture were shown at some length in the documentary Jack Smith and the Destruction of Atlantis. Legendary underground artist Jack Smith appears in the film Camp. His most popular and critically successful film was Chelsea Girls. The film was highly innovative in that it consisted of two 16 mm -films being projected simultaneously, with two different stories being shown in tandem. From the projection booth, the sound would be raised for one film to elucidate that "story" while it was lowered for the other. His acolyte and assistant director, Paul Morrissey, took over the film-making chores for the Factory collective, steering Warhol-branded cinema towards more mainstream, narrative-based, B-movie exploitation fare with Flesh, Trash, and Heat. These latter "Warhol" films starred Joe Dallesandro—more of a Morrissey star than a true Warhol superstar. In the early s, most of the films directed by Warhol were pulled out of circulation by Warhol and the people around him who ran his business. Few of the Warhol-directed films are available on video or DVD.

**Chapter 3 : NYU Alumni Magazine: The Art of War**

*Monica Bohm-Duchen, Art and the Second World War, Princeton, N.J., Princeton University Press, ; pages, \$ hardcover. For many years, the consensus was that in Europe, at least, the air had been sucked out of visual creativity during the years of WWII.*

Only minutes left to them, only seconds. A brilliant light blossomed on every screen, a blinding light, filling the room. Crewmen, those still standing on the battered and limping ship, threw up their arms to shield their eyes. And when the light finally faded, the enemy base was gone. Annihilated as if it had never existed. Author unknown, but the veteran actress Shimira Coltrane played the colonel now, of course, a general. General Anson had deflected a large meteor to crash into the enemy base, destroying a major Teli weapons store and much of the Teli civilization on the entire planet. It was an important Human victory in the war, and at that point we needed it. What happened next was never made into a holo. In fact, it was a minor incident in a minor corner of the Human-Teli war. But no corner of a war is minor to the soldiers fighting there, and even a small incident can have enormous repercussions. I will be paying for what happened on Delta for whatever is left of my life. This is not philosophical maundering nor constitutional gloom. It is mathematical fact. Crates of personal gear sat on the floor of our tiny sitting room, where Dalo would spend most of her time while I was downside. Neither of us wanted to be here. So much Terran art has been lost in the original, but the Sistine is still there, and we both longed to gaze up at that sublime ceiling. And then I had been posted to Delta. She came in, resplendent in full-dress uniform glistening with medals, flanked by two more aides, which badly crowded the cabin. Dalo, calm as always, stood and dusted mutomati powder off her palms. The general stared at me bleakly. Her eyes were shit brown. Not only that, a civilian who looked. Well, yes, I do. Yes, Dalo has the same squat body and light coat of hair as the Teli. She is genomod for her native planet, a cold and high-gravity world, which is also what Tel is. But surely a general should know that interspecies breeding is impossible—especially that interspecies breeding? Dalo is as human as I. Tomorrow at oh five hundred hours your shuttle leaves for downside. You will be based in a central Teli structure that contains a large stockpile of stolen Human artifacts. I have assigned you three soldiers to crate and transport upside anything that you think has value. You will determine which objects meet that description and, if possible, where they were stolen from. You will attach to each object a full statement with your reasons, including any applicable identification programs—you have your software with you? But by the time I had gotten my arm into a salute, she was gone. Suddenly frightened, I caught her arm. Still, there is a diamond-hard core under all that sweetness. The general had clearly never heard of her before, but Dalo is one of the best mutomati artists of her generation. Her art has moved me to tears. You were baiting General Anson. Still, be more circumspect. Even be more pleasant. The impactor had been fifty meters in diameter, weighing roughly 60, tons, composed mostly of iron. The main base of the Teli military colony had been vaporized instantly. Now, a month later, we flew above kilometer after kilometer of destruction. General Anson had calculated when her deflected meteor would hit and had timed her approach to take advantage of that knowledge. Some minor miscalculation had led to an initial attack on her ship, but before the attack could gain force, the meteor had struck. No one knew why they had not counter-deflected, or at least evacuated. The shuttle left the blackened coast behind and flew toward the mountains, skimming above acres of cultivated land. The crops, I knew, were rotting. Teli did not allow themselves to be taken prisoner, not ever, under any circumstances. As Human forces had forced their way into successive areas of the continent, the agricultural colony, deprived of its one city, had simply committed suicide. The military has some strange nooks and crannies. The Teli looted the art of Terran colonies whenever they could, and no one knew why. It was logical that rumors would run riot about that. A huge one, and on Terra. It was destroyed in the twenty-first century Food Riots, not by the Teli. A veteran NCO met me at the guard station. Can I take these bags, sir? They were there to do grunt work. But Lu looked amiable and willing, and I relaxed slightly. He led me to my quarters, a trapezoid-shaped, low-ceilinged room with elaborately etched stone walls and no contents except a human bed, chest, table, and chair. They looked hand-made, and recent. Might have been booby-trapped, you know. And call me Jon. The

four vaults were nothing like I had imagined. Art, even stolen art—maybe especially stolen art—is usually handled with care. After all, trouble and resources have been expended to obtain it, and it is considered valuable. This was clearly not the case with the art stolen by the Teli. Each vault was a huge natural cave, with rough stone walls, stalactites, water dripping from the ceiling, fungi growing on the walls. And except for a small area in the front where the AI console and a Navy-issue table stood under a protective canopy, the enormous cavern was jammed with huge, toppling, six-and-seven-layer-deep piles of. Dazed, I stared at the closest edge of that enormous junkyard. A torn plastic bag bearing some corporate logo. A broken bathtub painted in swirling greens. Some broken goblets of titanium, which was almost impossible to break. A hand-embroidered shirt from Alpha, where such handwork is a folk art. A cheap set of plastic dishes decorated with blurry prints of dogs. What looked like a Terran prehistoric fertility figure. Water spots had rotted one corner of the canvas. You want me to start vapping things? Went through the mental cleansing that my serene Dalo had taught me, kai lanu kai lanu breathe. I had control again. But then, neither did I. All at once my task seemed impossible, overwhelming. What in hell had the Teli considered art? Kai lanu kai lanu breathe. Children in their little uniforms had been laughing and shoving as they boarded the shuttle, and all at once I was on the ground, gasping for breath, tears pouring down my face. I knew it right up until the moment I could breathe again. My mother stared at me with contempt. They were the last words she spoke to me for an entire year. Jon, you could have taught art at a university, written scholarly books. Dalo knew it, too. She was my lifeline, my sanity. Just thinking about her aboard the Scheherezade, just knowing I would see her again in a few weeks, let me concentrate on the bewildering task in front of me in the dripping, moldy Teli vault filled with human treasures and human junk. And with any luck, I would not have to encounter General Anson again. A broken commlink on which some girl had once painted lopsided red roses. An exquisite albastron, Eastern Mediterranean fifth century B. Three more embroidered baby shoes. A music-cube case with holo-porn star Shiva on the cover. I gaped at it, unbelieving, and ran every possible physical and computer test.

Chapter 4 : Andy Warhol - Wikipedia

*The Art of War. 1, likes Â· talking about this. A collection of art depicting battles, implements of war, and military leaders from ancient times.*

The Art of War is more than anything a philosophical treatise on strategy, war and winning, and because of this has become a popular text for political and business management leaders and decision makers. What, if anything, does The Art of War have to do with food defense? The simple answer is everything. The Art of War at its simplest, and most complex, is a set of guidelines describing how to achieve victory by overcoming threats adversaries , while expending the least capital possible. Whether in war or business, the goal is to achieve success defined by your corporation , without breaking the bank or destroying the enterprise along the way. Food defense is a balancing act, where maximizing benefit must include careful consideration of financial and human costs. A maximized food defense program could be designed, which would break the proverbial bank and in the end damage the very assets company financial well-being, brand, etc. That would be foolish, but so would a food defense program made so weak no capital expenditures, poorly designed or implemented, etc. Consider the words of Sun Tzu: Thus a great soldier first places himself in an invincible position, and then ensures he does not miss the crucial opportunity to defeat the enemy. What I do claim is that the principles learned in war can be used to design an agile and robust food defense program that any military strategist would likely recognize. Sun Tzu emphasizes the need to first know yourself your capabilities, strengths and weaknesses and your enemy the full range of adversaries that might wish to do your food corporation harm. Only then can you design a program that will defeat your adversaries, without defeating yourself. Defenses are different for the types and capabilities of adversaries you face. The main thing is to anticipate as many types of attacks as possible and consider that the baseline. After that, prepare for surprises that might otherwise be overlooked. Before December 2, , no one in the food industry would have considered a California public health inspector to be a personnel threat, yet it was that day that Syed Rizwan Farook, the aforementioned inspector and his wife Tashfeen Malik shot and killed 14 people and wounded The victims were attending a Department of Public Health training event and holiday party. Threats can come from many directions, both external and internal. It is imperative that companies start to seriously consider such scenarios so robust defenses and response capabilities can be fielded before the hurt begins. The best way to defeat adversaries is to anticipate their actions and be there in waiting to neutralize the threat before it happens. Sun Tzu would be proud! A long-time consultant to federal and state law enforcement agencies, the Department of Defense and industry, he specializes in intelligence analysis, weapons of mass destruction defense and national security. For more information on the topic or for more detailed discussions about specific security related needs, he can be reached at nortora auburn. The Art of War is a readily available in bookstores or on the web. Because of its popularity, many editions exist, each differing from only slightly to dramatically, according to skill used in producing the nuanced translation. A more technically complex translation used by the author for military students and audiences is the Penguin Classics edition translated by John Minford, ISBN:

## Chapter 5 : Art of War - Lightspeed Magazine

*So wrote Civil War photographer Alexander Gardner in the preface to his two-volume collection of photographs, Gardner's Photographic Sketch Book of the War. The book was a bust. The public winced at its \$ cost (about \$2, in today's dollars), and most of the printed copies went unsold.*

By thinking, assessing and comparing these points, a commander can calculate his chances of victory. Habitual deviation from these calculations will ensure failure via improper action. The text stresses that war is a very grave matter for the state and must not be commenced without due consideration. This section advises that successful military campaigns require limiting the cost of competition and conflict. In order of importance, these critical factors are: Attack, Strategy, Alliances, Army and Cities. Disposition of the Army Chinese: It teaches commanders the importance of recognizing strategic opportunities, and teaches not to create opportunities for the enemy. Weaknesses and Strengths Chinese: Variations and Adaptability Chinese: It explains how to respond to shifting circumstances successfully. Movement and Development of Troops Chinese: Much of this section focuses on evaluating the intentions of others. Each of these six field positions offers certain advantages and disadvantages. The Nine Battlegrounds Chinese: Attacking with Fire Chinese: This section examines the five targets for attack, the five types of environmental attack and the appropriate responses to such attacks. Intelligence and Espionage Chinese: Chinese[ edit ] Verses from the book occur in modern daily Chinese idioms and phrases, such as the last verse of Chapter 3: If you only know yourself, but not your opponent, you may win or may lose. If you know neither yourself nor your enemy, you will always endanger yourself. This has been more tersely interpreted and condensed into the Chinese modern proverb: If you know both yourself and your enemy, you can win numerous literally, "a hundred" battles without jeopardy. Common examples can also be found in English use, such as verse 18 in Chapter 1: Hence, when we are able to attack, we must seem unable; when using our forces, we must appear inactive; when we are near, we must make the enemy believe we are far away; when far away, we must make him believe we are near. This has been abbreviated to its most basic form and condensed into the English modern proverb: All warfare is based on deception. Cultural impact[ edit ] Military and intelligence applications[ edit ] Across East Asia , The Art of War was part of the syllabus for potential candidates of military service examinations. During the Sengoku period c. The translator Samuel B. They both read it in French; Airo kept the French translation of the book on his bedside table in his quarters. It is recommended reading for all United States Military Intelligence personnel. Application outside the military[ edit ] The Art of War has been applied to many fields well outside of the military. Much of the text is about how to fight wars without actually having to do battle: As such, it has found application as a training guide for many competitive endeavors that do not involve actual combat. Many entrepreneurs and corporate executives have turned to it for inspiration and advice on how to succeed in competitive business situations. The book has also been applied to the field of education. National Football League coach Bill Belichick is known to have read the book and used its lessons to gain insights in preparing for games. Scolari made the Brazilian World Cup squad of study the ancient work during their successful campaign. Particularly, one of the fundamental books about e-sports, "Play To Win" by Massachusetts Institute of Technology graduate David Sirlin , is actually just an analysis about possible applications of the ideas from The Art of War in modern Electronic Sports. Running Press miniature edition of the Ralph D. Sawyer translation, printed in Sun Tzu on the Art of War. Lionel Giles , trans.

*Everyone reveres The Art of War.. years old, this ancient Chinese text is still utilized by both militaries and business schools around the world. And it should be “ research shows those.*

Translated into English as trench art, this term has been used ever since to describe a wide variety of war souvenirs made from battlefield debris or from pieces of military equipment, mostly from the Western Front. Lighters made by unknown soldiers, c. Model of a French 75mm artillery gun made by V. Model of a submarine made by an unknown soldier, c. Pair of picture frames made by a Belgian soldier from Belgian canteens, c. Model of a German Taube airplane made by an unknown soldier, c. Rifle cartridge, brass, and copper; length 5, width 6 inches. Helmet decorated by an American soldier, Detail of a shell casing decorated by a Middle Eastern artisan, c. Shell casing attributed to Andre Derain “ , c. German artillery shells inlaid with copper and silver, height of each 11 inches. Shell casing decorated by an unknown soldier, probably French, c. Details of a pair of shell casings decorated by Paul Usunier, Pair of shell casings decorated by an American soldier, c. On the shell at the left an American soldier greets a French woman; on the shell at the right she offers him a bouquet of flowers. Vase made by a German civilian internee in Britain, Model of a British tank made by a British soldier, c. Picture frame made by an American soldier from an airplane propeller tip, c. Mess kit decorated by an American soldier, Cup decorated by a British soldier, Aluminum, height 3 inches. The term trench art conjures up the image of a mud-spattered World War I soldier in a soggy trench hammering out a souvenir for a loved one at home while dodging bullets and artillery shells. This conception is appealing, but false, for the noise involved in decorating shell casings and other objects would have attracted fire from the enemy. Most examples of trench art made during the Great War were in fact created at a distance from the front lines, either by soldiers in reserve trenches, by prisoners of war, or by convalescing soldiers. World War I was fought on a global stage never before envisioned in the history of human conflict and was the first to apply modern technology to warfare. Poison gas, machine guns, tanks, and airplanes debuted on its battlefields, and the armies of the Allies and the Central Powers rained millions of artillery shells on each other. In response to the German invasion into Belgium and France in , each opposing army on the Western Front dug roughly parallel networks of trenches along the four hundred miles from Belgium through France to the Swiss border. Soldiers were rotated periodically into frontline trenches where they bravely endured unbelievably wretched conditions, their bodies weakened by inadequate diets and persistent infestations of body lice, and their sanity tested by the effects of massive artillery bombardments. During quiet periods between bombardments, soldiers could creep quietly out of their trenches to collect enemy helmets, canteens, spent bullets, military buttons, and badges from the surrounding area to take home as war souvenirs. Sailors also collected shell fragments and other pieces as evidence of enemy damage to their ships and mounted them onto plaques to keep as war souvenirs. After the initial German invasion many sections of the trenches were relatively quiet, and Belgian and French soldiers began engraving the items they collected from the battlefield, first to send home to their families and then to sell to other soldiers to supplement their pay. A young British soldier on the Western Front engraved the aluminum cup in Figure 18 to send home to his wife or sweetheart. Some American craftsmen with metalworking skills also began to make their own pieces. White of Elk Grove, California, was remembered for making his own souvenirs: In fact, combat lasted for almost four more years, leaving a toll of more than sixteen million dead and twenty-one million wounded by the time the armistice was signed on November 11, As the slaughter continued, bombardments by both sides consumed artillery shells by the millions—the British fired some four million shells in their initial bombardments on the Somme. To a trench artist, the country of manufacture of a shell was unimportant. Experienced artisans could easily identify a shell casing that would stand up to the repeated heating and hammering involved in embossing decorative backgrounds or in creating fluted forms see frontispiece. At first, embossed and engraved decorations were made using primitive tools such as awls made from bedsprings, ice picks, screwdrivers, a variety of hammers, or anything else at hand. Later in the war, it was possible to buy sets of tools and paper and metal patterns for popular designs. Less common are patriotic

symbols such as the Belgian lion, the German and American eagles, the French cockerel, and the Welsh dragon, as well as figures of Marianne, Joan of Arc, Britannia, Columbia, and the Statue of Liberty. The shells detailed in Figure 11 are rare because of the quality of workmanship and their provenance linking them to the French poilu Paul Usunier. He decorated these shell casings in between his ambulance and transport duties. The top of each is cut out with an elaborate design of thistles; the engraving depicts the imperial German eagle with its talons in France on the top shell, and a grim Crown Prince Wilhelm "sitting among piles of German bones and helmets after the German defeat at Verdun on the bottom one. Middle Eastern artisans engraved artillery shell casings or used the damascene technique in which narrow grooves were cut into the surface of a shell casing and then filled with silver or copper wire that was hammered flat into the surface to create elaborate designs and Arabic inscriptions see Fig. Some were also engraved with inscriptions in English to celebrate the British capture of Jerusalem in and the capture of Damascus in . In Jerusalem the Latvian Jewish artist Boris Schatz "founded the Bezalel School of Arts and Crafts now the Bezalel Academy of Art and Design to encourage the development of an original local art style combining Jewish motifs with European art nouveau principles. Among the objects created by the students were German World War I shell casings decorated with traditional Jewish symbols and images, biblical themes, and views of the Holy Land. Some were acid-etched, and others featured designs inlaid with silver and copper see Fig. Miniature models of military equipment were also popular creations for trench artists. The model of a 75mm field gun in Figure 2 was made by French poilu V. Nicaud and, unusual for trench art pieces, was signed by the maker. First used by the French in , the French 75mm gun employed a revolutionary hydro-pneumatic recoil mechanism that kept the gun carriage in place during firing, allowing it to fire as many as fifteen rounds a minute to a maximum range of five miles. It was such a successful piece of equipment that the United States Army adopted it by . In drier weather in , tanks were successfully used against the Germans at the Battle of Cambrai. The British Mark series of tanks are the most common trench art models see Fig. Airplanes also made their debut as military weapons during World War I. The Germans immediately realized the potential of aerial warfare and began an accelerated program to develop and produce their own military airplanes. Trench art models of both Allied and German planes were made with rifle cartridge fuselages and pieces of scrap brass. Germany led the field in developing submarines, which they used mainly to sink ships carrying troops and supplies to the Allies. Submarines are rare among trench art models. The one in Figure 3 is made from two rifle cartridges and bullets and pieces of scrap brass and copper. Zeppelins, another German innovation, made several bombing raids over Great Britain, during which some were shot down by British airplanes or by anti-aircraft fire from the ground. Soldiers who reached the wreckage first were assigned to guard it from local curiosity seekers, but they often salvaged pieces of the aluminum framework for themselves to work into small souvenirs. Small boxes, trays, picture frames see Fig. Salvaged pieces of broken wooden airplane propellers, for example, were ideal for making picture frames see Fig. Soldiers and sailors also used their mess kits, canteens, helmets, and other military equipment as canvases for trench art. The unusual mess kit lid in Figure 16 was pierced with an elaborate design incorporating the name of A. It was probably created on a homeward bound ship after the war, because the piercings would have rendered it useless for its original purpose. German canteens and mess kits, also made from aluminum, were engraved by Allied soldiers who found them on battlefields near their trenches or took them from fallen German soldiers. Helmets were sometimes painted with unit insignia during the war to allow soldiers to stay together in the heat of battle. Most painted helmets, however, particularly the more elaborate examples decorated with patriotic designs or in imitation of German camouflage, were made after the war, either while soldiers were waiting for transport ships to take them home or on board ship. The example in Figure 6, known as a memory helmet, is painted on the top with a map of the Western Front. The authorities at some camps established handicraft workshops to provide an opportunity for confined individuals to relieve the boredom of prison life by making objects to send home to their families or to sell to the public and to soldiers billeted nearby in order to supplement their food rations. Internees from the British First Royal Naval Brigade held in Groningen, in the neutral Netherlands, for example, created wooden souvenir picture frames and boxes that were sold at major department stores in London. Camp administrators on the Isle of Man organized local craft shows to sell handicrafts made by the German civilians interned there and also

distributed a variety of pieces for sale through charitable organizations such as the British Society of Friends Emergency Committee and the Prisoners of War Relief Committee. In the Middle East, thousands of Turkish soldiers captured by the British and the Australians developed a souvenir trade in crocheted beadwork snakes and other pieces made with Bohemian glass beads. The beads were supplied by the camp authorities, and the objects were sold to soldiers billeted nearby. Beadwork snakes are the best known of these souvenirs, and many were purchased by British soldiers to take home as toys for their children. It was given to Kettlewell by one of the prisoners in appreciation for his kindness, and remained one of his most treasured possessions. Some of the snakes hold beadwork lizards in their mouths, possibly symbolizing that the Turkish prisoners felt as helpless in the hands of their British captors as a lizard would in the mouth of a snake. The stalemate on the Western Front during World War I produced a genre of interesting objects that record the battle experiences of common soldiers and, like war memoirs and poems, tell stories. The surviving pieces are a tangible and poignant connection to the war that was supposed to end all wars. Davis and Hubert K. Appleton, New York, , p. The museum and the art historians who attended the conference thought the attribution to Derain was credible, as is recorded in a letter to the author from Javier Arnaldo, January 23, The Story of James T. Friends Emergency Work in England â€”, ed. Anna Thomas Braithwaite et al. An Illustrated History , a comprehensive history of the subject.

### Chapter 7 : The Art of War - Wikipedia

*Magazine. Follow Frieze Magazine on Facebook The Art of War. This is the essence of war. I need to win [ ] This is why that we opted for the methodology of.*

### Chapter 8 : Books & Magazines - Sun Tzu and the Art of Business management

*The Art of War Against the Cedar Tree. The magazine, proud of the New Deal-era commitment to subsidizing ranchers who rid themselves of cedar, declared it "the best program the government.*

### Chapter 9 : Trench Art of the Great War - The Magazine Antiques

*An ancient Chinese military treatise from the 5th century BC, The Art of War by Sun Tzu, is considered a definitive work on military strategy and tactics. Through the ages, military leaders have been inspired by it, even to this day.*