The location and erection of the cenotaph of the Unknown Soldier at Idumota, Lagos in 1948 was hailed by the public for being conceptually sound and ingenious in art creativity. However, the effect of political crisis in Nigeria, particularly, the June 12 political impasse, disparaging relationship between the civilian and the military as well as the poor preservation of the Unknown Soldier images, led to the damage of many of the sculptures and subsequent decline in the commissioning of the art. Yet, the art and the associated events are not given critical art historical consideration; despite the gradual but steady decimation of the images. As a result of this problem, this study examines the origin and significance of the Unknown Soldier concept within the Nigeria military context and the socio-political context on the other hand. It specifically study the images of the Unknown Soldier located within the Southwestern Nigeria; significantly, the zone being the first to have the Unknown Soldier cenotaph in Nigeria, where many of the sculptures are located; and the most prone to the country’s political crises which often affect the art. The work is set in art historical order, hinged on the nation’s political problem, as well as the Unknown Soldier inferences in the Yoruba Language development.

Keywords: Military imperialism, Political Crisis, Public Sculpture, Sojadumota.