

## Lehnert Et Landrock Orient 1904 1930 Format

With snapshots, passenger lists, itineraries, and postcards, and from Cairo to Burma and back again, authors Barbara Levine and Kirsten Jensen transport readers back to the dawn of world travel when the middle class toured the world for the first time.

This timely book examines the power and role of the image in modern Middle Eastern societies. The essays explore the role and function of image making to highlight the ways in which the images "speak" and what visual languages mean for the construction of Islamic subjectivities, the distribution of power, and the formation of identity and belonging. *Visual Culture in the Modern Middle East* addresses aspects of the visual in the Islamic world, including the presentation of Islam on television; on the internet and other digital media; in banners, posters, murals, and graffiti; and in the satirical press, cartoons, and children's books.

Some issues have separately numbered section: L'Oeil du décorateur.

This volume focuses on how travel writing contributed to cultural and intellectual exchange in and between the Dutch- and German-speaking regions from the 1790s to the twentieth-century interwar period. Drawing on a hitherto largely overlooked body of travelers whose work ranges across what is now Germany and Austria, the Netherlands and Dutch-speaking Belgium, the Dutch East Indies and Suriname, the contributors highlight the interrelations between the regional and the global and the role alterity plays in both spheres. They therefore offer a transnational and transcultural perspective on the ways in which the foreign was mediated to audiences back home. By combining a narrative perspective on travel writing with a socio-historically contextualized approach, essays emphasize the importance of textuality in travel literature as well as the self-positioning of such accounts in their individual historical and political environments. The first sustained analysis to focus specifically on these neighboring cultural and linguistic areas, this collection demonstrates how topographies of knowledge were forged across these regions by an astonishingly diverse range of travelling individuals from professional scholars and writers to art dealers, soldiers, (female) explorers, and scientific collectors. The contributors address cultural, aesthetic, political, and gendered aspects of travel writing, drawing productively on other disciplines and areas of scholarly research that encompass German Studies, Low Countries Studies, comparative literature, aesthetics, the history of science, literary geography, and the history of publishing.

This volume elucidates the dramatic changes taking place in Middle Eastern cities during the first half of the 20th century. During this period radical changes took place with the introduction of new public spheres and places and with these a new society emerged. The focus of the contributions is on the development of these changes and how they were experienced and interpreted by the inhabitants of the cities and towns.

Bernard V. Bothmer was a leading Egyptologist and art historian of the mid-twentieth century. Born in Berlin, he emigrated to America in 1941, and soon become an assistant curator of Ancient Art at the Museum of Fine Arts in Boston. In 1950 Bothmer received a small grant to go to Egypt, to familiarize himself with the Cairo Museum and the archaeological sites, and to visit and study the places where the Harvard University-Museum of Fine Arts Egyptian Expedition had done its fieldwork before the War. It was his first visit to Egypt. In this book, his diary of the trip, Bothmer details all the places he visited, from Aswan in the south to Saqqara in the north, and the people he met along the way. He describes the events and experiences of everyday life, from trains and donkeys to the Hotel Luxor, and alludes to the political and social circumstances surrounding the practice of archaeology in Egypt in the middle of the 20th century.

Since the late nineteenth century hundreds of people, on behalf of the University of Pennsylvania Museum of Archaeology and Anthropology, have searched for what it means to

be human, studying the infinite variety of human cultures. The Museum's extensive collections provide vital clues in this quest. For the first time curators and Museum staff present more than 220 of the most intriguing and beautiful objects from such sites as Nippur, Thebes, the Amazon, Sitio Conte, Ur of the Chaldees, Borneo—all resonating with an eloquence that recalls the curiosity that drove the Museum and its founders and continues to drive its contemporary researchers after more than 350 international expeditions. The objects selected—from African to American to Asian, from Babylonian and Near Eastern to Egyptian, Oceanian, and Mediterranean—are important even beyond their immediate, individual aesthetic. The depth of information recovered when they are examined in their original contexts allows experts and lay readers to reconstruct the many stories, large and small, that constitute the shared lives and heritage of humanity.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The first book to explore how Arab pop culture has succeeded in helping forge a pan-Arab identity, where Arab nationalism has failed.

Egypt has changed enormously in the last half century, and nowhere more so than in the villages of the Nile Valley. Electrification, radio, and television have brought the larger world into the houses. Government schools have increased educational horizons for the children. Opportunities to work in other areas of the Arab world have been extended to peasants as well as to young artisans from the towns. Urbanization has brought many families to live in the belts of substandard housing around the major cities. But the conservative and traditional world of unremitting labor that characterizes the lives of the Egyptian peasants, or fellaheen, also survives, and nowhere has it been better described than in this classic account by Father Henry Habib Ayrout, an Egyptian Jesuit sociologist who dedicated most of his life to creating a network of free schools for rural children at a time when there were very few. First published in French in 1938, the book went through several revisions by the author before being translated and published in English in 1963. The often poetic yet factual and deeply empathetic description Father Ayrout left of fellah life is still reliable and still poignant; a measure by which the progress of the countryside must always be gauged.

This joint venture between ICOMOS, the advisory body to UNESCO on cultural sites, and the International Astronomical Union is the second volume in an ongoing exploration of themes and issues relating to astronomical heritage in particular and to science and technology heritage in general. It examines a number of key questions relating to astronomical heritage sites and their potential recognition as World Heritage, attempting to identify what might constitute "outstanding universal value" in relation to astronomy. "Heritage Sites of Astronomy and Archaeoastronomy--Volume 2" represents the culmination of several years' work to address some of the most challenging issues raised in the first ICOMOS-IAU Thematic Study, published in 2010. These include the recognition and preservation of the value of dark skies at both cultural and natural sites and landscapes; balancing archaeoastronomical considerations in the context of broader archaeological and cultural values; the potential for serial nominations; and management issues such as preserving the integrity of astronomical sightlines through the landscape. Its case studies are developed in greater depth than those in

volume 1, and generally structured as segments of draft nomination dossiers. They include seven-stone antas (prehistoric dolmens) in Portugal and Spain, the thirteen towers of Chankillo in Peru, the astronomical timing of irrigation in Oman, Pic du Midi de Bigorre Observatory in France, Baikonur Cosmodrome in Kazakhstan, and Aoraki-Mackenzie International Dark Sky Reserve in New Zealand. A case study on Stonehenge, already a World Heritage Site, focuses on preserving the integrity of the solstitial sightlines. As for the first ICOMOS-IAU Thematic Study, an international team of authors including historians, astronomers and heritage professionals is led by Professor Clive Ruggles for the IAU and Professor Michel Cotte for ICOMOS.

This volume examines the changing role of Marian devotion in politics, public life, and popular culture in Western Europe and America during the nineteenth and twentieth centuries. The book brings together, for the first time, studies on Marian devotions across the Atlantic, tracing their role as a rallying point to fight secularization, adversarial ideologies, and rival religions. This transnational approach illuminates the deep transformations of devotional cultures across the world. Catholics adopted modern means and new types of religious expression to foster mass devotions that epitomized the catholic essence of the "nation." In many ways, the development of Marian devotions across the world is also a response to the questioning of Pope Sovereignty. These devotional transformations followed an Ultramontane pattern inspired not only by Rome but also by other successful models approved by the Vatican such as Lourdes. Collectively, they shed new light on the process of globalization and centralization of Catholicism.

Modern Art and the Idea of the Mediterranean University of Toronto Press

Following the tradition and style of the acclaimed *Index Islamicus*, the editors have created this new *Bibliography of Art and Architecture in the Islamic World*. The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages (except Turkish) between 1906 and 2011. This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. *Bordering intimacy* explores the interconnected role of borders and dominant forms of family intimacy in the governance of postcolonial states. Combining a historical investigation with postcolonial, decolonial and black feminist theory, the book reveals how the border policies of the British and other European empires have been reinvented for the twenty-first century through appeals to protect and sustain 'family life' – appeals that serve to justify and obfuscate the continued organisation of racialised violence. The book examines the continuity of colonial rule in numerous areas of contemporary government, including family visa regimes, the policing of 'sham marriages', counterterrorism strategies, deprivation of citizenship, policing tactics and integration policy.

The *Encyclopedia of Twentieth-Century Photography* explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate

section. A useful glossary of terms is also included.

The Mediterranean is an invented cultural space, on the frontier between North and South, West and East. *Modern Art and the Idea of the Mediterranean* examines the representation of this region in the visual arts since the late eighteenth century, placing the 'idea of the Mediterranean' - a cultural construct rather than a physical reality - at the centre of our understanding of modern visual culture. This collection of essays features an international group of scholars who examine competing visions of the Mediterranean in terms of modernity and cultural identity, questioning and illuminating both European and non-European representations. An introductory essay frames the analysis in terms of a new spatial paradigm of the Mediterranean as a geographic, historical, and cultural region that emerged in the late eighteenth century, as France and Britain colonized the surrounding territories. Essays are grouped around three vital themes: visualization of the space of the new Mediterranean; varied uses of the classical paradigm; and issues of identity and resistance in an age of modernity and colonialism. Drawing on recent geographical, historical, cultural and anthropological studies, contributors address the visual representation of identity in both the European and the 'Oriental,' the colonial and post-colonial Mediterranean.

As a thriving port city, nineteenth-century Bombay attracted migrants from across India and beyond. Nile Green's *Bombay Islam* traces the ties between industrialization, imperialism and the production of religion to show how Muslim migration fueled demand for a wide range of religious suppliers, as Christian missionaries competed with Muslim religious entrepreneurs for a stake in the new market. Enabled by a colonial policy of non-intervention in religious affairs, and powered by steam travel and vernacular printing, Bombay's Islamic productions were exported as far as South Africa and Iran. Connecting histories of religion, labour and globalization, the book examines the role of ordinary people - mill hands and merchants - in shaping the demand that drove the market. By drawing on hagiographies, travelogues, doctrinal works, and poems in Persian, Urdu and Arabic, *Bombay Islam* unravels a vernacular modernity that saw people from across the Indian Ocean drawn into Bombay's industrial economy of enchantment.

This study provides an analysis of more than 60 statues and fragments depicting the god Amun and his consorts which Tutankhamun, Ay, and/or Horemhab commissioned to replace those destroyed by the "heretic pharaoh" Akhenaten.

This volume presents a selection of extraordinary images that reflect the central role played by the genre of the nude in the history of photography. Through numerous examples the book documents the historical and stylistic development of the nude from its origins to the provocative images of contemporary photographers.

Ken Jacobson shows that the history of Orientalist photography begins weeks after the invention of photography itself. Jacobson is not an academic, but has conducted a great deal of scholarly research on the often obscure careers of photographers and the intertwined histories of the Levantine studios. He demonstrates that many of the past criticisms of Orientalist photography are based on ignorance either of chronology or technology.

*Colonialism and Homosexuality* is a thorough investigation of the connections of homosexuality and imperialism from the late 1800s - the era of 'new imperialism' - until the era of decolonization. Robert Aldrich reconstructs the context of a number of liaisons, including those of famous men such as Cecil Rhodes, E.M. Forster or André Gide, and the historical situations which produced both the Europeans and their non-Western lovers. Colonial lands, which in the

late nineteenth and early twentieth century included most of Africa, South and Southeast Asia and the islands of the Pacific and Indian Oceans and the Caribbean, provided a haven for many Europeans whose sexual inclinations did not fit neatly into the constraints of European society. Each of the case-studies is a micro-history of a particular colonial situation, a sexual encounter, and its wider implications for cultural and political life. Students both of colonial history, and of gender and queer studies, will find this an informative read.

Lehnert et Landrock se rencontrent en Suisse en 1904 : ils parlent d'Orient. Lehnert vient de découvrir la Tunisie qu'il a photographiée avec enthousiasme. Les deux nouveaux amis décident de s'y établir et d'unir leurs noms en une raison sociale à Tunis. Landrock s'occupe de la gestion, Lehnert de la prise de vue. Les affaires sont bonnes, car l'Occident est en mal d'exotisme, rêve de fleurs de harem encore recluses et du pays des mirages, réclame des photographies de types et de sites. Lehnert & Landrock, s'ils sacrifient à la mode, n'ont pas les préjugés coloniaux. La femme, le jardin (l'oasis), le désert, leurs thèmes permanents, sont aussi les trois constantes de la poésie arabe. Les images qu'ils réalisent et diffusent obéissent toutes à une grande exigence formelle et à une maîtrise souveraine de la lumière.

Co-published with UNESCO A product of the UNESCO-IHP project on Water and Cultural Diversity, this book represents an effort to examine the complex role water plays as a force in sustaining, maintaining, and threatening the viability of culturally diverse peoples. It is argued that water is a fundamental human need, a human right, and a core sustaining element in biodiversity and cultural diversity. The core concepts utilized in this book draw upon a larger trend in sustainability science, a recognition of the synergism and analytical potential in utilizing a coupled biological and social systems analysis, as the functioning viability of nature is both sustained and threatened by humans.

Le projet du Grand Tour, initié par le Musée Nicéphore Niépce, repose sur la volonté de restituer à la Syrie, au Liban et à la Palestine, pays qui évoquent aujourd'hui plutôt la tragédie que l'exotisme, des images de pays de voyage. Ce livre présente les photographies et raconte l'histoire de ce Grand Tour, le voyage romantique par excellence, de sa genèse et de ses implications.

This monograph explores the unity of the modern concepts of magic and science in Egyptian medicine.

Provides insight into the lost history of the Giza Plateau and how Temple priests of the Great Pyramid preserved the evidence of life beyond death.

Du Maroc à la Chine, l'Orient n'a pas cessé de fasciner un Occident partagé à son égard entre la convoitise et la peur, l'enchantement et la répulsion, le désir de connaître et la volonté de conquête. De la Renaissance à nos jours, des hommes le plus souvent, des femmes quelquefois, ont parcouru les routes lointaines, appris des langues inouïes, observé des moeurs étranges et rapporté de leurs voyages des images, des manuscrits, des objets, des récits et des fables. D'autres en ont rêvé, parlé, sans jamais s'y rendre. Si le terme d'« orientaliste » nous reste surtout pour qualifier des productions largement fantasmatiques (peinture, romans), il est d'abord attaché à une discipline savante qui s'est inscrite dans des cadres institutionnels solides. Il y eut aussi des cohortes de voyageurs, de missionnaires, d'informateurs, des collectionneurs, des prédateurs parfois, qui ont parcouru l'Orient sous toutes ses latitudes et en ont rapporté quelque chose. Artistes et savants, hommes célèbres et modestes médiateurs, éminents professeurs et aventuriers ambitieux, auteurs

de chefs-d'oeuvre reconnus ou de travaux obscurs : ils sont un millier regroupés dans ce Dictionnaire des orientalistes de langue française par les soins d'une équipe pluridisciplinaire de spécialistes. À son apogée, au XIXe siècle, l'orientalisme fut contemporain de l'expansion impérialiste. Aussi est-il la cible, depuis la fin des Empires coloniaux, d'une dénonciation qui se voudrait sans appel. Sans ignorer ce procès ni en casser le jugement, ce dictionnaire entend montrer que la population des agents et porteurs de ces savoirs est infiniment variée et qu'elle échappe aux simplifications réductrices : toute la gamme des motivations, des plus désintéressées au plus sauvagement pragmatiques, nous offre un échantillon d'humanité qui, avec ses grandeurs et ses travers, doit faire finalement la trame d'un certain humanisme. Amendée, complétée, mise à jour, cette nouvelle version est fidèle aux choix qui ont présidé à l'élaboration de ce dictionnaire, et au désir de ses concepteurs de fournir un jalon dans le débat critique qui entoure l'orientalisme. Elle a trouvé un double prolongement : d'une part dans un colloque conclusif, qui a lui-même pris la forme d'un ouvrage intitulé : *Après l'orientalisme, l'Orient créé par l'Orient* (IISMM/Karthala, 2011) ; d'autre part dans un site internet <http://dictionnairedesorientalistes.ehess.fr>, qui accueille en continu corrections et nouvelles notices, mais aussi diverses pièces complémentaires (comptes rendus, textes d'interventions, etc.), et en constitue ainsi un complément indispensable, constamment remis à jour et enrichi. François Pouillon est anthropologue, spécialiste du monde arabe, directeur d'études à l'École des hautes études en sciences sociales, où il a dirigé le Centre d'histoire sociale de l'Islam méditerranéen.

*Der Tourismus in der Arabischen Welt* sieht sich nach dem 11. September 2001 schweren Krisen und strukturellen Veränderungen gegenüber. Doch mit welchen organisationalen Lernprozessen reagiert die Tourismuswirtschaft hierauf? Aus Perspektive einer Pragmatischen Geographie und anhand empirischer Studien in der transnationalen Hotelwirtschaft zeigt der Autor, wie Lernprozesse durch die sozio-kulturelle Einbettung und Wirklichkeitskonstruktion der Unternehmen gefördert oder begrenzt werden. Das Buch leistet damit einen empirisch fundierten Beitrag zur theoretisch-konzeptionellen Weiterentwicklung der Theorien organisationalen Lernens.

The Encyclopedia of Nineteenth-Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global – an important 'first' in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being 'a solution in search of a problem' when first invented, to the essential communication tool, creative medium, and recorder of

everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

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