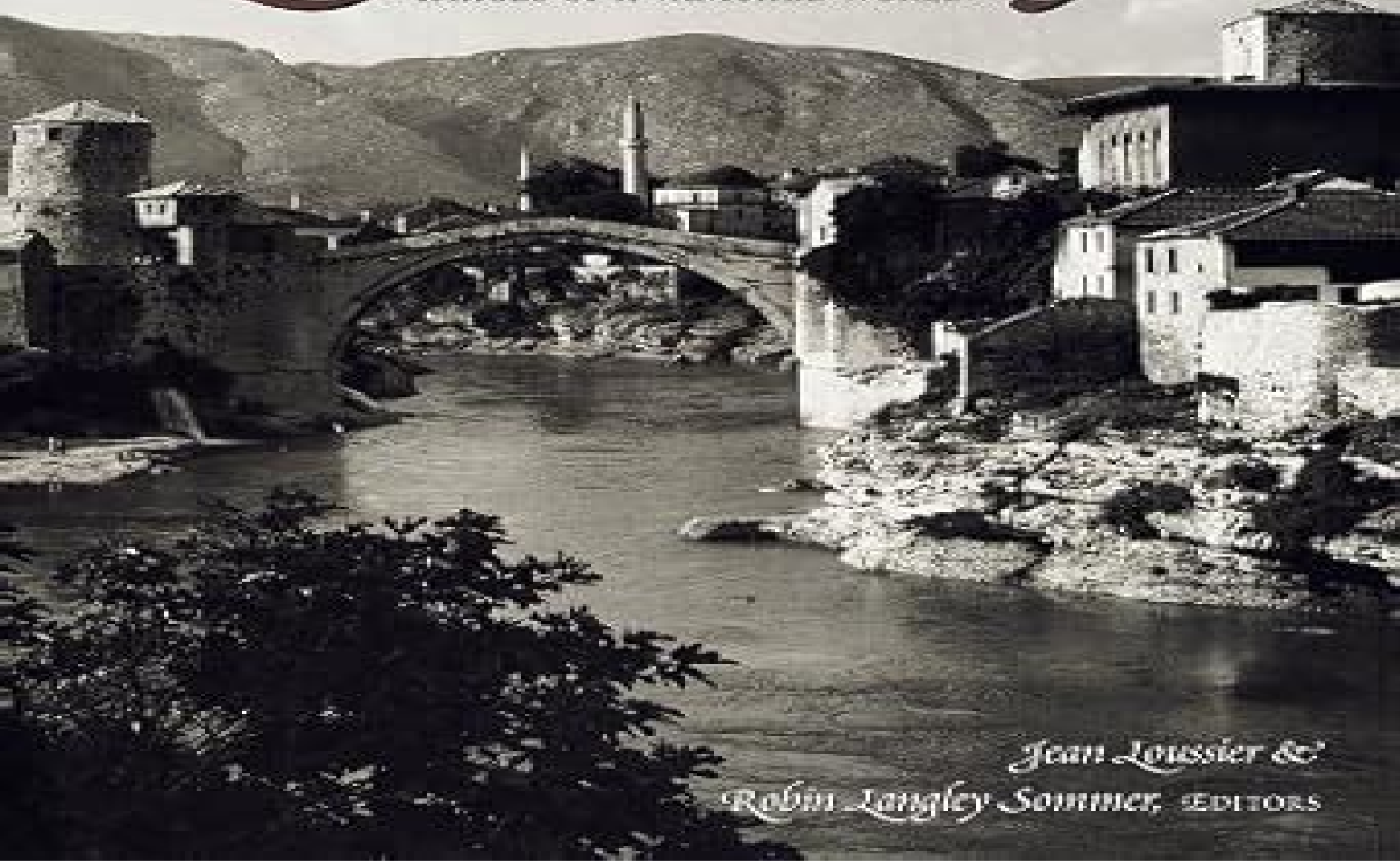


Lost Europe

IMAGES OF A VANISHED WORLD



*Jean Loussier &
Robin Langley Sommer, EDITORS*

Lost Europe Images Of A Vanished World

Sheila E. Jelen



Lost Europe Images Of A Vanished World:

Lost Europe Jean Loussier, Robin Langley Sommer, 1997-10-01 This volume presents a photographic chronicle of Europe's architectural treasures lost to mankind by conflicts, follies and disasters of the twentieth century. The editors feature over 150 rare images of vanished structures of every kind. They include cathedrals, churches, medieval halls, convents, monasteries, ornate palaces, private dwellings, industrial, civic landmarks, early modern masterpieces. Lost Europe Jean Loussier, Robin Langley Sommer, 1997 The 20th century brought incalculable changes to the world that existed in 1900 which affected the manmade landscape of Europe in many ways. This is a photographic chronicle of architectural treasures lost to civilization in the 20th century featuring over 150 rare and haunting images of vanished structures of every kind. They include cathedrals and churches, medieval halls, convents and monasteries, ornate palaces, private dwellings, industrial and civic landmarks, and early modern masterpieces. Each section is introduced by an architectural or conservation expert from the featured country. Lost Europe Robin Langley Sommer, 1997 A photographic chronicle of the architectural treasures lost to mankind by conflicts, follies and disasters of the twentieth century.

Virtually Jewish Ruth Ellen Gruber, 2002-01-15 More than half a century after the Holocaust in countries where Jews make up just a tiny fraction of the population, products of Jewish culture or what is perceived as Jewish culture have become very viable components of the popular public domain. But how can there be a visible and growing Jewish presence in Europe without the significant presence of Jews? Ruth Ellen Gruber explores this phenomenon traveling through Germany, Poland, the Czech Republic, Austria, Italy, and elsewhere to observe firsthand the many facets of a remarkable trend. Across the continent, Jewish festivals, performances, publications, and study programs abound. Jewish museums have opened by the dozen, and synagogues and Jewish quarters are being restored often as tourist attractions. In Europe at the beginning of the twenty-first century, klezmer music, concerts, exhibitions, and cafes with Jewish themes are drawing enthusiastic and often overwhelmingly non-Jewish crowds. In what ways, Gruber asks, do non-Jews embrace and enact Jewish culture and for what reasons? For some, the process is a way of filling in communist-era blanks. For others, it is a means of coming to terms with the Nazi legacy or a key to building or rebuilding a democratic and tolerant state. Clearly, the phenomenon has as many motivations as manifestations. Gruber investigates the issues surrounding this virtual Jewish world in three specific areas: the reclaiming of the built heritage, including synagogues, cemeteries, and former ghettos and Jewish quarters; the representation of Jewish culture through tourism and museums; and the role of klezmer and Yiddish music as typical Jewish cultural products. Although she features the relationship of non-Jews to the Jewish phenomenon, Gruber also considers its effect on local Jews and Jewish communities and the revival of Jewish life in Europe. Her view of how the trend has developed and where it may be going is thoughtful, colorful, and very well informed.

Horizon Chasers Gerry Max, 2007-03-07 Richard Halliburton was the quintessential world traveler of the early 20th century. In 1930, his celebrity equaled that of Charles Lindbergh and Amelia Earhart. Halliburton called himself a horizon

chaser and recommended that one should see the world before committing to a routine Not only did he live up to his ideal but he was eager to write about his adventures A prolific partnership with gifted editor and ghost writer Paul Mooney produced excellent work and theirs became a close personal relationship Sadly Halliburton and Mooney disappeared at sea on March 24 1939 along with the entire crew of Halliburton's Chinese junk Sea Dragon as they attempted to cross the Pacific from Hong Kong to the San Francisco World's Fair This biography records the life and adventures of Halliburton and Mooney focusing as no other Halliburton biography has on the productive literary collaboration between the two Drawing on the recollections of people who knew them both the work discusses their backgrounds the early years of their acquaintance and their possible romantic relationship Finally their fateful journey to Hong Kong and the ill advised voyage of the Sea Dragon is described in detail A good deal of first hand evidence is provided by William Alexander Paul Mooney's best friend and designer of Halliburton's Laguna Beach house Appendices contain seven poems by Mooney and facsimile letters including one of praise written by Richard Halliburton to William Alexander Never before published photographs are also included

Erased Omer Bartov, 2015-02-22 In *Erased* Omer Bartov uncovers the rapidly disappearing vestiges of the Jews of western Ukraine who were rounded up and murdered by the Nazis during World War II with help from the local populace What begins as a deeply personal chronicle of the Holocaust in his mother's hometown of Buchach in former Eastern Galicia carries him on a journey across the region and back through history This poignant travelogue reveals the complete erasure of the Jews and their removal from public memory a blatant act of forgetting done in the service of a fiercely aggressive Ukrainian nationalism Bartov a leading Holocaust scholar discovers that to make sense of the heartbreaking events of the war he must first grapple with the complex interethnic relationships and conflicts that have existed there for centuries Visiting twenty Ukrainian towns he recreates the histories of the vibrant Jewish and Polish communities who once lived there and describes what is left today following their brutal and complete destruction Bartov encounters Jewish cemeteries turned into marketplaces synagogues made into garbage dumps and unmarked burial pits from the mass killings He bears witness to the hastily erected monuments following Ukraine's independence in 1991 memorials that glorify leaders who collaborated with the Nazis in the murder of Jews He finds that the newly independent Ukraine with its ethnically cleansed and deeply anti-Semitic population has recreated its past by suppressing all memory of its victims Illustrated with dozens of hauntingly beautiful photographs from Bartov's travels *Erased* forces us to recognize the shocking intimacy of genocide *Shtetl*

Jeffrey Shandler, 2014-01-15 In Yiddish *shtetl* simply means town How does such an unassuming word come to loom so large in modern Jewish culture with a proliferation of uses and connotations By examining the meaning of *shtetl* Jeffrey Shandler asks how Jewish life in provincial towns in Eastern Europe has become the subject of extensive creativity memory and scholarship from the early modern era in European history to the present In the post Holocaust era the *shtetl* looms large in public culture as the epitome of a bygone traditional Jewish communal life People now encounter the Jewish history of these

towns through an array of cultural practices including fiction documentary photography film memoirs art heritage tourism and political activism At the same time the shtetl attracts growing scholarly interest as historians social scientists literary critics and others seek to understand both the complex reality of life in provincial towns and the nature of its wide ranging remembrance Shtetl A Vernacular Intellectual History traces the trajectory of writing about these towns by Jews and non Jews residents and visitors researchers novelists memoirists journalists and others to demonstrate how the Yiddish word for town emerged as a key word in Jewish culture and studies Shandler proposes that the intellectual history of the shtetl is best approached as an exemplar of engaging Jewish vernacularity and that the variable nature of this engagement far from being a drawback is central to the subject's enduring interest

Shaping Losses Julia Epstein, Lori Hope Lefkowitz, 2001 Shaping Losses explores how traumatic loss affects identity and how those who are shaped by loss give shape in turn to the empty place where something relationships family culture was and is no longer Taking the example of the decimation of European Jewry during the Nazi era Shaping Losses confronts the problem of transforming trauma into cultural memory This eloquent volume examines how memoirs films photographs art and literature as well as family conversations and personal remembrances embody the impulse to preserve what is destroyed The contributors all distinguished women scholars most of them survivors or daughters of survivors examine classic memorializations such as Claude Lanzmann's film Shoah and Roman Vishniac's photographs of prewar Jews as well as several less well known works They also address ways in which children of survivors of the Holocaust and of other catastrophic traumas struggle with inherited or vicarious memory striving to come to terms with losses that centrally define them although they experience them only indirectly Shaping Losses considers the limitations of Holocaust representations and testimonies that capture shards of the experience but are necessarily selective and reductive Contributors discuss artistic efforts to preserve the rawness of memory to resist redemptive closure in Holocaust narratives and public memorials and to prevent the Holocaust from being sealed in the cold storage of history The authors probe the nature of memory and of trauma studying the use of language within and outside a traumatic context such as Auschwitz and pinpointing the qualities that make traumatic memory ineffable untransmittable and perhaps unreliable Within the haunted terrain of traumatized memory that all Holocaust testimonies inhabit the impulse to give form to emptiness to shape loss emerges as a necessary betrayal a vital effort to bridge the gap between history and memory

Ex(tra)territorial Didier Lassalle, Dirk Weissmann, 2014-08-01 As a judicial concept dating back to the 17th century the term ex tra territoriality has long excited the interest of scholars and writers who have since the 20th century not hesitated to appropriate the notion widening and transforming it in the process This transfer to the field of humanities has opened a new space of reflection a space for imagination through the means of a creative re reading among others which has given rise to new but related concepts such as deterritorialization To take into account the growing importance of this extraterritoriality paradigm reassessing the idea of territory in literature culture and languages this book offers an

interdisciplinary and plurilingual journey through four centuries four continents and a dozen languages from literature to new media encompassing philosophy history linguistics the press the cinema Notion juridique remontant au XVIIe si cle le terme d ex tra territorialit suscite depuis longtemps l int r t des sciences humaines et de la litt rature qui depuis le XXe si cle n ont pas h sit se l approprier pour l largir et le transformer Ce transfert du qualificatif ex tra territorial vers les humanit s a ouvert un autre espace de r flexion un espace d imagination gr ce notamment une relecture cr atrice ce qui a pu donner lieu de nouveaux concepts apparent s comme celui de d territorialisation Pour tenir compte de l importance grandissante d une pens e de l ex tra territorialit mettant en question de la notion de territoire dans les domaines litt raire culturel et linguistique le pr sent ouvrage propose un parcours interdisciplinaire et plurilingue travers quatre si cles quatre continents et une dizaine de langues de la litt rature aux nouveaux m dias en passant par la philosophie l histoire la linguistique la presse le cin ma etc

American Jewry and the Re-Invention of the East European Jewish Past Markus Krah, 2017-11-20 The postwar decades were not the golden era in which American Jews easily partook in the religious revival liberal consensus and suburban middle class comfort Rather it was a period marked by restlessness and insecurity born of the shock about the Holocaust and of the unprecedented opportunities in American society American Jews responded to loss and opportunity by obsessively engaging with the East European past The proliferation of religious texts on traditional spirituality translations of Yiddish literature historical essays photographs and documents of shtetl culture theatrical and musical events culminating in the Broadway musical *Fiddler on the Roof* illustrate the grip of this past on post 1945 American Jews This study shows how American Jews reimagined their East European past to make it usable for their American present By rewriting their East European history they created a repertoire of images stories and ideas that have shaped American Jewry to this day

Looking Jewish Carol Zemel, 2015-06-29 Thanks to Carol Zemel s provocative study we are invited to look at Jewish art in new ways provides a deeper understanding of the ordeal of diaspora Studies in American Jewish Literature Jewish art and visual culture art made by Jews about Jews in modern diasporic settings is the subject of *Looking Jewish* Carol Zemel focuses on particular artists and cultural figures in interwar Eastern Europe and postwar America who blended Jewishness and mainstream modernism to create a diasporic art one that transcends dominant national traditions She begins with a painting by Ken Aptekar entitled *Albert Used to Be Abraham* a double portrait of a man which serves to illustrate Zemel s conception of the doubleness of Jewish diasporic art She considers two interwar photographers Alter Kacyzne and Moshe Vorobeichic images by the Polish writer Bruno Schulz the pre and postwar photographs of Roman Vishniac the figure of the Jewish mother in postwar popular culture Molly Goldberg and works by R B Kitaj Ben Katchor and Vera Frenkel that explore Jewish identity in a postmodern environment

Bibliography of Sources on the Region of Former Yugoslavia Rusko Matulić, 1998 In this second volume Rusko Matulic continues to formulate a comprehensive bibliography of primarily published sources relating to the history languages literature politics government religion and social sciences of former Yugoslavia including

bibliographical materials on expatriates

Photography and Cultural Heritage in the Age of Nationalisms Ewa

Manikowska, 2020-09-08 The second half of the 19th century was a time of extensive political upheaval in central east Europe that saw the negotiation of conflicting territorial claims in the region by the Russian Austrian and Prussian empires The post WW1 settlement gave rise to the formation of the independent nation states of Poland Lithuania Ukraine Latvia and Belarus Less well known is that this same period was also an era of keen photographic activity During this time of empire state and nation building cultural heritage was a potent vehicle and a provider of collective memory and identity This innovative account analyses the relationship between politics history cultural heritage and photography in central east Europe between 1859 and 1945 To understand the work photographs do in the construction of cultural heritage the author analyses a wide range of little known photographic archives created by contemporary professional and amateur photographers Their work was extensively exploited in contemporary debates appearing in albums books journals exhibitions museum exhibits postcards and newspapers aimed at both scientific and popular and national and international publics An extensive analysis of how photographic practices and outcomes were applied borrowed copied appropriated and transmitted shows how photography was used to exert or subvert power on the one hand and as a tool in constructing and negotiating group identities on the other By weaving photography and its patterns of making dissemination and archival survival through major historical narratives this volume reveals the centrality of photography and visual discourse at pivotal moments of modern history

Homes of the Past Jeffrey Shandler, 2024-06-04 *Homes of the Past* tells the powerful story of how immigrant Jewish scholars in 1940s New York sought to build a museum to commemorate their lost worlds and people Among the Jews who arrived in the United States in the early 1940s were a small number of Polish scholars who had devoted their professional lives to the study of Europe's Yiddish speaking Jews at the YIVO Institute for Jewish Research Faced with the devastating knowledge that returning to their former homes and resuming their scholarly work there was no longer viable they sought to address their profound sense of loss by continuing their work under radically different circumstances to document the European Jewish lives places and ways of living that were being destroyed In pursuing this daunting agenda they made a remarkable decision they would create a museum to memorialize East European Jewry and educate American Jews about this legacy YIVO scholars determinedly pursued this undertaking for several years publicizing the initiative and collecting materials to exhibit However the Museum of the Homes of the Past was abandoned shortly after the war ended With insight and clarity Jeffrey Shandler draws upon the surviving archival sources to tell the story of the purpose development and ultimate fate of the Museum of the Homes of the Past *Homes of the Past* explores this largely unknown episode of modern Jewish history and museum history and demonstrates that the project even though it was never realized marked a critical inflection point in the dynamic interrelations between Jews in America and Eastern Europe

Salvage

Poetics Sheila E. Jelen, 2020-04-14 An interdisciplinary approach to American Jewish ethnic identity in post Holocaust

America This volume explores how American Jewish post Holocaust writers scholars and editors adapted pre Holocaust works such as Yiddish fiction and documentary photography for popular consumption by American Jews in the post Holocaust decades These texts Jelen argues served to help clarify the role of East European Jewish identity in the construction of a post Holocaust American one In her analysis of a variety of hybrid texts those that exist on the border between ethnography and art Jelen traces the gradual shift from verbal to visual Jewish literacy among Jewish Americans after the Holocaust S Ansky s ethnographic expedition 1912 1914 and Martin Buber s adaptation and compilation of Hasidic tales 1906 1935 are presented as a means of contextualizing the role of an ethnographic consciousness in modern Jewish experience and the way in which literary adaptations and mediations create opportunities for the creation of folk ethnographic hybrid texts *Salvage Poetics* looks at classical texts of the American Jewish experience in the second half of the twentieth century such as Maurice Samuel s *The World of Sholem Aleichem* 1944 Abraham Joshua Heschel s *The Earth Is the Lord s* 1950 Elizabeth Herzog and Mark Zborowski s *Life Is with People* 1952 Lucy Dawidowicz s *The Golden Tradition* 1967 and Roman Vishniac s *A Vanished World* 1983 alongside other texts that consider the symbiotic relationship between pre Holocaust aesthetic artifacts and their postwar reframings and reconsiderations *Salvage Poetics* is particularly attentive to how literary scholars deploy the notion of ethnography in their readings of literature in languages and or cultures that are considered dead or dying and how their definition of an ethnographic literary text speaks to and enhance the scientific discipline of ethnography This book makes a fresh contribution to the fields of American Jewish cultural and literary studies and art history

The British National Bibliography Arthur James Wells,1999

The Vanishing World of The Islandman Máiréad Nic Craith,2019-11-06

Exploring An t Oile nach anglicised as *The Islandman* an indigenous Irish language memoir written by Tom s Criomhthain Tom s O Crohan M ir ad Nic Craith charts the development of Criomhthain as an author the writing illustration and publication of the memoir in Irish and the reaction to its portrayal of an authentic Gaelic lifestyle in Ireland As she probes the appeal of an island fisherman s century old life story to readers in several languages considering the memoir s global reception in human literary and artistic terms Nic Craith uncovers the indelible marks of Criomhthain s writing closer to home the Blasket Island Interpretive Centre which seeks to institutionalize the experience evoked by the memoir and a widespread writerly habit amongst the diasporic population of the Island Through the overlapping frames of literary analysis archival work interviews and ethnographic examination nostalgia emerges and re emerges as a central theme expressed in different ways by the young Irish state by Irish American descendants of Blasket Islanders in the US today by anthropologists and beyond

On Refuge Richard Gough,1997 A refuge provides a place of safety a place which constitutes the necessary conditions for making work But what are the conditions of making work for the displaced exiled or the migrant artist when the place and conditions for work have perhaps been erased *On Refuge* looks at how such altered conditions affect the work of performance and considers how performance constructs its own production and survival The contributors address issues

of territory and asylum home and exile locality and migration as they affect both artists themselves and the forms evident in contemporary performance

Shattered Spaces Michael Meng, 2011-11-29 After the Holocaust the empty silent spaces of bombed out synagogues cemeteries and Jewish districts were all that was left in many German and Polish cities with prewar histories rich in the sights and sounds of Jewish life What happened to this scarred landscape after the war and how have Germans Poles and Jews encountered these ruins over the past sixty years In the postwar period city officials swept away many sites despite protests from Jewish leaders But in the late 1970s church groups local residents political dissidents and tourists demanded the preservation of the few ruins still standing Since the collapse of the Soviet Union in 1989 this desire to preserve and restore has grown stronger In one of the most striking and little studied shifts in postwar European history the traces of a long neglected Jewish past have gradually been recovered thanks to the rise of heritage tourism nostalgia for ruins international discussions about the Holocaust and a pervasive longing for cosmopolitanism in a globalizing world Examining this transformation from both sides of the Iron Curtain Michael Meng finds no divided memory along West East lines but rather a shared memory of tensions and paradoxes that crosses borders throughout Central Europe His narrative reveals the changing dynamics of the local and the transnational as Germans Poles Americans and Israelis confront a built environment that is inevitably altered with the passage of time *Shattered Spaces* exemplifies urban history at its best uncovering a surprising and moving postwar story of broad contemporary interest

Judaism and the Visual Image Melissa Raphael, 2009-02-19 The widespread assumption that Jewish religious tradition is mediated through words not pictures has left Jewish art with no significant role to play in Jewish theology and ethics *Judaism and the Visual Image* argues for a Jewish theology of image that among other things helps us re read the creation story in Genesis 1 and to question why images of Jewish women as religious subjects appear to be doubly suppressed by the Second Commandment when images of observant male Jews have become legitimate even iconic representations of Jewish holiness Raphael further suggests that devout beholding of images of the Holocaust is a corrective to post Holocaust theologies of divine absence from suffering that are infused by a sub theological aesthetic of the sublime Raphael concludes by proposing that the relationship between God and Israel composes itself into a unitary dance or moving image by which each generation participates in a processive revelation that is itself the ultimate work of Jewish art

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