

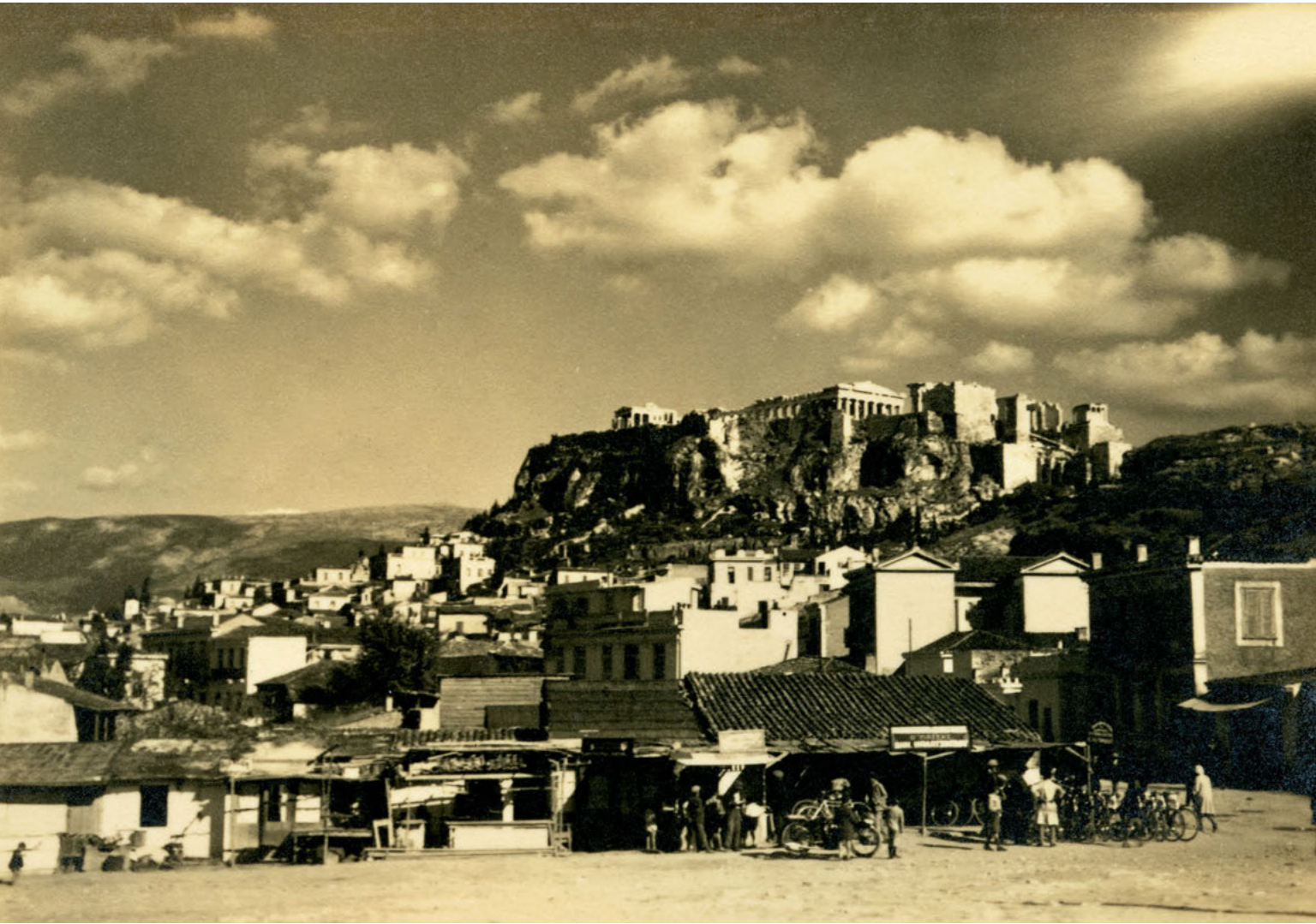
SEEKING NEW LANDSCAPES

ONE WOMAN'S PHOTOGRAPHIC JOURNEY IN
APRIL 1931 FROM GERMANY TO THE MIDDLE EAST

Edited by Shimon Gibson



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With a Foreword by Kurt Waldthausen



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You can't depend on your eyes when your imagination is out of focus.

—MARK TWAIN, 1889



Elizabeth (Lily) Waldthausen (1887–1982)

PREFACE

WHEN KURT WALDTHAUSEN invited me over to his house in Charlotte (NC) to have a look at an album of old photographs taken by his grandmother, Lily Waldthausen, I was expecting to see a typical pre-World War 2 family album or scrapbook with a varied combination of snapshots, photographs and bought postcards. What I saw really surprised me. This was no ordinary album of snapshots; it was an album with travel pictures made with exceptional skill by a photographer with great intuitive and pictorial abilities. I was very excited to examine this amazing album. In my mind, Lily Waldthausen was an extremely talented photographer, whose work unfortunately came to be overlooked by her contemporaries. Her pictures were destined in the 1930s not for a gallery or for a publication, but for a family album where they could be viewed by only a limited number of people. But this is no longer the case. Lily's pictures are no longer forgotten, her photographs have been scanned and studied, and in this book a large number of them are now available to scholars and photography aficionados worldwide. The album was subsequently donated to the University of North Carolina at Charlotte library's archives and is therefore available for future research.

Lily's grandson, Kurt Waldthausen, graciously allowed me access to this album for research purposes. He also permitted me to use the album as a hands-on primary source of visual history for a project conducted with students taking an LBST 2301 course on the History of Photography (Fall 2018) at the College of Liberal Arts & Sciences (CLAS), University of North Carolina at Charlotte. The class was a success and the students liked the project and got involved in the program with enthusiasm (for a list of participating students, see the Acknowledgements at the end of this book). In this regard, my thanks go to Dr Jürgen Buchenau, Chair of the History Department, and to Dr Nancy A. Gutierrez, Dean of CLAS at UNC Charlotte.

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Finally, my personal thanks to Dr John McLeod, Director of the UNC Press Office of Scholarly Publishing, and to the expertise of his staff, for ensuring the excellence and quality of this publication.

Shimon Gibson,

History Department, University of North Carolina at Charlotte

FOREWORD

My Grandmother and My Family History

Kurt Waldthausen

I HAD NEVER THOUGHT OF my grandmother, Elisabeth (Lily) Waldthausen (née Lahusen), as a photographer of landscapes and ancient ruins. I had only seen her taking pictures of family members, which she clearly enjoyed doing. Her work is clearly illustrated in the album of the Mediterranean trip she took in April 1931, while traveling with her husband Georg, and children Herbert (who was my father) and his sister Hedwig.

Among my recollections, I can see myself playing football with my siblings on the lawn in front of Lily's house. She would emerge, dressed in elegant and sensible clothes, with her white hair pinned back, and invite us in for tea and give each one of us as a treat an individually-wrapped Swiss Frigor chocolate. She was a generous and loving person, but she also could be strict with her grandchildren. She loved gardening and spent hours in a glass greenhouse tending to her plants, many of which were exotic. Driving was also a passion, and she loved driving her 1930's Ford convertible.

There were no photographs on the walls of her house, but a few framed family pictures were on top of her writing desk. There were however paintings on the walls, Lily undoubtedly had a great appreciation of art, and was a firm supporter of her local art museum at Bremen (the Bremer Kunsthalle), and indeed she and her husband bequeathed to this museum a painting by Gericault.¹ I have a fond memory of visiting this museum with Lily on a number of occasions as a child of 10 or 12 years of age; she would take me around the galleries, explaining the significance and merits of the paintings, particularly those by the Impressionists. She also took her older grandchildren to Museums in Hamburg and Niebüll, to view exhibitions of Picasso and Nolde paintings.

Georg and Lily Waldthausen (Fig. 1) undoubtedly enjoyed traveling and in 1912



FIG. 1. *Georg and Lily Waldthausen* (Waldthausen family archive).

they made their way by steamer to Melbourne, Australia, stopping off along the way at Suez in Egypt for a couple of days. This may have given Lily her first interest in the Middle East, which later came to a culmination during her trip of 1931. Later, in 1934, she and Georg celebrated their 25th wedding anniversary at Cannes in southern France.

The Waldthausen family background:

My grandfather, Georg Wilhelm Waldthausen, came from an illustrious family. The Waldthausen family can trace its roots back to the late fifteenth century and the first notable representative was Jobst von Waldthausen (1508–1592), who studied theology under Martin Luther at the University at Wittenberg after first obtaining a law degree. Martin Luther wrote for him a letter of recommendation to Duke Erich II “The Younger” of Braunschweig-Lüneburg (Welf), Duke of Calenberg. It was there that Jobst began and ended his career; holding the position of Chancellor of the Dukedom for many decades. As recompense for his efforts in convincing the Duke to abandon Catholicism and to follow Protestantism instead, he was given a title by Kaiser Karl V in 1556. The family-members were mostly landowners and farmers living in and around Hamlin (Hameln) and some owned windmills to process grain.

My forefathers subsequently moved in the late seventeenth century from Hamlin to Essen where eventually they opened a “drug store,” and began trading in oils, lumber, wool, and other related products. Companies were founded, merged, closed and then sold, and the result of all this was that the family began focusing on the wool trade and this became so successful an activity that they began expanding into other fields as well. In the nineteenth century, profits were then invested in coal mines, just ahead of the Industrial Revolution.

My grandfather, Georg Waldthausen (1882–1961), was born in Bremen, Germany, and his parents were Emil Waldthausen (1844–1888) and Marie (Mimi) Henriette (née Lohmann) Waldthausen. Emil originally moved to Bremen with the purpose of identifying possible new wool procurement opportunities, arising out of the import of wool from Australia and South America. Until that time, wool was obtained expressly from the eastern regions of Germany: Bohemia and Saxonia, as well as from certain areas of Slovakia. Georg’s father died, and so at the age of five his uncle and godfather, Alfred Lohmann (1870–1919), became his father figure and mentor.

When Alfred was a young man, he was sent out to Australia by the Dutch DeBary Bank to determine whether or not the bank should get involved in financing their wool merchants. As it turned out, in 1891, he founded his own merchant

firm for shipping wool, initially with a partner and named “Weber & Lohmann & co., Ltd., Sydney,” and thus he was able to offer employment to his nephew Georg. Together with his newly-wedded wife, Georg went to live in Sydney, Australia for a few years, while his uncle Alfred continued to strengthen the German and European company sales at Bremen; shortly before his death Alfred sold the company to Georg. At that time, Lohmann & Co. at Bremen became the headquarters of the operation, with the Sydney office serving as a subsidiary. This company continued operating as a family business until 1985 when it was sold to a company in North Carolina.

The Lahusen family background:

Georg’s wife Lily was from the Lahusen family, and was born in Buenos Aires in Argentina in 1887. This family also came from the wool industry, but imported this commodity from South America, specifically from Argentina, rather than from Australia.

It all started around 1830, when C. Lahusen moved from the German town of Berne to Bremen, where he opened a business dealing in furs and skins, as well as a pub and founded a brewery. Bremen was a major port city at that time, and sailors frequently came to the Bremen port after long trips from Argentina. Many of these sailors were unable to pay their bills and in lieu of payment Lahusen began accepting vouchers representing their lands in Argentina. These vouchers were given to sailors by the Argentinian Government as payment to try to get sailors to settle down and work the land. On Lahusen’s death, his heirs were pleasantly surprised to find that the value of the vouchers was such that they covered a territory in Argentina as large as the German States of Mecklenburg and Oldenburg altogether.

However, in order to claim the land the Lahusen family had to commit to work the land as well, and as a result some family members decided to go live in Argentina. They bought additional land in contiguous areas and soon had herds with 40,000 heads of sheep, whose wool was shipped back to Bremen for sale to wool merchants. In 1884, the family decided to build a wool-washing, combing and spinning mill at the nearby city of Delmenhorst. Together with a number of other factories already in their possession, such as the one in Bohemia, Lahusen’s employed 28,000 people at the turn of the century and thus became the owner of Europe’s largest wool-processing facility. Four generations later, the Lahusen business expanded further, but it got caught up in the 1930–31 depression in Germany. The business went bankrupt, with parts of the company bought up by new owners. In the early twentieth century the Delmenhorst plant was regarded as a model in the way the managers took care of their employees. It provided a kindergarten, a



FIG. 2. *Hedwig in front of the statue known as “The Runner” in the garden of Achilleon at Corfu* (photograph by Lily Waldthausen: Cat. No. 11b).

hospital, a gym and a swimming pool for the workers and employees; there was also the company housing. Parts of the factory are of lasting architectural value and today it has been turned into a museum.

Lily Waldthausen’s father was Heinrich Christian Lahusen. He had been involved in the management of the Lahusen business in Germany as well as in Argentina, but had passed away before the business was hit by bankruptcy. However, the holdings of the Lahusen family in Argentina continued to thrive, and wool from there was sold around the world until the late 1960s. But this changed in the 1970s because of the unstable and changing dictatorships in Argentina, which resulted in Hans Georg Lahusen being kidnapped and ransomed dearly.



FIG. 3. *A family group portrait in the garden of a house in Pompeii. Clockwise (from top left): Georg, Herbert, Hedwig, and Lily (unknown photographer: Cat. No. 53b).*

This essentially brought an end to the Lahusen wool business in Argentina.

Lily Waldthausen

It is frustrating that we know so little about the life of my grandmother Elisabeth (Lily) Waldthausen (née Lahusen). She was born in Buenos Aires in Argentina on 15 July 1887. In 1909, at the age of twenty-two while living in Bremen, Germany, she married Georg Waldthausen (1882–1961). Clearly, the Waldthausen and Lahusen families had common business interests (wool and import concerns), and so the couple probably met at one of Bremen’s social gatherings where both families attended. Georg became a high-powered businessman, a co-founder of the Waldthausen Bank in Essen and Düsseldorf, and among other activities was also a board member of the steamship company “Hansa.” They had three children: (Kurt) Herbert (1911–1977), Hedwig (Noltenius; 1913–1945), and Kurt W. von Waldthausen (1915–2011). (Figs. 2–3) Lily died in Bremen on 5 May 1982. Not much is known about her education, except that she had intellectual and artistic pursuits, and clearly had a fascination with photography.

Her album of photographs concerning her Mediterranean trip in 1931 was passed down to me in the family. I was always curious about it, and I am very happy that Lily’s pictures are now finally receiving the attention they deserve.



FIG. 1. *The Lily Waldthausen album* (Photograph: S. Gibson).

INTRODUCTION

The Photography of Lily Waldthausen (1887–1982)

Shimon Gibson

WHAT STRUCK ME IMMEDIATELY when I first examined the photographic album “Mediterranean Trip, April 1931” (Fig. 1) was that Elisabeth (Lily) Waldthausen (née Lahusen) not only had a strong sense of pictorial composition in her photographs, but she was also extremely skillful in employing the lens of the camera to focus on the contextual clarity of the overall beauty of the landscapes she encountered, and on the glorification of the ancient buildings she beheld. No mean feat for an amateur photographer, such as she was.

Lily evidently dedicated much thought to taking photographs, but traveling as a tourist meant there were difficulties in choosing the right moment for photography. By contrast, the professional photographer had a greater flexibility when setting up the camera to take advantage of the best time of the day, to getting the best lighting and the correct angle, and in working out the necessary exposure readings. Lily did not have that luxury: she was accompanied by her family and traveling companions, and clearly she had to make sure they did not intrude into the frame of her camera. There were two things in her favor: she had a good camera (probably a Rolleiflex), and a family who were obviously sensitive to her creative needs and did not insist she simply take snapshots. One has to remember that this was a time when snapshot photography was extremely popular (“you press the button, we do the rest”), and small cameras were frequently used by travelers/tourists to capture casual and fleeting moments of the places visited and people encountered while on the tourism trail.² All the other pictorial needs of the tourist could be satisfied by buying picture postcards of the places visited.³



FIG. 2. *The SS. Sierra Córdoba in April 1931 at Venice* (photograph by Lily Waldthausen: Cat. No. 1).

Lily's photographs are very different from the run-of-the-mill snapshots. Her photographs are of a high standard, and an intelligent creativity emanates through her work. There is romanticism there, but never sentimentality. Her pictures are well framed, and there is a concern with focus and perspective for pictorial advantage. She was also quite selective in her picture-taking endeavor and each frame had to be successful. There is no randomness in her work. One could argue she took hundreds of pictures and then later chose only the best after the development of the negatives, but there is no evidence for this. The pictures show her determination to capture each chosen moment of her trip efficiently and creatively, while leaving a little bit to serendipity. Even her less successful pictures have an edge to them. Her photographs are pictorially well composed and dramatically atmospheric, and where possible she took full advantage of the chiaroscuro effect in her architectural pictures to highlight the grandeur of the ancient buildings in front of her camera lens.

Lily Waldthausen (1887–1982) was forty-four years of age when she set out on her “Mediterranean” trip on board the steamship SS. Sierra Córdoba in April 1931 (Fig. 2), stopping off at various ports of countries around the Mediterranean Sea,

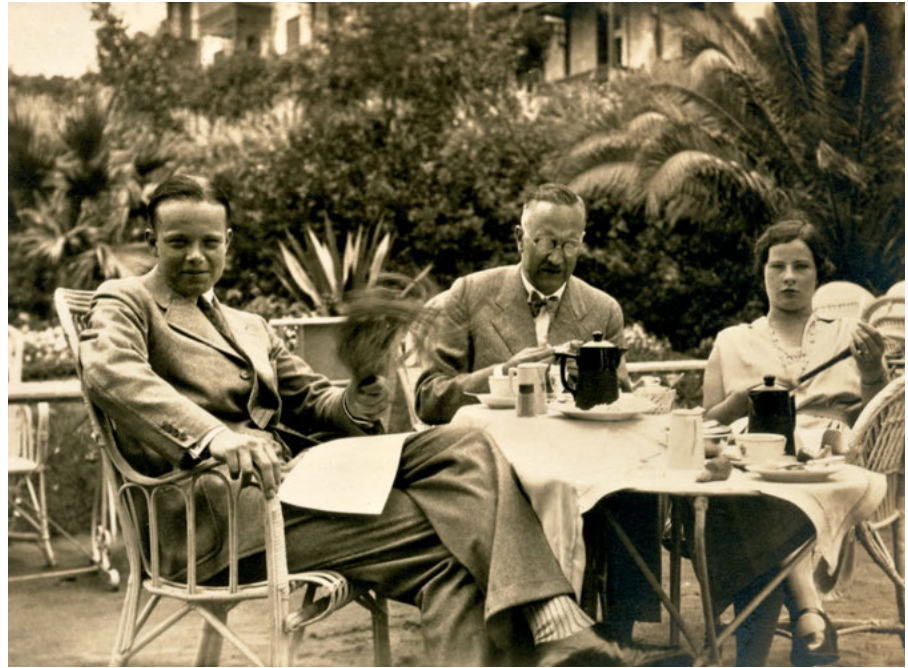


FIG. 3. *Herbert reading his Baedeker in the Piazza San Marco in Venice* (photograph by Lily Waldthausen: Cat. No. 7c)

including Italy, Greece, Turkey, Palestine and Egypt, and making trips inland to visit a number of sites. She was accompanied by her husband Georg (1882–1961), their eighteen-year old daughter Hedwig and twenty-year old son Herbert.

Out of 142 images in the Waldthausen album, Lily's family members are visible in only nine of them. Lily was quite consistent in her reluctance to appear in any of the pictures herself. Perhaps this was intentional so she could remain in constant control of her camera, which is understandable. In the early twentieth century photography was still regarded primarily as an activity that men undertook, especially while traveling. Therefore, to see Lily strongly forging ahead with her photographic work, while still taking on all the vicissitudes of traveling as part of a family group, is quite refreshing. There is only one example in the album showing her

FIG. 4. *At breakfast at the Mena House Hotel in Cairo* (photograph by Lily Waldthausen: Cat. No. 47b)



as part of a group-shot, taken in a garden at Pompeii, together with husband and their two children (see Fig. 3 in the Foreword; Cat. No. 53b). It is slightly blurred, and perhaps was taken by a passerby at Lily's request.

Even when family members do appear in Lily's photographs, the focus in her photography was always on the places they were visiting. A picture taken at the ruins of Ephesus, for example, shows her husband Georg sitting with Hedwig and with an unidentified man behind, presumably a fellow traveler from the steamship (Cat. No. 22a). Her daughter Hedwig stands demurely next to a statue of "The Runner" poised precariously above her head in the palace gardens at Corfu (see Fig. 2 in the Foreword; Cat. No. 11b). Her son, Herbert, appears in an intimate photograph taken at the Piazza San Marco (Cat. No. 7c); he is seen sitting on steps and reading his *Baedeker's Guide to Venice*.⁴ (Fig. 3) There are four other pictures of her family in the album: in a boat at Smyrna (Plate 29; Cat. No. 60a); at breakfast in the garden of the well-known Mena House Hotel in Cairo (Cat. No. 47b) (Fig. 4); standing and looking hot and dusty at the foot of one of the pyramids at Giza in Egypt (Cat. No. 47a) (Fig. 5), while negotiating *baksheesh* with a group of persistent local Egyptians (Plate 49; Cat. No. 68b),⁵ and finally, while bathing at the Dead Sea—enjoying its oily therapeutic waters despite the heat (Cat. No. 38a).

Examination of the contents of the album leads me to conclude that Lily was



FIG. 5. *Visiting the pyramids at Giza in Egypt* (photograph by Lily Waldthausen: Cat. No. 47a)

not particularly interested in taking pictures on the process of traveling, but was much more interested in portraying pictures of places reached. She therefore did not use her camera to document and record step-by-step the experiences of her family during the voyage. Hence, there are no photographs of the social activities that took place on board the steamship SS. Sierra Córdoba, of fellow travelers encountered, of meals consumed, of the process of getting on and off the steamship when in port, of the hotels they stayed in while on land, and of the inevitable comic moments and miscellaneous adventures that all tourists experience. It is, of course, conceivable that such photographs were deliberately set aside and not included in this album; however, information provided by Lily's descendants does not suggest any evidence for this.⁶

The trip made by Lily Waldthausen and her family was on board the SS. Sierra Córdoba from Bremen.⁷ This steamship was owned by the Norddeutscher Lloyd, one of the largest steamship companies in the world at that time, which was founded in 1857 (Fig. 6). There were two steamships bearing the name Sierra Córdoba in the early twentieth century: the first was built by A. G. Vulcan at Stettin in 1913,⁸ and the second by Bremer Vulcan and was launched in 1923. The latter was the one on which Lily and her family traveled on. It was built by Bremer Vulcan at Vegesack. It is distinguished by having two funnels and two masts, with a gross

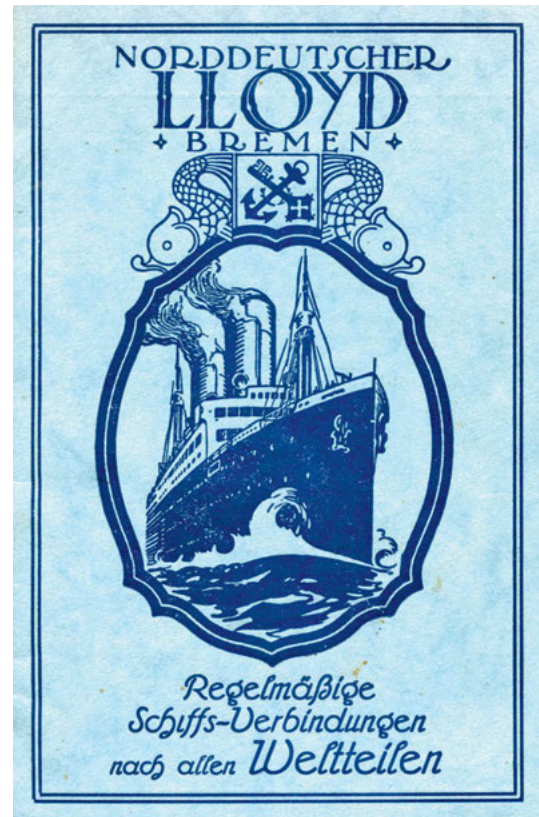


FIG. 6. *The cover of the Norddeutscher Lloyd Bremen travel brochure from 1928 (private collection)*

tonnage of 11,469, a hull storage capacity of 7943 cubic meters, and it had a total passenger capability for all classes of 855 people.⁹ On a postcard from that time, the Sierra was described as follows: “This splendid steamer has double bottoms, water tight compartments, two sets of triple expansion engines developing over 8,000 horse-power, and twin screws capable of driving the vessel over 17 knots an hour. The Sierra has bilge keels and a wireless equipment.”¹⁰ Sailing destinations in the 1920s and 1930s included the Mediterranean, the Arctic Circle, and transatlantic voyages to north America (New York) and to south America, notably to Brazil (Rio de Janeiro) and Argentina (Buenos Aires).¹¹ Passengers could buy black-and-white or color postcards, many of which were published by the Ocean Comfort Company, showing the ship grandly sailing at sea. The interior of the ship was lavishly decorated, and it included many rooms for social gatherings, including smoking rooms, and dining areas. (Figs. 7–9)¹² The menu-card for dinner on board the Sierra could be quite impressive, with servings of live lobster, Thuringian sausage with creamed horse-radish, roast duckling with mashed apples, among the many

dishes on offer.¹³ The social events on board this steamship could be quite festive, judging by contemporary pictures taken on board the Arctic route, with musical bands, game race-courses, ball games, fancy-dress parties, beer-drinking events, and so forth. The on-board photographer was A. Tegtmeier of Bremen.¹⁴

Whenever a port was reached, the passengers of the SS. Sierra Córdoba steamship would disembark: some would wander off individually to visit shops and market vendors, searching for trinkets and mementoes, or to restaurants, but others would group together and take trips to visit archaeological sites and monuments. They reached their targeted destinations in rented vehicles, presumably organized by the management of the steamship company. Lily included in the album an amusing photograph of harried travelers doing their best to enter their motor vehicles, whilst at the same time negotiating *baksheesh* with local Egyptians (Plate 49; Cat. No. 68b). Lily's fellow travelers on board the steamship were sometimes "caught" in the lens of her camera: once, on the right side of a picture depicting a visit to the Roman forum at Pompeii, with Mount Vesuvius in the background (Plate 7; Cat. No. 55b), and on another occasion, on the right side of the frame of a picture Lily took of the Parthenon at the Acropolis in Athens (Plate 11; Cat. No. 29a). Local people who were encountered during Lily's travels appear more frequently in her pictures than her fellow travelers. Some are treated with empathy, but mostly they were portrayed only at a distance. Humanism was not the goal of her picture-taking; she had some curiosity on cultural differences and human behavior, but on the whole did not want to interact with local people. A number of pictures do however illustrate her abiding sense of curiosity, as for example the picture of the villagers of Gasturi in Corfu (Plate 15; Cat. No. 11a), seen emerging from a building to get a better look at the visitors. Other notable pictures: a train of camels and their herders in Smyrna (Cat. No. 19a); a group of seemingly curious Middle Eastern men in a coffee shop smoking the *nargile* water pipe (the Turkish *hookah*) (Plate 33; Cat. No. 34b); a small Palestinian girl who stepped in front of the camera at the Haram al-Sharif in Jerusalem (Plate 40; Cat. No. 36c); Jews at prayer while at the Western Wall of the Temple Mount (Plate 41; Cat. No. 42a); and Egyptians looking at the camera in the bustling marketplace (Cat. No. 49c).

On the whole, Lily was at her best when taking pictures of iconic heritage sites, especially those with well preserved architectural monuments. She was also good at depicting urban and country landscapes, and distinctive coastal scenes. However, architectural photography was ultimately her strength, as she had little interest for the ephemeral. Her pictures express very well the encompassing solidity and beauty of complete buildings, such as the majesty of the Hagia Sophia at Constantinople (Istanbul) (Plate 19; Cat. No. 19), or the distinctive and imposing Dome of

FIG. 7. *The smoking room of the SS. Sierra Córdoba* (private collection)



FIG. 8. *The social room of the SS. Sierra Córdoba* (private collection)



the Rock in Jerusalem (Plate 36; Cat. No. 66). Lily was also good at photographing the sites of well preserved and important ruins, such as the Parthenon at Athens (Plate 11; Cat. No. 29a), or the haunting Sphinx at Giza (Plate 50; Cat. No. 52b). None of Lily's pictures resemble the randomness of the snapshot renderings of these same monuments commonly taken by tourists. There is one exception, and perhaps this was the result of a special request of her family: it shows them at the foot of one of the pyramids at Giza in Egypt (Cat. No. 47a) (Fig. 5).



FIG. 9. *The dining hall of the SS. Sierra Córdoba* (private collection)

The general reason for the production of photographic snapshots, while traveling abroad, was that on conclusion of a trip they could be produced and shown to all and sundry as “proof” that a certain iconic destination had been reached. Indeed, the snapshot ultimately became an artifact defining a “conquest” made by a tourist on foreign soil. Hence, it was vital for the snapshot to be inclusive of both traveler and monument. To that end, a specific place for photography was created by the Egyptian tourism authorities next to the pyramids at Giza and the Sphinx, and it was designated as the preferred staging area where tourists might be photographed or take their snapshots.¹⁵ With a few exceptions, where it seems her traveling companions had prevailed upon her to take snapshot-like pictures, Lily showed no interest in taking pictures similar to those made by the average tourist, preferring instead to continue capturing her own strong images of buildings and monuments. An example of her profound architectural interest is the picture she took of a traditional timber house at Constantinople (Plate 23; Cat. No. 18b).¹⁶ Ultimately, her desire was to depict the buildings and ruins she encountered in their entirety and if this could be done without the presence of human beings, this would be even better. Lily practically fell in love with the monuments she was depicting, and one wonders what she might have thought of Roland Barthes’s contentious statement that landscapes in photographs had to be “habitable, not visitable”.¹⁷

As mentioned previously, Lily did not use her camera as a means of documenting her day-to-day personal experiences—as in a pictorial diary—while traveling

FIG. 10. *The King David Hotel in Jerusalem in April 1931* (Waldthausen Family Archive)



with her family around the Mediterranean. She could easily have bought picture postcards, as many tourists did at that time, but she did not seem so inclined, except for a postcard of the King David Hotel they stayed in while in Jerusalem (Fig. 10), but this was probably because the YMCA building opposite it was under construction (completed in 1933) and so getting a wide architectural view of the hotel would have been impossible with her camera. It appears that Lily treated her photography not as a hobby or pastime, but as a dedicated professional activity. She was highly motivated to taking good high-quality pictures of ancient and traditional buildings, and in focusing on the changing landscapes she came across. This is the reason for the title of this book: *Seeking New Landscapes*.

Lily came from an accomplished family in Bremen with an appreciation for the arts, and she was a strong supporter of her local art museum. Lily did possess a good camera, probably an original standard Rolleiflex medium-format camera of the type introduced in 1929, with roll-film negatives. We know next to nothing about her training in photography, if at all. What about influences? Lily came from a cultured and intellectual background, and presumably she saw images of prominent German photographers.¹⁸ Looking at some female photographers who might have influenced her work, there are a number of possibilities: Lotte Herrlich (1883–1956), who was a leading photographer, but her work tended to concentrate more on the visualization of the human body, children and adults, and on naturalism (Freikörperkultur) which was particularly popular in Germany in the 1930s. Another photographer, Erna Lendvai-Dircksen (1883–1962), concentrated



FIG. 11. *The Graf Zeppelin passing over Corfu in 1931* (photograph by Lily Waldthausen: Cat. No. 12c)

on portraiture and especially on the rural landscape. Hedda Morrison (1908–1991) took amazing travel photographs, particularly in the Far East, but she was far more interested in changing cultures than in architectural forms.

Lily's work might very well have been modeled on the architectural photography of Else Seifert (1879–1968), and perhaps she even owned a copy of Heinrich Lersch's book on Capri, published in 1926, which was illustrated with a great many of Seifert's photographs.¹⁹ Dresden-based, Seifert had been taking photographs in Italy since 1924, and in the early 1930s even worked as an on-board photographer for the Hamburg-Südamerikanische steamship company, which had cruises going to North Africa and the Middle East. Seifert had a quiet and precise clarity in her photographic output, and sunshine bathes her Capri pictures. Lily's work on the other hand is much more atmospheric and dramatic. One would like to think that Lily and Else met, but there is no evidence to support this idea.

Published books of photographs of Mediterranean countries and of the Middle East were very fashionable at that time, and Lily may have examined some of these. Indeed, she may even have looked specifically at the volume *Palästina* edited by Georg Landauer and containing 300 photographs, which was published in Munich just six years before her trip.²⁰ Perhaps Lily prepared herself ahead of the trip, but we know nothing about her scholastic reading.

Knowingly or unknowingly, Lily was a sincere advocate of pictorialism in



FIG. 12. *Photographing the airship in Germany* (Gibson Picture Archive)

photography, and thus it is unlikely she would have had much interest in the principals of the “New Vision” photographic movement, prevalent in Germany at that time, with its firm insistence on depersonalized and technical realism. Lily’s photographs show a constant and abiding adherence to the general rules of composition, linear perspective and central focus. She also had a good appreciation of chiaroscuro, especially when depicting architectural subjects or ancient ruins, and using it to lend mood and atmosphere to her pictures. Realism is readily apparent in her pictures, but it was made to fit her artistic needs, in very much the same way as it did to Eleanor Parke Custis’s photographs of the Middle East taken in the 1930s.²¹ Jae Emerling defines Pictorialism as follows: “The logic of Pictorialism is that photography allows for the artistic expression of the photographer, but it does so, in part, by mimicking painting. Simply put, a photographer does what a painter does, just with different tools. There is an emphasis on mood, atmosphere, light, and soft focus . . . ”²²

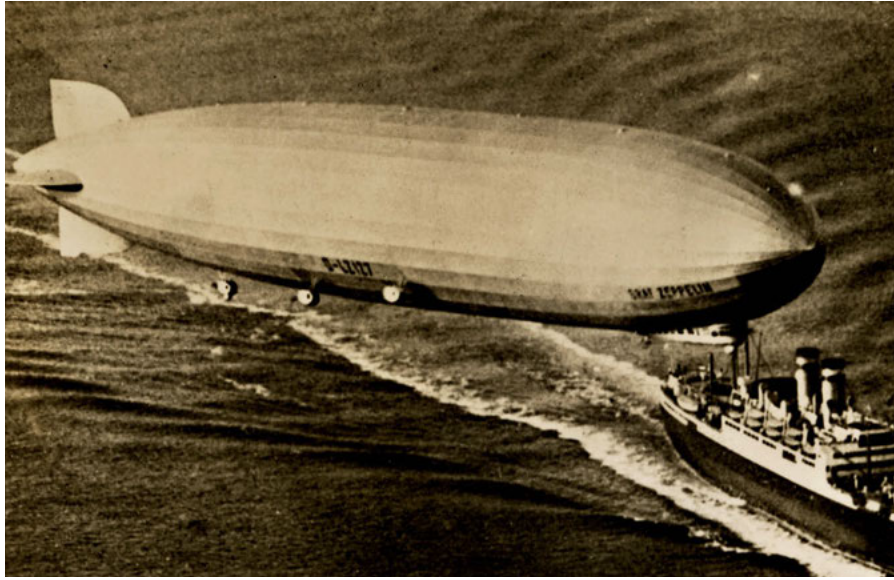


FIG. 13. *The Graf Zeppelin crossing the Mediterranean, with a steamship below, April 1931* (Gibson Picture Archive)

Lily's schooling undoubtedly included art history, and as an adult she was a loyal supporter of her local art museum in Bremen, attending exhibitions of impressionist paintings among others.²³ In one of her photographs of Corfu (Plate 14; Cat. No. 59a), Lily uses an artistic device to create fragmentation of visual space in a way that was much favored by Paul Cézanne, an impressionist painter she greatly admired. Cézanne in paintings of a chateau or houses would depict them as seen through a series of attenuated trees ranging across the foreground, thus providing what Yve-Alain Bois has come to refer to as Cézanne's "tactile vision".²⁴ Lily's photograph is of the serenity of a distant bay, but one is also aware of the swaying trees in the foreground. Lily intuitively may also have been aware of Cézanne's tendency to blur planes in painting, which in early photography was known by the term "halation".²⁵ This aspect of intentional halation appears to have been well achieved by Lily in her photograph of boating at Smyrna (Plate 29; Cat. No. 60a).

Lily's fascination with buildings at the places she visited is clearly demonstrated by her photographs taken in Italy, Turkey and Egypt. These countries also had monumental archaeological remains that were eminently suitable to Lily's photographic interests. One has to admit that the photographs she took in Palestine are uneven, and perhaps she found this region of the Middle East a bit too "messy" for her picture-taking activities, particularly when confronted with poverty and the irregular rhythm of daily life. While there is empathy in her depiction of a group



FIG. 14. *The Graf Zeppelin above Jerusalem in April 1931. Note the cracks in the buildings resulting from the 1927 earthquake* (Gibson Picture Archive)

of beggars seen in Egypt (Plate 48; Cat. No. 49a), one senses that there is also a degree of awkwardness. Perhaps she realized that taking pictures of local people was a form of appropriation.²⁶ Clearly, Lily preferred her architectural focus, with depictions of the Dome of the Rock (Plate 35; Cat. No. 41a), and the doorway to the Church of the Holy Sepulchre (Plate 43; Cat. No. 65), and these are just two examples showing how she could excel in that respect with her camera.

Lily took two photographs of the airship Graf Zeppelin (D-LZ 127) as it passed over Corfu in 1931 (Plate 13; Cat. No. 58; Cat. No. 12c) (Fig. 11).²⁷ This was truly an historic occasion, and it must have been quite a moving event for the Germans aboard the steamship. It evoked a considerable amount of patriotic pride back in Germany (Fig. 12). During this Middle Eastern trip, which began on 9 April, the Zeppelin airship crossed over the Mediterranean Sea (Fig. 13), traversing the sky two days later above the pyramids at Giza in Egypt,²⁸ where there was a brief



FIG. 15. *The spine of the Lily Waldthausen album* (Photograph: S. Gibson).

landing, and then it moved on to Palestine, visiting Jerusalem (Fig. 14). The airship eventually returned to Germany to its final destination at Friedrichshafen next to Lake Constance on 13 April.

Lily's album of photographs was well designed and the product of H. C. Schad, a well-known bookbinder active in Bremen in the early twentieth century.²⁹ A small sticker advertising this company's work still adheres to the lower inner front cover of the album. The album (27.5 × 21 cm) has leather bindings and heat-stamped in German in gold lettering on its spine, are the words: "Mittelmeer Fahrt, April 1931," i.e. Mediterranean Trip, April 1931 (Fig. 15). The front and back covers, and the inner pages, are covered with a pleasing artistic handmade paper decorated with brown creases, and painted with a check-board design of alternating brown and white squares, the latter having red splashes. Apart from its inside front and back pages, the album consists of 40 pages, and these were largely filled with photographs. The photographs come in three sizes: thirty-nine of them at 8 × 6 cm ("snapshot" size); ninety-one at 11 × 8 cm; and twelve at 14.5 × 9.5 cm ("post-card" size). These are sepia-toned gelatin silver images printed on card with a matt surface. The loose prints have numbers in pencil on the back and this is probably the work of a commercial photographic studio in Bremen where Lily had them

printed. The album was eventually arranged by Lily herself, and the handwritten captions appearing beneath the photographs are a good match with the handwriting of a letter she wrote in 1908.

The act of photography probably transformed Lily. It allowed her to relate to her inner strength as an independent woman in control of her artistic instincts. The album of her Mediterranean trip shows that she was drawn to taking photographs of iconic buildings and ancient architecture. Another album of snow-clad mountains in Switzerland (now lost) indicates her added fascination with the grandeur of the natural landscape. There is no evidence that she continued doing serious photography after the 1930s, and one wonders what she might have achieved had she continued to work in the field. Perhaps the impact of war and killing in the subsequent decade, with concomitant racial inequality and suffering, was just too much for her to bear. Perhaps the last thing Lily wanted to do was to photograph and document the horrific events around her.³⁰ In any case, the major strength in Lily's photography had always been about places and buildings, and landscapes, and with the onset of the Second World War she might have thought this kind of focus was now highly inappropriate. Hence, Lily's artistic photographic oeuvre was relegated to one or two albums, and they were seen by only a few family members. Apparently, the only pictures she continued making in later years were snapshots of her family.

PHOTOGRAPHIC PORTFOLIO

BY LILY WALDTHAUSEN

PART 1. ITALY: VENICE, POMPEII



PLATE 1. *The SS. Sierra Córdoba steamship at Venice* (Cat. No. 7d). Lily Waldthausen reached Venice on board this steamship which was used not just to carry passengers but also cargo. It was built in 1923, and its initial port of registry was Bremen, Germany, which was Lily's hometown.



PLATE 2. *Venice seen across the water* (Cat. No. 2a). Since time memorial this beautiful city has been a magnet for visitors and a favorite for artists and photographers. The belfry of the Campanile di San Marco which dominates Piazza San Marco, seen here on the left, is a reconstructed tower from 1912 following a collapse occurring in 1902. It frequently appears in artistic images of Venice. The Doge's Palace (Palazzo Ducale) is situated in front of the Campanile, with the Palazzo delle Prigioni on the far right. This view of Venice has not changed very much since 1931, except for an increased traffic of boats and gondolas.



PLATE 3. *The Lion of Piazza San Marco* (Cat. No. 3). A favorite subject for photographers, this bronze cast sculpture of a winged lion surmounts a tall granite column with a capital bearing the carving of a cross, and is a symbol of early Venetian power. Lily Waldthausen chose to depict it dramatically, seen through a silhouette of a column and arches from the Doge's Palace rather than from ground level.



PLATE 4. *The Basilica of San Marco* (Cat. No. 4a). The majesty and complexity of this basilica, one of the architectural gems of Venice, is perfectly expressed in this photograph. By taking this picture from a higher level on the other side of the square, Lily Waldthausen was able to show visitors milling around in front of the main entrance, lending a scale to the building and emphasizing its grandeur.



PLATE 5. *Santa Maria della Salute from the balcony of the Doge's Palace* (Cat. No. 5a). Seen across the Grand Canal, the large dome of the Santa Maria della Salute has always been an inspiration for artists such as Canaletto and Turner. Lily Waldthausen's photograph taken from the Doge's Palace is an extremely moody salute to these artists, with the chiaroscuro effect played to its best and with the light shimmering across the surface of the water.



PLATE 6. *The twin statues of the patron saints of Venice, with San Giorgio Maggiore across the water* (Cat. No. 6b). This photograph was taken at the Piazzetta di San Marco, with the twin granite columns representing the two patron saints of Venice: the winged lion dedicated to San Marco (St. Mark) and a statue holding a spear and with a crocodile below representing San Teodoro (St. Theodore). Lines of gondolas are visible along the wharf. This was always a popular spot for tourists, but Lily Waldthausen is able to evoke a moody atmosphere in her photograph with the columns in the foreground and including the distant buildings across the lagoon.



PLATE 7. *The forum at the Roman city of Pompeii* (Cat. No. 55b). Mount Vesuvius with billowing clouds of smoke looming above the ruined forum of the Roman city of Pompeii. The city was engulfed and destroyed when the volcano erupted in the year 79 CE. Lily Waldthausen's fellow travelers are visible on the right of the picture.



PLATE 8. *House of the Faun at Pompeii* (Cat. No. 57). One of the attractions of visiting Pompeii is walking through the ancient streets and seeing well-preserved Roman houses dating back two thousand years. Notice how Lily captures the repetitive vertical lines to provide architectural symmetry in her photograph, with the silhouette of Mount Vesuvius in the background.

PART 2. GREECE: ATHENS, CORFU

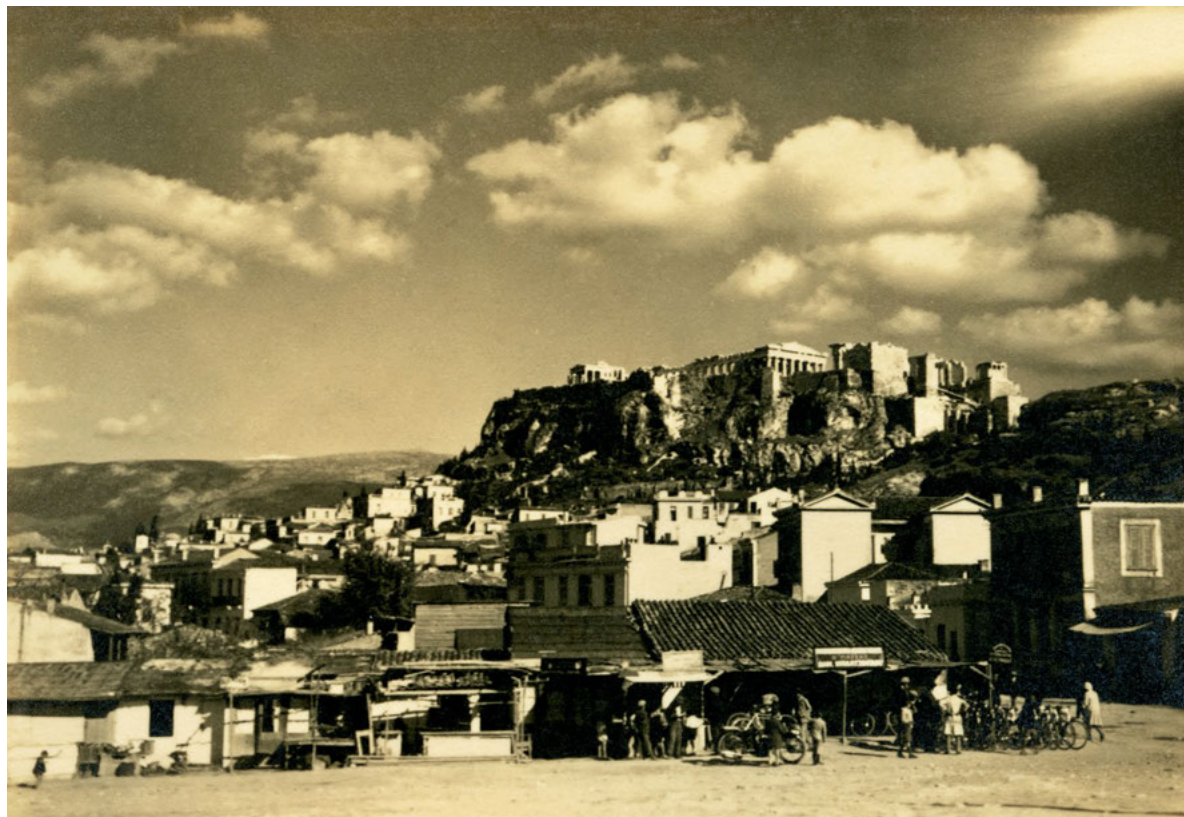


PLATE 9. *The Acropolis seen from the Theseion* (Cat. No. 23b). Greece is a country replete with ancient temples and monuments and on the basis of her photographs one can see that Lily Waldthausen enjoyed every minute of her visit. The picture was taken from the summit of the Agoraios Kolonos hill looking over towards the Acropolis of Athens and the Parthenon. In the foreground is a bicycle shop.



PLATE 10. *The Erechtheion and the Porch of the Caryatids* (Cat. No. 27b). The Erechtheion is a temple dedicated to the gods Athena and Poseidon and it is situated on the Acropolis. On the right is a porch with its ceiling supported by six sculpted draped female figures (Caryatids) instead of columns. One of the original six figures was removed by Lord Elgin in the nineteenth century and is in the British Museum, London.

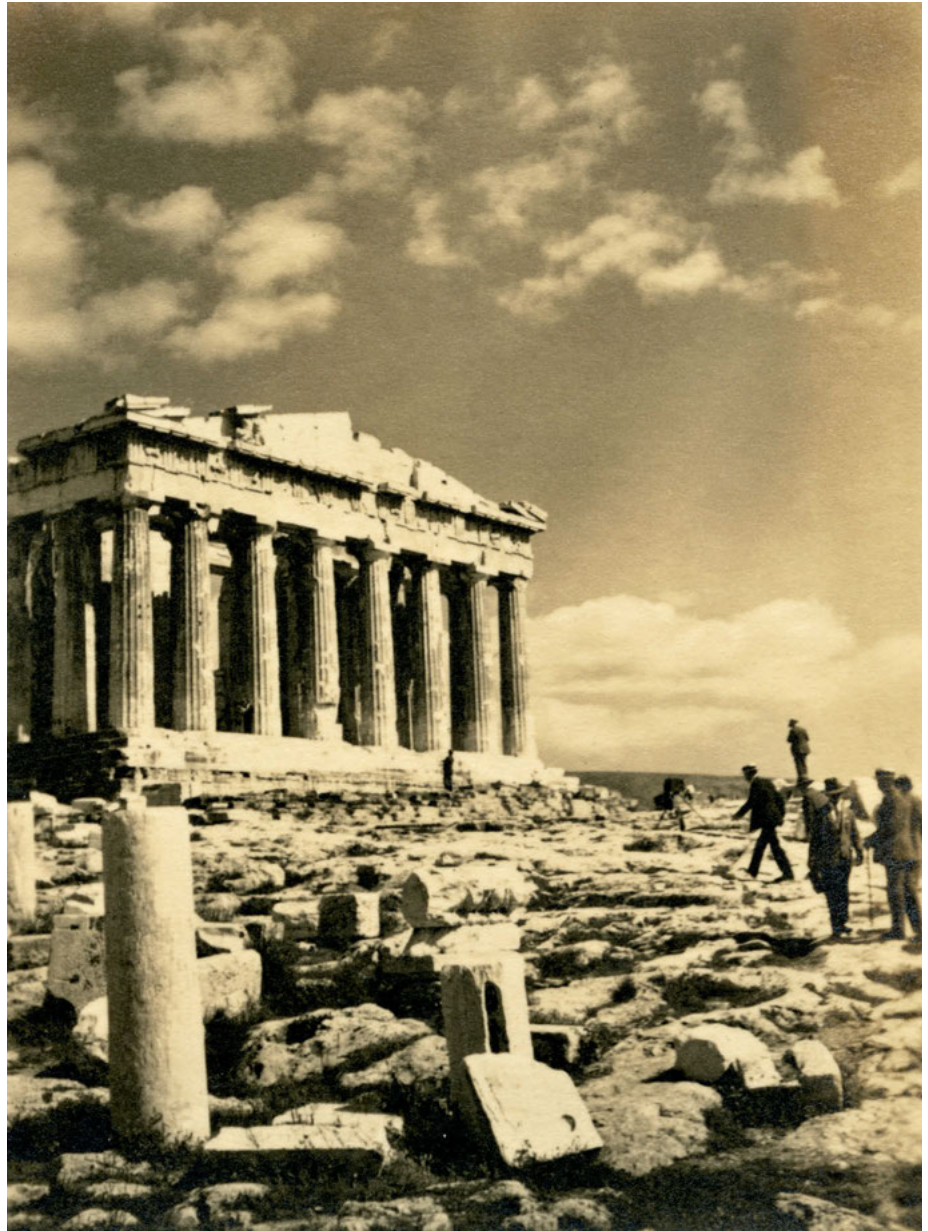


PLATE II. *The Parthenon* (Cat. No. 29a). The Acropolis is dominated by an amazingly well-preserved ancient building, the Parthenon. It was a temple dedicated to the goddess Athena in the fifth century BCE. Every tourist arriving in Athens makes the pilgrimage up to the Acropolis to see this special building. In this picture, Lily Waldthausen rushed to take a picture of the building before her traveling companions arrived; seen here entering the frame from the right. At the center of the picture is a camera on a tripod belonging to a local photographer who specialized in taking pictures of tourists in front of the monument.



PLATE 12. *Sculpted fragments in the theater of Dionysus* (Cat. No. 23a). The theatre is at the foot of the Acropolis in Athens, and it is regarded by some as the birthplace of drama. Dionysus was the Greek god of wine. Lily Waldthausen artistically highlighted in her picture a pile of sculpted stone fragments that once decorated the stage and *skene* of the theater; many of these fragments are now in the Acropolis Museum or have been used in the restoration works.



PLATE 13. *The Graf Zeppelin above Corfu* (Cat. No. 58). On the way to the island of Corfu on board the steamship *Sierra Córdoba*, Lily Waldthausen memorialized in this photograph the flight of the *Graf Zeppelin* (LZ 127) airship on its Middle Eastern trip. It set off on 9 April 1931 across the Mediterranean Sea, eventually circling the sky above the pyramids in Egypt and the city of Jerusalem, and then returned to the hangar at Friedrichshafen next to Lake Constance in Germany on 13 April.



PLATE 14. *Park Mon Repos on Corfu* (Cat. No. 59a). Corfu is one of the Ionian islands belonging to Greece, and many foreigners lived there in the twentieth century, and among them the English author Lawrence Durrell who wrote that “travel can be one of the most rewarding forms of introspection.” Mon Repos is situated near Kanoni and it has a magnificent building which was built as a summer residence for a British dignitary in the early nineteenth century. Lily Waldthausen was much more interested however in the trees of the stunning park round about, as seen in this picture.



PLATE 15. *The village of Gastouri on Corfu* (Cat. No. 11a). The villagers of Gastouri come out to greet Lily Waldthausen and her companions. The picturesque village of Gastouri has a palace which was once the home of the Empress Elisabeth of Austria from 1889. It is named Achilleion after the Greek mythological hero Achilles.



PLATE 16. *The Island of Pontikonisi* (Cat. No. 14a). Pontikonisi (“Mouse Island”) is a very small Greek island near Corfu with a medieval chapel at its center.

PART 3. TURKEY: CONSTANTINOPLE
(ISTANBUL, SMYRNA, EPHESUS)

PLATE 17.
The SS. Sierra Córdoba
steamship docked at
Constantinople (Cat.
No. 60c). Arriving
in Constantinople
(Istanbul of today) Lily
Waldthausen took a
shot of the steamship in
port. Note the festive
array of international
flags festooning the
steamship. Also, on the
far left of the picture,
the signpost of the
bookshop “Kitabi” and
the British and Foreign
Bible Society (est. 1820).





PLATE 18. *The old Turkish Cemetery Eyüp* (Cat. No. 15a). This cemetery was a very popular Ottoman gravesite in Constantinople. In this picture is the tomb and mosque of Abu Ayyub al-Anshari, who was reputed to have been a companion of the Prophet Muhammed. Al-Anshari died in the siege of Constantinople in the seventh century.



PLATE 19. *Hagia Sophia* (“*Holy Wisdom*”) (Cat. No. 19). This magnificent building in Constantinople—a mosque since 1453—was originally a cathedral which was built at the time of Justinian I and dedicated in 537 CE.



PLATE 20. *Süleymaniye Mosque in Constantinople* (Cat. No. 61b). This mosque was commissioned by the well-known Sultan Suleiman the Magnificent and built by his architect/engineer Sinan Agha between 1550 and 1557. Mimar Sinan was one of the greatest and celebrated of Ottoman architects and is responsible for the planning of a large number of mosques, schools and palaces.



PLATE 21. *The Mosque of Sultan Ahmed I* (Cat. No. 16b). Popularly known as the “Blue Mosque,” this is a favorite location for visitors. It was built by Sultan Ahmed I who among many of his other achievements, tried to curb local governors and district leaders for their corrupt taxation procedures in 1608. This was just one year before construction began on the Blue Mosque. Lily Waldthausen shows the building complex in its entirety.



PLATE 22. *The Kariye Mosque in Constantinople* (Cat. No. 17a). Lily Waldthausen provides an atmospheric view of the Kariye Mosque which is located in one of the neighborhoods of Constantinople. This was originally the medieval Byzantine church of Chora, and inside are well preserved Christian mosaics and wall paintings.



PLATE 23. *A timber house at Constantinople* (Cat. No. 18b). The traditional timber house of Constantinople is an important feature of Turkey's rich cultural heritage. They were originally built because the city is situated on a seismic fault, and they are less susceptible to collapse. However, their present-day conservation is incredibly difficult.



PLATE 24. *Galata* (Cat. No. 63a). View of Galata from across the Golden Horn estuary, with its prominent mid-fourteenth century tower (67 metres in height) from where there is a wonderful view of the Bosphorus. Lily Waldthausen captures in the foreground of her picture the bustle of activity among the boat owners, with some of the boats having painted hulls.



PLATE 25. *The fort of Rumeli as seen from the Bosphorus* (Cat. No. 63b). Strategically situated on one side of the narrow straits, this fort consisting of towers and curtain walls, was built in 1452 to defend the entrance to the Bosphorus. Any ship approaching the straits could easily be fired upon from the fort. This view of Rumelihisari has not changed very much, though the fortifications today are in a much better state of repair.



PLATE 26. *Ephesus* (Cat. No. 21a). Lily Waldthausen provides an atmospheric view of the ruins of Ephesus, a site which is situated on the Ionian coast not far from Selçuk. In the foreground are intricately-carved marble cornices and column bases of monumental ancient buildings.



PLATE 27. *Part of the carved façade of the Celsus Library at Ephesus* (Cat. No. 22b). This library originally housed thousands of ancient books and scrolls, and was completed at the time of the reign of Hadrian in the early second century CE. Unfortunately, the building was destroyed in a fire about a hundred years later, and then the ruins were demolished by an earthquake in the tenth or eleventh centuries. In the mid-twentieth century the façade of the library was substantially restored.



PLATE 28. *A caravan of camels at Smyrna* (Cat. No. 19a). Smyrna (modern Izmir) saw quite a lot of long-range transport using camel caravans. This picture of a small group of camels was probably taken near the crossing at the Meles River. Camels are hardy creatures; a single camel could carry up to 450 kilograms on its back and haul it over a distance of some 30 kilometers per day. Camels were also used locally to haul sacks of local grain and figs to port for export to Europe. Note Lily Waldthausen's shadow in the center-right of the foreground as she hurriedly took this picture.



PLATE 29. *A boat ride at Smyrna* (Cat. No. 60a). Taken while the boat was bobbing next to the Izmir wharf on the Aegean Coast; seen here in the center near the back is Lily's husband, and her two children are on the far left.

PART 4. PALESTINE: JAFFA, JERUSALEM,
BETHLEHEM, JERICHO



PLATE 30.

The main port at Jaffa (Cat. No. 43a). The boatmen on the inner wharf waiting to pick up travelers arriving by steamship and to take them ashore with their luggage; they are shown wearing fezzes and smart costumes of the various shipping companies. Major building works at the port were conducted by the British three years after this picture was taken, which transformed the port.



PLATE 31. *Jerusalem viewed from the Mount of Olives* (Cat. No. 67b). There was always great excitement amongst travelers when first reaching Jerusalem and seeing the city sprawled out from afar. This shot taken from the edge of et-Tur on the Mount of Olives, shows the southern part of the Haram al-Sharif with the Aqsa Mosque (on the right) and traditional Mount Zion (in the center of the picture). Note the rectangular Crusader building attached to Aqsa Mosque, which not long after this picture was taken was dismantled by the British, mistakenly thinking this was a modern structure. In keeping with Lily Waldthausen's picturesque mood captured in her photographs, the clouds swirl in the sky casting shadows on the slope of the Mount of Olives, but the city is in sunlight.



PLATE 32. *The Damascus Gate in Jerusalem* (Cat. No. 45a). This is the northern gate in the Old City wall, known in Arabic as Bab el-Amud. The ornate crenellations at the top of the gate were restored by the British Pro-Jerusalem Society a decade earlier. A man wearing a fez leads out his sheep and goats. The building on the left no longer exists.



PLATE 33. *Men at a coffee shop* (Cat. No. 34b). Local Palestinian men take time off to sit and drink strong black coffee and smoke the waterpipe (hookah) known locally as a *nargile* at a small shop, one of many in the city. This was the absolute domain of men, and Lily Waldthausen was clearly intrigued.



PLATE 34. *The platform of the Dome of the Rock* (Cat. No. 33a). The north-west angle of the platform for the Dome of the Rock (seen here at the center of the picture). According to the biblical text this was the site of the Jewish Temple to God situated on the summit of Mount Moriah. According to Islamic tradition, the *sakbra* rock below the domed octagonal building was the place where the prophet Mohammed ascended into the heavens. The dome of the Aqsa Mosque is visible on the far left of the picture.



PLATE 35. *The Qubbat al-Nahwiyya with the Dome of the Rock behind* (Cat. No. 41a). Walking along a paved path leading northwards in the Haram al-Sharif, the south-west corner of the platform of the Dome of the Rock is visible on the right. Note the stone buttresses built by the Ayyubids (thirteenth century) along the edges of the wall of the platform.



PLATE 36. *Dome of the Rock and el-Kas fountain in front* (Cat. No. 66). The Kas fountain is used by Moslem worshippers before undertaking the *salah* (a Moslem daily prayer). This included the ritual washing of the face, hands and feet, before admittance into the Aqsa Mosque (behind) for prayer. In its original present form it was built by the Mamlukes (fourteenth century). A man carrying a large camera is visible on the right of the picture.

PLATE 37.
*The minbar at the
Haram al-Sharif*
(Cat. No. 40a). The
minbar of Burhan al-
Din with the minaret
el-Silsila behind. Situ-
ated on the south side
of the platform of the
Dome of the Rock,
it was restored in the
fourteenth century and
later in 1843. Steps led
up to the top (*jawsaq*)
where the orator could
stand and preach to
Moslems gathered at
the Aqsa Mosque. Lily
Waldthausen in terms
of this picture seems to
be less interested in the
minbar and more with
the play of shadows
cast by the arches on
the left.





PLATE 38. *Water carriers at the Temple Mount* (Cat. No. 42b). Water was scarce in Jerusalem. There are more than 45 large water cisterns beneath the Haram al-Sharif, with some fed by rainwater and others by aqueduct leading from Solomon's Pools near Bethlehem. Seen in the picture are the water carriers; they would fill skins with water from the cisterns and then distribute the water through the city. One of Lily Waldthausen's traveling companions poses behind.



PLATE 39. *The Aqsa mosque with the Kas fountain in the foreground* (Cat. No. 35b). The Aqsa Mosque is the third holiest of sites in Islam. Unlike the Dome of the Rock, which was a shrine, with the holy *sakhra* rock at its center, the Aqsa Mosque has served as a place for Moslem prayer since the Umayyad period. Captured by the Crusaders and transformed into a palace, the building was eventually recaptured by Salah-a-Din (Saladin) in 1187 and turned back into use as a mosque. It suffered a major collapse during the earthquake of 1927, but had been fully restored by the time of Lily Waldthausen's visit in 1931.



PLATE 40. *Near the south-west corner of the Haram al-Sharif* (Cat. No. 36b). Lily Waldthausen takes this picture near the Bab al Maghrabi, with a small girl curiously peering at the camera. The arched structure on the left is the Qubbet Yusuf Agha. The building on the right was built by the Ayyubids in the late thirteenth century and rebuilt by the Ottomans in 1871. Today, the building serves as the Islamic Museum and it houses many treasures.



PLATE 41. *The Western Wall and Jewish worshippers* (Cat. No. 42a). The Western Wall (*Kotel*, previously referred to as the “Wailing Wall”) was the focus for Jewish prayer over many centuries. The western Temple Mount wall—seen here on the right—is 2000 years old and was built as part of the *temenos* for the Jewish Temple of God (completed by Herod the Great). The alleyway used for Jewish prayer at the time of Lily Waldthausen’s visit, was extremely cramped but both Jewish women and men prayed together. This is no longer the case, and today segregation is maintained between the sexes at this site.



PLATE 42. *Praying at the Western Wall* (Cat. No. 36c). Throughout the nineteenth century Jews were restricted in terms of prayer at the Western Wall, and in 1840 Jews were forbidden from keeping furnishings and books at the site. Lily Waldthausen visited the site just three years after the 1929 riots which broke out on the issue of Jewish prayer at the Wall. Very little liturgical furniture was allowed at the site, except for this one folding table for containing lamps.



PLATE 43. *The main entrance to the Church of the Holy Sepulchre in Jerusalem* (Cat. No. 65). This building holds the traditional sites of the crucifixion and burial of Jesus. It is a site that most Christian travelers visit when arriving in Jerusalem. The person seen here sitting at the entrance to the Crusader church is a Moslem. Since 1187 Moslems were entrusted with the keys of the church because of the ensuing bitter clashes and rivalries between the ecclesiastical Christian authorities controlling the church.



PLATE 44. *A street in Bethlehem* (Cat. No. 37a). A street leading away from Manger Square in front of the Church of the Nativity, the traditional birthplace of Jesus. Doorways and shops face the street, and in the window of the house on the right a sign advertising a dentist's premises.



PLATE 45. *Elisha's Spring and the oasis of Jericho* (Cat. No. 67a). Taken from the top of the mound of ancient Jericho (Tell es-Sultan), which has the remains of ancient towns extending back to Neolithic times, and looking eastwards towards the oasis. In the foreground, a building and water channels of a spring associated with the memory of the biblical prophet Elisha.

PART 5. EGYPT: CAIRO, GIZA, SAKKARA



PLATE 46.

Two passing camels and palm trees (Cat. No. 45b). Lily Waldthausen like many other visitors to the Middle East was obviously fascinated by these creatures. They are not easy to ride; their swaying gait can be quite deceiving and a strain on the back. One tends to assume that someone famous, such as Lawrence of Arabia, would have found it easy to ride a camel, but the opposite was true; while riding camels in 1913 he was constantly complaining.



PLATE 47. *Camels at the Mena House hotel* (Cat. No.69a). A row of camels seemingly “parked” outside the plush Mena House hotel in Cairo, and ready for foreign visitors to try out a ride. Famous people who stayed at this hotel included Sir Arthur Conan Doyle, the author of the Sherlock Holmes detective novels.



PLATE 48. *Beggars on the street* (Cat. No. 49a). Beggars and poor people were frequently encountered by tourists, and in many cases they were detrimentally captured by their cameras. Lily Waldthausen however shows these beggars with a great amount of sympathy.



PLATE 49. *Meeting the locals* (Cat. No. 68b). Travelers were frequently approached for *baksheesh* (tips) particularly at the tourist spots such as the pyramids, or bombarded with requests for money next to the taxis picking them up to take them back to their hotels, as one can see from Lily Waldthausen's picture. Her husband Georg is visible at the center of the picture counting out coins.



PLATE 50. *The Great Sphinx at Giza* (Cat. No. 52b). This is an Old Kingdom rock-cut figure of a reclining mythical sphinx, with a man's head (perhaps representing the Pharaoh Khafre) and with a lion's body. Restorations were commenced on the sphinx's head by engineers of the Egyptian government not long after Lily Waldthausen took this picture. The sphinx was a popular subject for engravings and watercolors from as early as the time of Napoleon's invasion of Egypt. From the nineteenth century and thereafter, many tourists liked having photographs of themselves taken against the backdrop of the sphinx, and to that end numerous local photographers set up their cameras at the site to provide exactly that service.



PLATE 51. *The Stepped Pyramid at Sakkara seen at a distance* (Cat. No. 69b). This pyramid of Djoser from the Third Dynasty is situated at Sakkara in the burial grounds of the ancient capital of Memphis, which is some 30 kilometers to the south of Cairo.



PLATE 52. *Sunset at the Giza Pyramids* (Cat. No. 51a). Lily Waldthausen provides a picturesque view of the pyramid silhouettes with the sun behind on the Giza plateau. This dramatic vista evokes the traditional local Arabic saying: “Man fears time, but time fears the pyramids.”

CATALOG OF ALBUM

Prepared by Mareike Grosser

The pictures are numbered according to the page where they appear in the album; if there is more than one image per page (e.g. page 2), they have been marked accordingly with small letters (hence: 2a -2b). The photograph numbers shown below in bold are those reproduced in this volume. The photographs come in three sizes (14.5 × 9.5 cm; 11 × 8 cm; and 8 × 6 cm). The inked captions appearing next to the pictures in the bound album were translated from the German. They have been retained even if the information in the captions is slightly incorrect or not very informative. Everything appearing in squared brackets has been added by the editor to facilitate clarification.

[1—no page heading: Venice]

- 1 *no caption* [view of SS. Sierra Cordoba steamship at Venice], 14.5 × 9.5 cm.
- 2a Venice, 11 × 8 cm.
- 2b View of Venice taken from San Giorgio Maggiore, 11 × 8 cm.
- 3 The Lion of Piazza San Marco, 11 × 8 cm.
- 4a San Marco seen from the Procuracies, 11 × 8 cm.
- 4b *no caption* [San Marco], 11 × 8 cm.
- 5a Santa Maria di Salute from the balcony of the Palace Ducale, 11 × 8 cm.
- 5b *no caption* (masted ships in harbor, with San Marco behind), 11 × 8 cm.
- 6a San Giorgio Maggiore, 11 × 8 cm.
- 6b Venice from the tower of San Giorgio Maggiore, 11 × 8 cm.
- 7a *no caption* [church], 8 × 6 cm.
- 7b *no caption* [San Marco square and pigeons], 8 × 6 cm.
- 7c Herbert [son of photographer] reading *Baedeker* guidebook, 8 × 6 cm.
- 7d Sierra Cordoba [steamship] ready to depart, 11 × 8 cm.
- 8a The Bay of Caffaro, 11 × 8 cm.
- 8b The Bay of Caffaro, 11 × 8 cm.
- 9 *no caption* [Corfu?], 11 × 8 cm.
- 10a View of Corfu seen from Achilleion, 11 × 8 cm.
- 10b View of Corfu seen from Achilleion, 11 × 8 cm.
- 11a Village on Corfu—Gasturi, 11 × 8 cm.
- 11b Achilleion [with family member, Hedwig], 8 × 6 cm.
- 11c Achilleion, 8 × 6 cm.
- 12a Citadel on Corfu, 8 × 6 cm.
- 12b *no caption* [general landscape at Corfu], 8 × 6 cm.
- 12c Zeppelin over Corfu, 11 × 8 cm.

- 13a [The citadel of Corfu seen from Park Monrepos], 11 × 8 cm.
 13b [The city of Corfu seen from Park Monrepos], 11 × 8 cm.
 [One caption for the two images 13a-13b: "The citadel and city of Corfu seen from Park Monrepos"]
 14a The Bay of Kardakice, 11 × 8 cm.
 14b Poutikouisi, 11 × 8 cm.

15—*page heading*: Constantinople

- 15a The old Turkish cemetery Eyup, 11 × 8 cm.
 15b [The old Turkish cemetery Eyup], 11 × 8 cm.
 16a Hagia Sophia, 11 × 8 cm.
 16b Sultan Ahmed I mosque, 11 × 8 cm.
 17a Kakrye mosque, 11 × 8 cm.
 17b Constantinople seen from the new bridge, 11 × 8 cm.
 18a New [Galata] bridge [built in 1912] and Suleiman's mosque, 8 × 6 cm.
 18b Typical timber house in Constantinople, 8 × 6 cm.
 18c Hagia Sophia, 8 × 6 cm.
 18d *no caption* [view of Constantinople], 8 × 6 cm.

19—*page heading*: Smyrna & Ephesus

- 19a The first caravan of camels in Smyrna, 11 × 8 cm.
 19b Landscape near Smyrna, 11 × 8 cm.
 20a Seldjuk Village station at Ephesus, 8 × 6 cm.
 20b Ephesus [general view of ruins], 11 × 8 cm.
 21a Ephesus [architectural remains], 11 × 8 cm.
 21b Ephesus [architectural remains], 11 × 8 cm.
 [see also 70a below, glossy picture probably taken by a fellow traveler in Ephesus, loose]
 22a Ephesus [Georg and Hedwig, and a friend], 11 × 8 cm.
 22b Ephesus [architectural remains], 11 × 8 cm.

23—*page heading*: Athens

- 23a In the theater of Dionysus, 11 × 8 cm.
 23b The acropolis seen from Theseion, 11 × 8 cm.
 24a Parthenon, 8 × 6 cm.
 24b Parthenon, 8 × 6 cm.
 24c Parthenon, 8 × 6 cm.
 24d Propylaion, 8 × 6 cm.
 25a Athens and [Mount] Lycabettus seen from the Acropolis, 11 × 8 cm.
 25b Olympieion, 11 × 8 cm.
 26a Propylaea, 11 × 8 cm.
 26b The acropolis and the ruins of Areopagus, 11 × 8 cm.
 27a The Erechtheion, 11 × 8 cm.
 27b The Erechtheion, 11 × 8 cm.
 28a The Erechtheion, 11 × 8 cm.
 28b Attic landscape seen from Lycabettus, 11 × 8 cm.
 29a Parthenon, 11 × 8 cm.
 29b Erechtheion, 11 × 8 cm.

- 30a The Propylaion, 11 × 8 cm.
- 30b View of the port of Piraeus from the Acropolis, 11 × 8 cm.
- 31a The volcanic island of Santorini, 11 × 8 cm.
- 31b The volcanic island of Santorini, 11 × 8 cm.
- 32 Santorini, 11 × 8 cm.

33—*page heading*: Jerusalem

- 33a Temple Mount in Jerusalem, 11 × 8 cm.
- 33b Temple Mount in Jerusalem, 11 × 8 cm.
- 34a *no caption* [view of peasant life], 11 × 8 cm.
- 34b *no caption* [coffee shop], 11 × 8 cm.
- 35a Dome of the Rock, 11 × 8 cm.
- 35b El Aqsa mosque, 11 × 8 cm.
- 36a The Wailing Wall [sic. “*Western Wall*”], 8 × 6 cm.
- 36b *no caption* [detail of Western Wall], 8 × 6 cm.
- 36c Temple Mount, 11 × 8 cm.
- 37a Street in Bethlehem, 11 × 8 cm.
- 37b The Church of Nativity in Bethlehem
- 38a A bath in the Dead Sea [with family members], 11 × 8 cm.
- 38b The Jordan River baptism place, 11 × 8 cm.
- 39a Judean Desert, 11 × 8 cm.
- 39b *no caption* [view of Judean Desert and Herodium in distance], 11 × 8 cm.
- 40a Temple Mount, 11 × 8 cm.
- 40b The Mount of Temptation near Jericho, 11 × 8 cm.
- 41a Temple Mount, 11 × 8 cm.
- 41b Temple Mount, 11 × 8 cm.
- 42a The Wailing Wall [sic. “*Western Wall*”], 11 × 8 cm.
- 42b Water Carriers, 11 × 8 cm.
- 43a Embarking in Jaffa, 11 × 8 cm.
- 43b Smoking the water pipe [in Jaffa?], 11 × 8 cm.
- 44a The Garden of Gethsemane, 8 × 6 cm.
- 44b The Garden of Gethsemane, 8 × 6 cm.
- 45a The Damascus Gate in Jerusalem
- 45b *no caption* [camels and palm trees in Egypt?] 8 × 6 cm.
- 45c *no caption* [street in Bethlehem?], 8 × 6 cm.
- 46a The Garden of Gethsemane, 11 × 8 cm.
- 46b Via Dolorosa, 11 × 8 cm.

47—*page heading*: Cairo

- 47a In front of the Cheops Pyramid [with family members], 11 × 8 cm.
- 47b Breakfast at Mena House [with family members], 11 × 8 cm.
- 48a Fellahin village on the Nile, 11 × 8 cm.
- 48b [Fellahin village on the Nile], 11 × 8 cm.
- 49a *no caption* [beggars], 8 × 6 cm.
- 49b Memphis, 8 × 6 cm.
- 49c Street in the Cairo bazaar, 8 × 6 cm.
- 49d Street in the Cairo bazaar, 8 × 6 cm.

- 50a The Nile at Sakkara, 11 × 8 cm.
- 50b Camel Market, 11 × 8 cm.
- 51a Sunset [Giza pyramids], 11 × 8 cm.
- 51b *no caption* [sphinx], 11 × 8 cm.
- 52a *no caption* [sphinx], 11 × 8 cm.
- 52b *no caption* [sphinx], 11 × 8 cm.

53—*page heading*: Pompeii

- 53a Basilica, 8 × 6 cm.
- 53b *no caption* [group shot family members], 11 × 8 cm.
- 54a *no caption* [ancient house with statue], 11 × 8 cm.
- 55a Forum of Pompeii, 11 × 8 cm.
- 55b Forum of Pompeii, 11 × 8 cm.
- 56 The flour mills of a bakery in ancient Pompeii, 11 × 8 cm.
- 57 *no caption* [ancient house], 11 × 8 cm.

[58—*no page heading*: Various Sites]

- 58 Zeppelin over Corfu, 14.5 × 9.5 cm.
- 59a Park Monrepos on Corfu, 14.5 × 9.5 cm.
- 59b Park Monrepos on Corfu, 14.5 × 9.5 cm.
- 60a Boat ride in Smyrna, 8 × 6 cm.
- 60b Hagia Sophia [Constantinople], 8 × 6 cm.
- 60c Sierra Cordoba lying at the pier in Constantinople, 8 × 6 cm.
- 61a Suleimani mosque in Constantinople, 14.5 × 9.5 cm.
- 61b Suleimani mosque in Constantinople, 14.5 × 9.5 cm.
- 62 The Turkish Cemetery Eyup [Constantinople], 11 × 8 cm.
- 63a Galata [Constantinople], 14.5 × 9.5 cm.
- 63b At the Bosphorus [Constantinople], 14.5 × 9.5 cm.
- 64a Temple of Nike [Greece], 8 × 6 cm.
- 64b *no caption* [Erechtheion, Athens], 8 × 6 cm.
- 64c Erechtheion [Athens], 8 × 6 cm.
- 65 Entrance to the Church of the Holy Sepulchre in Jerusalem, 14.5 × 9.5 cm.
- 66 Dome of the Rock [Jerusalem], 14.5 × 9.5 cm.
- 67a Oasis of Jericho, 14.5 × 9.5 cm.
- 67b Jerusalem seen from the Mount of Olives, 14.5 × 9.5 cm.
- 68a Camels first [Egypt], 8 × 6 cm.
- 68b Bakhshish [form of tipping; Egypt], 8 × 6 cm.
- 69a Mena House [Cairo, Egypt], 8 × 6 cm.
- 69b The Stepped Pyramid at Sakkara, 8 × 6 cm.

[70—*no page heading*: Loose Images]

- 70a *no caption* [unknown; glossy picture put in between Cat. Nos. 20–21, probably taken by fellow traveler while in Ephesus], 8 × 6 cm.
- 70b King David Hotel (bought postcard), 14.5 × 9.5 cm.

[12 blank pages]

NOTES

1. The donated painting attributed to Gericault entitled “Mariae Himmelfahrt” is at the Bremen Art Museum: <http://www.artefact.kunsthalle-bremen.de>
2. Colin Ford and Karl Steinorth, *You Press the Button, We do the Rest: The Birth of Snapshot Photography*. London: Dirk Nishen, 1988.
3. Barbara Levine and Kirsten M. Jensen. *Around the World: The Grand Tour in Photo Albums*. New York: Princeton Architectural Press, 2007, pp. 10–12.
4. On Karl Baedeker and a history of early guidebooks: Shimon Gibson, Yoni Shapira, and Rupert L. Chapman, *Tourists, Travellers and Hotels in Nineteenth-Century Jerusalem*. PEF Annual XI (London: Maney, 2013), 243–244. On guide-books used for the empowerment of the Western tourist: Ali Behdad, *Belated Travelers: Orientalism in the Age of Colonial Dissolution*. Durham: Duke University Press, p. 52.
5. *Baksheesh* is a form of payment/bribe made by foreign visitors to local people in the Middle East in the nineteenth and twentieth centuries. It was particularly useful when trying to expedite travel arrangements between tourism locations and hotels. On the general tourist experience of that time, see: Rachel Mairs and Maya Muratov, *Archaeologists, Tourists, Interpreters: Exploring Egypt and the Near East in the Late 19th-Early 20th Centuries*. London: Bloomsbury, 2015. See also Elaine Altman Evans, *Scholars, Scoundrels, and the Sphinx: A Photographic and Archaeological Adventure Up the Nile*. Knoxville: The University of Tennessee, 2000.
6. It should be noted that the Waldthausen family does not possess loose photographic prints of the April 1931 trip (K. Waldthausen: personal communication). The whereabouts of the negatives (presumably gelatin roll film) has not been determined and they are presumably lost. Lily apparently did not keep a personal diary of her trip, or at least none has survived. The Waldthausen family has a collection of family photographic portraits taken at different times, but very few of Lily. There was also an additional album of photographs of the Swiss Mountains, presumably taken by Lily Waldthausen, but it too is now lost.
7. A search of online passenger lists from this period did not shed additional light on the 1931 trip made by the Waldthausen family.
8. The 1913 steamship was built by A. G. Vulcan (Stettin and Hamburg); it was a 8,226 ton ship, with a speed of 13 knots. It had a single funnel or smokestack, whereas the 1923 one had a twin funnel. A small amount of information on the SS. Sierra Cordoba is available online at various sites about shipping.
9. According to information on a printed card from 1933.
10. Information derived from a postcard on the steamship’s journey to Honolulu, Hawaii, which was produced by the “Oceanic Steamship Company” publisher (private collection).
11. See the information for travelers provided by Norddeutscher Lloyd, with photographs of the company headquarters and a departing steamship, in the pamphlet: *Norddeutscher Lloyd Bremen. Doppelschrauben-Postdampfer “Sierra Córdoba” am 25 August 1928 von*

- Bremen über Boulogne nach New York* (private collection). For information on additional Norddeutscher Lloyd steamships making transatlantic voyages at that time, such as the SS. Sierra Ventana and SS. Sierra Morena, see: Eugene W. Smith, *Trans-Atlantic Passenger Ships, Past and Present*. Boston: George H. Dean Co., 1947, p. 168.
12. A series of postcards showing the social rooms of the SS. Sierra Córdoba were published in 1938 by F. Morisse of Bremen (private collection). Additional cards illustrating the same theme were produced by the “Oceanic Steamship Company” publisher.
 13. Information from a menu labeled: *Menu-card for the Steam Ship “Sierra Córdoba”, Saturday, June 30th 1934* (private collection).
 14. Most steamships at this time had their own on-board photographers and pictures could be made at a charge. For the photographic work of A. Tegtmeier on board the 1930 cruise of the Sierra to Alaska, see the pamphlet: *Verzeichnis der photographischen Aufnahmen der Polarfahrt 1930 D[ampfer] “Sierra Córdoba” Norddeutscher Lloyd, Bremen. A. Tegtmeier, Bordphotograph, Hansastrasse 54, Bremen* (private collection).
 15. Local professional Egyptian photographers took “group-shot” pictures of visiting tourists, usually aloft camels, and with the Sphinx and pyramids clearly visible in the background. A combination of snapshots made at this location and a professional picture taken at the same time by a local photographer, may be found in a travel scrapbook of a journey made by a Jewish family from New York to the Middle East in the 1920s (Pam Crown archive, NC).
 16. Saniye Feyza Yagci and Deniz Mazlum, Traditional Timber Houses of Istanbul: Heritage Values and Preservation Problems, *Journal of Architectural Conservation* 21 (3), 2015, 160–177.
 17. Roland Barthes, *Camera Lucida: Reflections on Photography*. New York: Hill & Wang, 1981, p. 38. For a much greater perspective on seeing the landscape in photography: Liz Wells, *Land Matters: Landscape Photography, Culture and Identity*. London: I. B. Tauris.
 18. Klaus Honnef, Rolf Sachsse, Karin Thomas, and Volker Albus (eds.), *German Photography 1870–1970: Power of a Medium*. Cologne: DuMont, 1997.
 19. Heinrich Lersch, *Capri. Bilder von Else Seifert*. Dresden: Wolfgang Jess, 1926.
 20. Georg Landauer (ed.), *Palästina: 300 Bilder*, Munich: Meyer & Jessen, 1925. The English edition had a different editor and title, but the pictures remained the same: C. E. Raven (ed.), *Palestine in Picture*. Cambridge: W. Heffer & Sons, 1929. Other picture albums that Lily might have perused: Karl Gröber, *Palestine and Syria. The Country, The People and the Landscape*. Berlin: Wasmuth, 1926, Ludwig Priess and Paul Rohrbach, *Palestine and Transjordanien*, New York: Macmillan (printed in Zurich), 1926.
 21. A collection of Custis’s photographs taken in the Middle East are being prepared for publication by S. Gibson. For the theory behind Pictorialism in photography, see: Eleanor Parke Custis, *Composition and Pictures*. Boston: American Photographic Publishing Company, 1947. On Pictorialism, see: Peter C. Bunnell, “Towards New Photography: Renewals of Pictorialism,” in Michel Frizot (ed.), *A New History of Photography*. Köln: Könemann, 1994, pp. 311–334.
 22. Jae Emerling, *Photography: History and Theory*. London & New York: Routledge, p. 208.
 23. See the testimony of her grandson, Kurt Waldthausen, in the Foreword to this book.
 24. Yve-Alain Bois, “Cézanne: Words and Deeds,” *October* 84 (1998), 31–43; for further discussion, see: John C. Gilmour, Improvisation in Cézanne’s Late Landscapes,” *The Journal of Aesthetics and Art Criticism*, 58/2 (2000), 191–1204.
 25. Paul Hayes Tucker, “Picasso, Photography, and the Development of Cubism,” *The Art*

Bulletin 64 (1982), p. 293.

26. On photographs as a form of appropriation, see the work of John Tagg, *The Burden of Representation: Essays on Photographies and Histories*. New York: Palgrave Macmillan, p. 92.
27. This was the second of two flights made by the Graf Zeppelin to the Middle East. The first took place in April 1929. For further information on the history of the Zeppelin, and on Dr Hugo Eckener, who pioneered passenger travel aboard these airships: Hugo Eckener, *Im Luftschiff Zeppelin über Länder und Meer*, Flensburg, 1949 (English edition: *My Zeppelins*. London: Putnam, 1958); Thor Nielsen, *The Zeppelin Story: The Life of Hugo Eckener*. London: Wingate, 1955; Douglas Botting, *Dr. Eckener's Dream Machine: The Great Zeppelin and the Dawn of Air Travel*. New York: Holt & Co, 2001, 141–143 (1929 flight), and 224–225 (1931 flight).
28. A stereocard was produced by Keystone View Company showing the Zeppelin as seen from on top of one of the pyramids, and it is labeled: “The Graf Zeppelin’s Rendezvous with the Eternal Desert.” Additional photographs are known showing the Zeppelin on the ground and local Egyptians flocking to see it up close (these pictures are in the Gibson Picture Archive).
29. This book-binding and paper store was originally founded in Bremen by Helfrich Christian Schad in 1817. Eventually, Agnes Elisabeth Schad (née von Holtz) co-owned the business from 1859 on Sögestrasse in Bremen. In 1875 the company passed into the hands of the Würth family. At the beginning of the twentieth century the company sold a variety of holiday cards and postcards depicting Bremen. The business continued to flourish along the same lines until 1981, at which point it changed direction and it now deals exclusively with the running and administration of corporate properties: Christine Backhaus and Stefan Offenhäuser (eds.), *Wirtschaft in Bremen und Bremerhaven. Das Magazin der Handelskammer* (Journal of the Chamber of Commerce), 2 (1), October 2017, p. 22. We are grateful to the current H. C. Schad firm for graciously supplying us with background information.
30. Jennifer Evans, “Introduction: Photography as an Ethics of Seeing,” in Jennifer Evans, Paul Betts, and Stefan-Ludwig Hoffman (eds.), *The Ethics of Seeing: Photography and Twentieth-Century German History*. New York: Berghahn.

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The following students participated in the project: Brooklyn Parham; Faisal Salad; Caroline Plumides; Patrick Louis; Andrew Dalgetty; Jayline E. Zavala; Daniel Anderson; Matthew Keiller; Claire Kennedy; Connor McCall; Johnny McGinty; Alivia McKelvy; Manuel Melgoza; Zack Miller; Cameron Seger; Patrick Szczypinski; Corey Tanton; Jordon Tavana; Walker D. Thierback; Sean R. Vroom.

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My thanks to you all!



A street in Bethlehem by Lily Waldthausen in 1931 (see Plate 44; Cat. No. 37a) and a picture taken from the same angle in 2020 by a local Palestinian photographer Ammar J. K. Alshalash.



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