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The Marshall Albums: Photography and Archaeology. Sir John
Marshall enjoyed a long tenure at the Archaeological Survey of
India, first as its Director-General and then as Officer on Special
Duty. One of the most important collections of the ACP, the
Albums display images taken by Marshall during his term as

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Director-General between 1902 and 1928. The images reflect his keen interest in photography as a tool for successful conservation campaigns and highlight a unique process, which helped ...

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The Marshall Albums is based on Marshall ' s personal collection of photographs, consisting of family photographs and those from the ASI ' s photographic archives, supplemented by images from

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elsewhere and complemented by five essays written by five different scholars responding to the photographs, under the editorship of the Cambridge-based historian Sudeshna Guha.

Book Review: The Marshall Albums: Photography and
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(2012). The Marshall Albums: Photography and Archaeology.
History of Photography: Vol. 36, No. 2, pp. 232-233.

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The Marshall Albums – Photography and Archeaology. Publisher :
Mapin Publishing Pvt. Ltd and The Alkazi Collection of
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Pages : 288 No. of Illustrations : 119 sepia photographs, 10
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About The Book Drawing mainly on the photographic albums in the personal collection of Sir John Marshall, one of the most reputed British archaeologist of India and the longest serving Director-General of the Archaeological Survey of India, this volume explores some of the civilization histories of ' ancient India ' that were founded through archaeological fieldwork and its photography.

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Drawing mainly on the photographic albums in the personal collection of Sir John Marshall, one of the most reputed British archaeologist of India and the longest serving Director-General of the Archaeological Survey of India, this volume explores some of the civilisational histories of 'ancient India' that were founded through archaeological fieldwork and its photography. While maintaining focus on Marshall's contributions to South Asian archaeology, it encourages a critical review of archaeology's emergence as an authoritative science in the writing of India's history, and the agency of photographs in establishing parameters of archaeological field research. By engaging with the physicality of scopic and evidential regimes the contributors also showcase the diverse manifestations, and inevitable uses, of archaeological practices within British India. The Alkazi Foundation for the Arts is

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a registered charitable trust based in New Delhi. It is primarily dedicated to the exploration and study of the cultural history of India. Over the last 30 years, Ebrahim Alkazi, the Foundation's Chairman, has amassed a private collection of photographs known as The Alkazi Collection of Photography (www.acparchives.com), an archive of nineteenth- and early-twentieth century photographic prints from South and South-East Asia, amounting to over 90,000 images. The core of the Collection comprises works in the form of photographic albums, single prints, paper negatives and glass plate negatives from India, Burma, Ceylon, Nepal, Afghanistan and Tibet. Almost every region with a history touched by the British Raj is represented. These vintage prints document sociopolitical life in the subcontinent through the linked fields of history, architecture, anthropology, topography and archaeology, beginning from the

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1840s and leading up to the rise of modern India and the Independence Movement of 1947. The photographic archive has been digitally catalogued and documented, and is accessed by researchers, curators, historians and teams of scholars. The material is now being made available to a larger academic community and the general public through a series of publications that are accompanied by exhibitions and seminars. Each volume, under the editorship of a specialist in the field, examines a particular region or topic represented in the archive, encouraging cross-disciplinary approaches and interpretations.

This book encourages us to critically regard the ways in which ideologies of cultural heritage and civilisational legacies are transformed into tangible and visible things through archaeological

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scholarship. Through little-known histories of the practices, governance and scholarship of the archaeology of India, this book re-examines the manner in which the past is recalled and historicized. It guides us to think afresh of the histories of antiquarianism in South Asia, explore the impetus of collecting and curatorial practices within the scholarship of pre-colonial India, and investigate the diverse linkages within the histories of Indian archaeology. It encourages a focus upon issues of historiography, methodology and notions of evidence and looks in to the responsibilities and changing needs of the academic scholarship of archaeology.

The Handbook of Photography Studies is a state-of-the-art overview of the field of photography studies, examining its thematic interests,

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dynamic research methodologies and multiple scholarly directions. It is a source of well-informed, analytical and reflective discussions of all the main subjects that photography scholars have been concerned with as well as a rigorous study of the field 's persistent expansion at a time when digital technology regularly boosts our exposure to new and historical photographs alike. Split into five core parts, the Handbook analyzes the field 's histories, theories and research strategies; discusses photography in academic disciplinary and interdisciplinary contexts; draws out the main concerns of photographic scholarship; interrogates photography 's cultural and geopolitical influences; and examines photography 's multiple uses and continued changing faces. Each part begins with an introductory text, giving historical contextualization and scholarly orientation. Featuring the work of international experts,

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and offering diverse examples, insights and discussions of the field ' s rich historiography, the Handbook provides critical guidance to the most recent research in photography studies. This pioneering and comprehensive volume presents a systematic synopsis of the subject that will be an invaluable resource for photography researchers and students from all disciplinary backgrounds in the arts, humanities and social sciences.

While written sources on the history of Greece have been studied extensively, no systematic attempt has been made to examine photography as an important cultural and material process. This is surprising, given that Modern Greece and photography are almost peers: both are cultural products of the 1830s, and both actively converse with modernity. Camera Graeca: Photographs, Narratives,

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Materialities fills this lacuna. It is the first inter-disciplinary volume to examine critically and in a theorised manner the entanglement of Greece with photography. The book argues that photographs and the photographic process as a whole have been instrumental in the reproduction of national imagination, in the consolidation of the nation-building process, and in the generation and dissemination of state propaganda. At the same time, it is argued that the photographic field constitutes a site of memory and counter-memory, where various social actors intervene actively and stake their discursive, material, and practical claims. As such, the volume will be of relevance to scholars and photographers, worldwide. The book is divided into four, tightly integrated parts. The first, ' Imag(in)ing Greece ' , shows that the consolidation of Greek national identity constituted a material-cum-representational

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process, the projection of an imagery, although some photographic production sits uneasily within the national canon, and may even undermine it. The second part, ' Photographic narratives, alternative histories ' , demonstrates the narrative function of photographs in diary-keeping and in photobooks. It also examines the constitution of spectatorship through the combination of text and image, and the role of photography as a process of materializing counter-hegemonic discourses and practices. The third part, ' Photographic matter-realities ' , foregrounds the role of photography in materializing state propaganda, national memory, and war. The final part, ' Photographic ethnographies â

This book investigates what has constituted notions of "archaeological heritage" from colonial times to the present. It

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includes case studies of sites in South and Southeast Asia with a special focus on Angkor, Cambodia. The contributions, the subjects of which range from architectural and intellectual history to historic preservation and restoration, evaluate historical processes spanning two centuries which saw the imagination and production of "dead archaeological ruins" by often overlooking living local, social, and ritual forms of usage on site. Case studies from computational modelling in archaeology discuss a comparable paradigmatic change from a mere simulation of supposedly dead archaeological building material to an increasing appreciation and scientific incorporation of the knowledge of local stakeholders. This book seeks to bring these different approaches from the humanities and engineering sciences into a trans-disciplinary discussion.

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South Asia is famous for its monuments, past and present. Monuments have been created, destroyed and rescued by competing communities and incoming empires in the making and re-making of history, identity and memory. This collection brings together an international cohort of senior scholars and younger researchers to examine the vast diversity of monuments (and conceptions of monuments) in South Asia from the 1850s to the present. The chapters investigate what constitutes a monument, and interrogate the conditions for its survival, demise or recycling. To explore the afterlives of monuments is to investigate how, where, when, and why monuments have been remodelled, re-sited, destroyed, defaced, or abandoned. It is to investigate the theories of memory, history and community, as well as new forms of artistic practice and global media. As different South-Asian communities

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claim a stake in the making of national, religious, cultural and local identities and histories, the status of monuments and debates about cultural memory have become increasingly urgent. This book was published as a special issue of South Asian Studies.

The History of Archaeology: An Introduction provides global coverage with chapters devoted to particular regions of the world. The regional approach allows readers to understand the similarities and differences in the history of and approach to archaeology in various parts of the world. Each chapter is written by a specialist scholar with experience of the region concerned. Thus the book focuses on the earliest beginnings of archaeology in different parts of the world, and how it developed from being a pastime for antiquarians and collectors to a serious attempt to obtain

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information about past societies. Woven into the text are various boxes that explore key archaeologists, sites and important discoveries in the history of archaeology enriching the story of the discipline ' s development. With such far ranging coverage, including an exploration of the little covered development of Russian and Chinese archaeology, The History of Archaeology is the perfect introduction to the history of archaeology for the interested reader and student alike.

The story of how lost civilizations, buried cities, and ancient scripts were rediscovered for the modern age, as seen through the lives and exploits of the great archaeologists who made these phenomenal finds The Great Archaeologists takes the reader on a journey from the first attempt to establish just how ancient the "ancient past"

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really was, through the revelatory discovery of lost civilizations and unknown cultures, right up to today ' s search for explanations about the past. We meet Thomsen and Worsaae, Danish researchers and rivals, and Sanz de Sautuola and Abb é Breuil, who astonished the world with their discoveries of cave art. Controversial figures such as Heinrich Schliemann and the Hungarian Aurel Stein, plunderer of ancient manuscripts from Central Asia, are given new assessments. Little-known pioneers such as Max Uhle in Peru and Li Chi in China are set beside the giants in the field—from Koldewey, D ö rpfeld, and Woolley in the Near East, to Louis and Mary Leakey, who transformed knowledge of our African ancestry. Other indomitable women include Gertrude Bell, Kathleen Kenyon, and the script-decipherer Tatiana Proskouriakoff. Brian Fagan has assembled a team of some of the

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world ' s greatest living archaeologists to write knowledgeably and entertainingly about their distinguished predecessors in this handsome volume, full of fascinating anecdotes, personal accounts, and unexpected insights.

This book encourages us to critically regard the ways in which ideologies of cultural heritage and civilisational legacies are transformed into tangible and visible things through archaeological scholarship. Through little-known histories of the practices, governance and scholarship of the archaeology of India, this book re-examines the manner in which the past is recalled and historicized. It guides us to think afresh of the histories of antiquarianism in South Asia, explore the impetus of collecting and curatorial practices within the scholarship of pre-colonial India, and

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investigate the diverse linkages within the histories of Indian archaeology. It encourages a focus upon issues of historiography, methodology and notions of evidence and looks in to the responsibilities and changing needs of the academic scholarship of archaeology.

The first analytical history of Sarnath, the place where the Buddha preached his first sermon and established the Buddhist monastic order. Sarnath has long been regarded as the place where the Buddha preached his first sermon and established the Buddhist monastic order. Excavations at Sarnath have yielded the foundations of temples and monastic dwellings, two Buddhist reliquary mounds (stupas), and some of the most important sculptures in the history of Indian art. This volume offers the first

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critical examination of the historic site. Frederick M. Asher provides a *longue dur é e* (long-term) analysis of Sarnath—including the plunder, excavation, and display of antiquities and the Archaeological Survey of India ' s presentation—and considers what lies beyond the fenced-in excavated area. His analytical history of Sarnath ' s architectural and sculptural remains contains a significant study of the site ' s sculptures, their uneven production, and their global distribution. Asher also examines modern Sarnath, which is a living establishment replete with new temples and monasteries that constitute a Buddhist presence on the outskirts of Varanasi, the most sacred Hindu city.