

The Many Faces Of Weimar Cinema Screen Cultures German Film And The Visual

Founding WeimarWeimar CinemaThe Many Faces of Modern ArchitecturePhilosophy and the Many Faces of ScienceWeimar GermanyBertolt BrechtThe Weimar Republic SourcebookBecoming AustriansMonatshefteThe Many Faces of George GroszContinuity and Crisis in German Cinema, 1928-1936German ExilesCinematography in the Weimar RepublicThe Many Faces of GermanyBerlinWeimar RadicalsWeimar Film and Modern Jewish IdentityThe Ethics of SeeingGlanz und Elend in Der Weimarer RepublikHitler's First Hundred DaysThe Many Faces Of ScienceThe Many Faces of WisdomThe Image in DisputeThe Death of DemocracyThe Weimar InsanityThe Dread of DifferenceThe Many Faces of DefeatBerlin CoquetteMemoirs Of Baron Von MufflingPassages from My LifeFaces of MuhammadThe Many Faces of Weimar CinemaContinental Strangers'Trash,' Censorship, and National Identity in Early Twentieth Century GermanyHitler's FaceWeimar RadicalsWeimar ModernismFrom Caligari to HitlerGender and the Uncanny in Films of the Weimar RepublicThe Antecedents of Nazism: Weimar

Founding Weimar

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New essays examining the differences and commonalities between late Weimar-era and early Nazi-era German cinema against a backdrop of the crises of that time.

Weimar Cinema

From the glamour of the Golden Twenties to the depths of the dark side of a world undergoing rapid change - the penetrating content of works by more than 60 artists recreates the age of the Weimar Republic, big - city life and the entertainment scene as well as the consequences of the First World War and socially controversial topics such as prostitution, political struggle and social tensions. As the first German democracy, the Weimar Republic (1918 - 1933) is regarded as a time of crisis and transition - from the German Empire to the totalitarian regime of National Socialism. Numerous artists not only portrayed these years in their realistic representations, which are ironical and grotesque as well as critical - analytical; they also aimed to comment on the status quo and bring about social change. Works from Otto Dix and George Grosz via Conrad Felixmuller and Christian Schad to Dodo, Jeanne Mammen, Elfriede Lohse - Wachtler, famous artists and others waiting to be rediscovered, paint a multi-layered and political picture of the Weimar Republic.

The Many Faces of Modern Architecture

Some seventy thousand or more refugees from National Socialism came to Britain from Germany, Austria, and Czechoslovakia and engaged in a wide range of cultural and political activities. Professor Ritchie reveals the extraordinary vitality of these exile activities. Professor Ritchie has published widely on Expressionism and the Weimar Republic, hence studies of the exile experience of artists and writers from this period figure prominently in this collection of his essays. Other focuses of this work are: women in exile in Britain; poets; dramatists; and writers of prose. The concluding essays expand the scope even further to include more recent European exiles.

Philosophy and the Many Faces of Science

Weimar Germany

Thoroughly up-to-date, skillfully written, and strikingly illustrated, Weimar Germany brings to life an era of unmatched creativity in the twentieth century—one whose influence and inspiration still resonate today. Eric Weitz has written the authoritative history that this fascinating and complex period deserves, and he

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illuminates the uniquely progressive achievements and even greater promise of the Weimar Republic. Weitz reveals how Germans rose from the turbulence and defeat of World War I and revolution to forge democratic institutions and make Berlin a world capital of avant-garde art. He explores the period's groundbreaking cultural creativity, from architecture and theater, to the new field of "sexology"—and presents richly detailed portraits of some of the Weimar's greatest figures. Weimar Germany also shows that beneath this glossy veneer lay political turmoil that ultimately led to the demise of the republic and the rise of the radical Right. Yet for decades after, the Weimar period continued to powerfully influence contemporary art, urban design, and intellectual life—from Tokyo to Ankara, and Brasilia to New York. Featuring a new preface, this comprehensive and compelling book demonstrates why Weimar is an example of all that is liberating and all that can go wrong in a democracy.

Bertolt Brecht

"The Dread of Difference is a classic. Few film studies texts have been so widely read and so influential. It's rarely on the shelf at my university library, so continuously does it circulate. Now this new edition expands the already comprehensive coverage of gender in the horror film with new essays on recent developments such as the Hostel series and torture porn. Informative and enlightening, this updated classic is an essential reference for fans and students of

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horror movies."—Stephen Prince, editor of *The Horror Film* and author of *Digital Visual Effects in Cinema: The Seduction of Reality* "An impressive array of distinguished scholars . . . gazes deeply into the darkness and then forms a Dionysian chorus reaffirming that sexuality and the monstrous are indeed mated in many horror films."—Choice "An extremely useful introduction to recent thinking about gender issues within this genre."—*Film Theory*

The Weimar Republic Sourcebook

The first study to reveal the key relationship between violence and fears of violence during the German Revolution of 1918-1919.

Becoming Austrians

A classic of modern film historiography, this text explores the connections between film aesthetics, the prevailing psychological state of Germans in the Weimar era, & the evolving social & political reality of the time.

Monatshefte

New essays re-evaluating Weimar cinema from a broadened, up-to-date

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perspective.

The Many Faces of George Grosz

The Napoleonic Library is an outstanding collection of seminal works on the Napoleonic Wars. It features evocative contemporary memoirs and makes available once again the classic works on the subject by military historians.

Continuity and Crisis in German Cinema, 1928-1936

Sixteen original essays that discuss the question "what is philosophy." Each essay presents on great philosopher's unique vision of the nature of philosophy, and the collection illustrates the diversity of approaches that make philosophy perennially fascinating and that also make the great philosophers our contemporaries. Additional commentaries give readers a rich, multifaceted understanding of the meaning of philosophy. -- Publisher description

German Exiles

A legal and cultural history of censorship, youth protection, and national identity in early twentieth-century Germany.

Cinematography in the Weimar Republic

In reading popular films of the Weimar Republic as candid commentaries on Jewish acculturation, Ofer Ashkenzi provides an alternative context for a re-evaluation of the infamous 'German-Jewish symbiosis' before the rise of Nazism, as well as a new framework for the understanding of the German 'national' film in the years leading to Hitler's regime.

The Many Faces of Germany

Exploring the gray zone of infiltration and subversion in which the Nazi and Communist parties sought to influence and undermine each other, this book offers a fresh perspective on the relationship between two defining ideologies of the twentieth century. The struggle between Fascism and Communism is situated within a broader conversation among right- and left-wing publicists, across the Youth Movement and in the "National Bolshevik" scene, thus revealing the existence of a discourse on revolutionary legitimacy fought according to a set of common assumptions about the qualities of the ideal revolutionary. Highlighting the importance of a masculine-militarist politics of youth revolt operative in both Marxist and anti-Marxist guises, Weimar Radicals forces us to re-think the fateful relationship between the two great ideological competitors of the Weimar Republic,

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while offering a challenging new interpretation of the distinctive radicalism of the interwar era.

Berlin

Throughout Germany's tumultuous twentieth century, photography was an indispensable form of documentation. Whether acting as artists, witnesses, or reformers, both professional and amateur photographers chronicled social worlds through successive periods of radical upheaval. *The Ethics of Seeing* brings together an international group of scholars to explore the complex relationship between the visual and the historic in German history. Emphasizing the transformation of the visual arena and the ways in which ordinary people made sense of world events, these revealing case studies illustrate photography's multilayered role as a new form of representation, a means to subjective experience, and a fresh mode of narrating the past.

Weimar Radicals

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Weimar Film and Modern Jewish Identity

With the fall of the Berlin Wall and the shifting of American foreign policy away from “old” Europe, long-established patterns of interaction between Germany and the U.S. have come under review. Although seemingly disconnected from the cultural and intellectual world, political developments were not without their influence on the humanities and their curricula during the past century. In retrospect, we can speak of the many different roles Germany has played in American eyes. The Many Faces of Germany seeks to acknowledge the importance of those incarnations for the study of German culture and history on both sides of the Atlantic. One of the major questions raised by the contributors is whether the

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transformations in the transatlantic dynamics and in the importance of Germany for the U.S. have had a major influence on the study of things German in the U.S. internally. The volume gathers together leading voices of the older and younger generations of social historians, literary scholars, film critics, and cultural historians.

The Ethics of Seeing

Such eclectic pluralism gives the lie to two widely held assumptions about modernist architecture in Germany: that it was synonymous with Bauhaus-style functionalism, and that it came to an abrupt end with the Nazis' accession to power in 1933.

Glanz und Elend in Der Weimarer Republik

In this comprehensive companion to Weimar cinema, chapters address the technological advancements of each film, their production and place within the larger history of German cinema, the style of the director, the actors and the rise of the German star, and the critical reception of the film.

Hitler's First Hundred Days

The Many Faces Of Science

The Many Faces of Wisdom

This collection of original papers by an international group of distinguished philosophers of science impressively demonstrates the links among the philosophic points of view, areas of focus, and methods of treatment used in examining the many facets of scientific inquiry. It will be an indispensable collection for philosophers of science and scientists of various disciplines, including physicists, neuroscientists, and psychologists.

The Image in Dispute

The Death of Democracy

Hundreds of German-speaking film professionals took refuge in Hollywood during the 1930s and 1940s, making a lasting contribution to American cinema. Hailing from Austria, Hungary, Poland, Russia, and the Ukraine, as well as Germany, and

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including Ernst Lubitsch, Fred Zinnemann, Billy Wilder, and Fritz Lang, these multicultural, multilingual writers and directors betrayed distinct cultural sensibilities in their art. Gerd Gemünden focuses on Edgar G. Ulmer's *The Black Cat* (1934), William Dieterle's *The Life of Emile Zola* (1937), Ernst Lubitsch's *To Be or Not to Be* (1942), Bertolt Brecht and Fritz Lang's *Hangmen Also Die* (1943), Fred Zinnemann's *Act of Violence* (1948), and Peter Lorre's *Der Verlorene* (1951), engaging with issues of realism, auteurism, and genre while tracing the relationship between film and history, Hollywood politics and censorship, and exile and (re)migration.

The Weimar Insanity

In the political history of the past century, no city has played a more prominent—though often disastrous—role than Berlin. At the same time, Berlin has also been a dynamic center of artistic and intellectual innovation. If Paris was the "Capital of the Nineteenth Century," Berlin was to become the signature city for the next hundred years. Once a symbol of modernity, in the Thirties it became associated with injustice and the abuse of power. After 1945, it became the iconic City of the Cold War. Since the fall of the Wall, Berlin has again come to represent humanity's aspirations for a new beginning, tempered by caution deriving from the traumas of the recent past. David Clay Large's definitive history of Berlin is framed by the two German unifications of 1871 and 1990. Between these two events several themes

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run like a thread through the city's history: a persistent inferiority complex; a distrust among many ordinary Germans, and the national leadership of the "unloved city's" electric atmosphere, fast tempo, and tradition of unruliness; its status as a magnet for immigrants, artists, intellectuals, and the young; the opening up of social, economic, and ethnic divisions as sharp as the one created by the Wall.

The Dread of Difference

Heretic and impostor or reformer and statesman? The contradictory Western visions of Muhammad In European culture, Muhammad has been vilified as a heretic, an impostor, and a pagan idol. But these aren't the only images of the Prophet of Islam that emerge from Western history. Commentators have also portrayed Muhammad as a visionary reformer and an inspirational leader, statesman, and lawgiver. In *Faces of Muhammad*, John Tolan provides a comprehensive history of these changing, complex, and contradictory visions. Starting from the earliest calls to the faithful to join the Crusades against the "Saracens," he traces the evolution of Western conceptions of Muhammad through the Reformation, the Enlightenment, and the nineteenth and twentieth centuries, and up to the present day. *Faces of Muhammad* reveals a lengthy tradition of positive portrayals of Muhammad that many will find surprising. To Reformation polemicists, the spread of Islam attested to the corruption of the established

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Church, and prompted them to depict Muhammad as a champion of reform. In revolutionary England, writers on both sides of the conflict drew parallels between Muhammad and Oliver Cromwell, asking whether the prophet was a rebel against legitimate authority or the bringer of a new and just order. Voltaire first saw Muhammad as an archetypal religious fanatic but later claimed him as an enemy of superstition. To Napoleon, he was simply a role model: a brilliant general, orator, and leader. The book shows that Muhammad wears so many faces in the West because he has always acted as a mirror for its writers, their portrayals revealing more about their own concerns than the historical realities of the founder of Islam.

The Many Faces of Defeat

A laboratory for competing visions of modernity, the Weimar Republic (1918-1933) continues to haunt the imagination of the twentieth century. Its political and cultural lessons retain uncanny relevance for all who seek to understand the tensions and possibilities of our age. The Weimar Republic Sourcebook represents the most comprehensive documentation of Weimar culture, history, and politics assembled in any language. It invites a wide community of readers to discover the richness and complexity of the turbulent years in Germany before Hitler's rise to power. Drawing from such primary sources as magazines, newspapers, manifestoes, and official documents (many unknown even to specialists and most never before available in English), this book challenges the traditional boundaries

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between politics, culture, and social life. Its thirty chapters explore Germany's complex relationship to democracy, ideologies of "reactionary modernism," the rise of the "New Woman," Bauhaus architecture, the impact of mass media, the literary life, the tradition of cabaret and urban entertainment, and the situation of Jews, intellectuals, and workers before and during the emergence of fascism. While devoting much attention to the Republic's varied artistic and intellectual achievements (the Frankfurt School, political theater, twelve-tone music, cultural criticism, photomontage, and urban planning), the book is unique for its inclusion of many lesser-known materials on popular culture, consumerism, body culture, drugs, criminality, and sexuality; it also contains a timetable of major political events, an extensive bibliography, and capsule biographies. This will be a major resource and reference work for students and scholars in history; art; architecture; literature; social and political thought; and cultural, film, German, and women's studies.

Berlin Coquette

In this work David Durst explores the development of modernism in the philosophy, politics, and culture of the first German Republic between 1918 and 1933. Through a reasoned critique of various Weimar intellectual figures such as Ernst Bloch, Martin Heidegger, and Theodor Adorno, Durst offers clarity and insight into the various aesthetic postures of the interwar period. From the cultural vibrancy of the

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early Weimar period to the eventual decay towards fascism and Nazi rule, Weimar Modernism provides a new and coherent way to examine this important era, which has often been presented in a fragmented manner.

Memoirs Of Baron Von Muffling

In *The Many Faces of Science*, Leslie Stevenson and Henry Byerly masterfully and painlessly provide the basic information and the philosophical reflection students need to gain such understanding. Making good use of case study methods, the authors introduce us to dozens of figures from the history of science, highlighting both heroes and villains. Providing an elementary sketch of the development of science through the lives of its practitioners, Stevenson and Byerly bring the story alive through the examination of the often mixed motives of scientists, as well as the conflicting values people bring to science and to their perceptions of its impact on society. They also explore the relationship between scientific practice and political and economic power.

Passages from My Life

The collapse of Austria-Hungary in 1918 left all Austrians in a state of political, social, and economic turmoil, but Jews in particular found their lives shaken to the

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core. Although Jews' former comfort zone suddenly disappeared, the dissolution of the Dual Monarchy also created plenty of room for innovation and change in the realm of culture. Jews eagerly took up the challenge to fill this void, and they became heavily invested in culture as a way to shape their new, but also vexed, self-understandings. By isolating the years between the World Wars and examining formative events in both Vienna and the provinces, *Becoming Austrians: Jews and Culture between the World Wars* demonstrates that an intensified marking of people, places, and events as "Jewish" accompanied the crises occurring in the wake of Austria-Hungary's collapse, with profound effects on Austria's cultural legacy. In some cases, the consequences of this marking resulted in grave injustices. Philipp Halsmann, for example, was wrongfully imprisoned for the murder of his father years before he became a world-famous photographer. And the men who shot and killed writer Hugo Bettauer and philosopher Moritz Schlick received inadequate punishment for their murderous deeds. But engagements with the terms of Jewish difference also characterized the creation of culture, as shown in Hugo Bettauer's satirical novel *The City without Jews* and its film adaptation, other texts by Veza Canetti, David Vogel, A.M. Fuchs, Vicki Baum, and Mela Hartwig, and performances at the Salzburg Festival and the Yiddish theater in Vienna. By examining the lives, works, and deeds of a broad range of Austrians, Lisa Silverman reveals how the social codings of politics, gender, and nation received a powerful boost when articulated along the lines of Jewish difference.

Faces of Muhammad

The publication of this volume of essays marks the centenary of the birth of Bertolt Brecht on 10 February 1898. The essays were commissioned from scholars and critics around the world, and cover six main areas: recent biographical controversies; neglected theoretical writings; the semiotics of Brechtian theatre; new readings of classic texts; Brecht's role and reception in the GDR; and contemporary appropriations of Brecht's work. This volume will be essential reading for all those interested in twentieth century theatre, modern German studies, and the contemporary reassessment of post-war culture in the wake of German unification and the collapse of Stalinist communism in Central and Eastern Europe. The essays in this volume also address a variety of general questions, concerning - for example - authorship and textuality; the nature of Brecht's Marxism in relation to his understanding of modernity, science and Enlightenment reason; Marxist aesthetics; radical cultural politics; and feminist performance theory.

The Many Faces of Weimar Cinema

This unsettling and illuminating history reveals how Germany's fractured republic gave way to the Third Reich, from the formation of the Nazi party to the rise of

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Hitler. Amid the ravages of economic depression, Germans in the early 1930s were pulled to political extremes both left and right. Then, in the spring of 1933, Germany turned itself inside out, from a deeply divided republic into a one-party dictatorship. In *Hitler's First Hundred Days*, award-winning historian Peter Fritzsche offers a probing account of the pivotal moments when the majority of Germans seemed, all at once, to join the Nazis to construct the Third Reich. Fritzsche examines the events of the period -- the elections and mass arrests, the bonfires and gunfire, the patriotic rallies and anti-Jewish boycotts -- to understand both the terrifying power the National Socialists exerted over ordinary Germans and the powerful appeal of the new era they promised. *Hitler's First Hundred Days* is the chilling story of the beginning of the end, when one hundred days inaugurated a new thousand-year Reich.

Continental Strangers

Cinematography in the Weimar Republic argues that the new medium of film was preeminent among the avant-garde art forms that distinguished the cultural renaissance of the Weimar Republic and that within this progressive medium cinematographers were the leading purveyors of the new kinetic visual imaginary.

'Trash,' Censorship, and National Identity in Early Twentieth

Century Germany

A riveting account of how the Nazi Party came to power and how the failures of the Weimar Republic and the shortsightedness of German politicians allowed it to happen. Why did democracy fall apart so quickly and completely in Germany in the 1930s? How did a democratic government allow Adolf Hitler to seize power? In *The Death of Democracy*, Benjamin Carter Hett answers these questions, and the story he tells has disturbing resonances for our own time. To say that Hitler was elected is too simple. He would never have come to power if Germany's leading politicians had not responded to a spate of populist insurgencies by trying to co-opt him, a strategy that backed them into a corner from which the only way out was to bring the Nazis in. Hett lays bare the misguided confidence of conservative politicians who believed that Hitler and his followers would willingly support them, not recognizing that their efforts to use the Nazis actually played into Hitler's hands. They had willingly given him the tools to turn Germany into a vicious dictatorship. Benjamin Carter Hett is a leading scholar of twentieth-century Germany and a gifted storyteller whose portraits of these feckless politicians show how fragile democracy can be when those in power do not respect it. He offers a powerful lesson for today, when democracy once again finds itself embattled and the siren song of strongmen sounds ever louder.

Hitler's Face

Weimar Radicals

FROST (copy 2): From the John Holmes Library collection.

Weimar Modernism

In *Hitler's Face* Claudia Schmölders reverses the normal protocol of biography: instead of using visual representations as illustrations of a life, she takes visuality as her point of departure to track Adolf Hitler from his first arrival in Munich as a nattily dressed young man to his end in a Berlin bunker—and beyond. Perhaps never before had the image of a political leader been so carefully engineered and manipulated, so broadly disseminated as was Hitler's in a new age of mechanical reproduction. There are no extant photographs of him visiting a concentration camp, or standing next to a corpse, or even with a gun in his hand. If contemporary caricatures spoke to the calamitous thoughts, projects, and actions of the man, officially sanctioned photographs, paintings, sculptures, and film overwhelmingly projected him as an impassioned orator or heroically isolated figure. Schmölders demonstrates how the adulation of Hitler's face stands at the

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conjunction of one line stretching back to the eighteenth-century belief that character could be read in the contours of the head and another dating back to the late nineteenth-century quest to sanctify German greatness in a gallery of national heroes. In Nazi ideology, nationalism was conjoined to a forceful belief in the determinative power of physiognomy . The mad veneration of the idealized German face in all its various aspects, and the fanatical devotion to Hitler's face in particular, was but one component of a project that also encouraged the ceaseless contemplation of supposedly degenerate "Jewish" physical traits to advance its goals.

From Caligari to Hitler

Photography, cinema, and video have irrevocably changed the ways in which we view and interpret images. Indeed, the mechanical reproduction of images was a central preoccupation of twentieth-century philosopher Walter Benjamin, who recognized that film would become a vehicle not only for the entertainment of the masses but also for consumerism and even communism and fascism. In this volume, experts in film studies and art history take up the debate, begun by Benjamin, about the power and scope of the image in a secular age. Part I aims to bring Benjamin's concerns to life in essays that evoke specific aspects and moments of the visual culture he would have known. Part II focuses on precise instances of friction within the traditional arts brought on by this century's changes

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in the value and mission of images. Part III goes straight to the image technologies themselves—photography, cinema, and video—to isolate distinctive features of the visual cultures they help constitute. As we advance into the postmodern era, in which images play an ever more central role in conveying perceptions and information, this anthology provides a crucial context for understanding the apparently irreversible shift from words to images that characterized the modernist period. It will be important reading for everyone in cultural studies, film and media studies, and art history.

Gender and the Uncanny in Films of the Weimar Republic

The Weimar period in Germany was a time of radical change, when the traditions and social hierarchies of Imperial Germany crumbled, and a young, deeply conflicted republic emerged. Modernity brought changes that reached deep into the most personal aspects of life, including a loosening of gender roles that opened up new freedoms and opportunities to women. The screen vampires, garçonnages, and New Women in this movie-hungry society came to embody the new image of womanhood: sexually liberated, independent, and—at least to some—deeply threatening. In *Gender and the Uncanny in Films of the Weimar Republic*, author Anjeana K. Hans examines largely forgotten films of Weimar cinema through the lens of their historical moment, contemporary concerns and critiques, and modern film theory to give a nuanced understanding of their significance and their complex

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interplay between gender, subjectivity, and cinema. Hans focuses on so-called uncanny films, in which terror lies just under the surface and the emancipated female body becomes the embodiment of a threat repressed. In six chapters she provides a detailed analysis of each film and traces how filmmakers simultaneously celebrate and punish the transgressive women that populate them. Films discussed include *The Eyes of the Mummy* (*Die Augen der Mumie Mâ*, Ernst Lubitsch, 1918), *Uncanny Tales* (*Unheimliche Geschichten*, Richard Oswald, 1919), *Warning Shadows* (*Schatten: Eine nächtliche Halluzination*, Artur Robison, 1923), *The Hands of Orlac* (*Orlacs Hände*, Robert Wiene, 1924), *A Daughter of Destiny* (*Alraune*, Henrik Galeen, 1928), and *Daughter of Evil* (*Alraune*, Richard Oswald, 1930). An introduction contextualizes Weimar cinema within its unique and volatile social setting. Hans demonstrates that Weimar Germany's conflicting emotions, hopes, and fears played out in that most modern of media, the cinema. Scholars of film and German history will appreciate the intriguing study of Gender and the Uncanny in Films of the Weimar Republic.

The Antecedents of Nazism: Weimar

During the late nineteenth century the city of Berlin developed such a reputation for lawlessness and sexual licentiousness that it came to be known as the "Whore of Babylon." Out of this reputation for debauchery grew an unusually rich discourse around prostitution. In *Berlin Coquette*, Jill Suzanne Smith shows how this discourse

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transcended the usual clichés about prostitutes and actually explored complex visions of alternative moralities or sexual countercultures including the "New Morality" articulated by feminist radicals, lesbian love, and the "New Woman." Combining extensive archival research with close readings of a broad spectrum of texts and images from the late Wilhelmine and Weimar periods, Smith recovers a surprising array of productive discussions about extramarital sexuality, women's financial autonomy, and respectability. She highlights in particular the figure of the *cocotte* (*Kokotte*), a specific type of prostitute who capitalized on the illusion of respectable or upstanding womanhood and therefore confounded easy categorization. By exploring the semantic connections between the figure of the *cocotte* and the act of flirtation (of being *coquette*), Smith's work presents flirtation as a type of social interaction through which both prostitutes and non-prostitutes in Imperial and Weimar Berlin could express extramarital sexual desire and agency.

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