

Hamburg A Cultural History Cultural Histories

Om livet på de russiske godser indtil revolutionen

Hamburg's Cultural & Literary History

A Social History of Early Rock 'n' Roll in Germany explores the people and spaces of St. Pauli's rock'n'roll scene in the 1960s. Starting in 1960, young British rockers were hired to entertain tourists in Hamburg's red-light district around the Reeperbahn in the area of St. Pauli. German youths quickly joined in to experience the forbidden thrill of rock'n'roll, and used African American sounds to distance themselves from the old Nazi generation. In 1962 the Star Club opened and drew international attention for hosting some of the Beatles' most influential performances. In this book, Julia Sneeinger weaves together this story of youth culture with histories of sex and gender, popular culture, media, and subculture. By exploring the history of one locale in depth, Sneeinger offers a welcome contribution to the scholarly literature on space, place, sound and the city, and pays overdue attention to the impact that Hamburg had upon music and style. She is also careful to place performers such as The Beatles back into the social, spatial, and musical contexts that shaped them and their generation. This book reveals that transnational encounters between musicians, fans, entrepreneurs and businessmen in St. Pauli produced a musical style that provided emotional and physical liberation and challenged powerful forces of conservatism and conformity with effects that transformed the world for decades to come.

German Grammar: Reviewed and Retold is a user-friendly grammar/workbook designed to give German learners a great basis to build an in-depth knowledge of spoken and written German. Bridging the gap between grammar, storytelling, and culture, learners of the German language discover Germany's cultural history as well as the importance of grammar through reading and practice. This grammar is based on recent Second Language Acquisition (SLA) research and word frequency, to embed vocabulary and grammar into a language-specific cultural context. A key component of this approach is consistency and relevance, enabling students to apply grammatical structures to their language learning, as well as talking about the past, present, and future. Aimed at ACTFL levels Novice (all) to Intermediate (middle)/CEFR A1 to B1, this is the perfect grammar for post-beginners, combining storytelling with grammar acquisition.

Between Tradition and Modernity

Punk Rock in East and West Germany

Hamburg

Scribal Practice and the Global Cultures of Colophons, 1400-1800

Aspects of European Art, Health, Tourism and Leisure Since the Enlightenment

Writers and the Popular in Modern Germany

Rob Sheffield, the *Rolling Stone* columnist and bestselling author of *Love Is a Mix Tape*, offers an entertaining, unconventional look at the most popular band in history, the Beatles, exploring what they mean today and why they still matter so intensely to a generation that has never known a world without them. *Meet the Beatles* is not another biography of the Beatles, or a song-by-song analysis of the best of John and Paul. It isn't another exposé about how they broke up. It isn't a history of their gigs or their gear. It is a collection of essays telling the story of what this ubiquitous band means to a generation who grew up with the Beatles music on their parents' stereos and their faces on T-shirts. **What do the Beatles mean today? Why are they more famous and beloved now than ever? And why do they still matter so much to us, nearly fifty years after they broke up? As he did in his previous books, *Love Is a Mix Tape*, *Talking to Girls About Duran Duran*, and *Turn Around Bright Eyes*, Sheffield focuses on the emotional connections we make to music. This time, he focuses on the biggest pop culture phenomenon of all time—the Beatles. In his singular voice, he explores what the Beatles mean today, to fans who have learned to love them on their own terms and not just for the sake of nostalgia. Meet the Beatles tells the story of how four lads from Liverpool deemed by Heinrich Heine a city of merchants whose poets go to die, Hamburg was an improbable setting for a major intellectual movement. Yet it was there, at the end of World War I, at a new university in this commercial center, that a trio of twentieth-century pioneers in the humanities emerged. Working side by side, Aby Warburg, Ernst Cassirer, and Erwin Panofsky developed new avenues in art history, cultural history, and philosophy, changing the course of cultural and intellectual history in Weimar Germany and throughout the world. In *Dreamland of Humanists*, Emily J. Levine considers not just these men, but the historical significance of the time and place where their ideas took form. Shedding light on the origins of their work on the Renaissance and the Enlightenment, Levine clarifies the social, political, and economic pressures faced by German-Jewish scholars on the periphery of Germany's intellectual world. By examining the role that context plays in our analysis of ideas, Levine confirms that great ideas—like great intellectuals—must come from somewhere.**

Offers an account of tennis as played from the Middle Ages to the present, covering the origins of the game, the etymology of the word "tennis," and the development of lawn tennis

Cultural History in Europe addresses the following questions: **What is the current state of discussion in cultural history? Which European institutions engage exclusively in cultural history and which topics do they address? How will cultural history develop in the future? In addition, it provides a wide-ranging overview of contemporary developments in Sweden, Norway, Finland, Great Britain, Latvia, Poland, Hungary, Austria, Switzerland, Germany, Italy, and Spain.**

The Oxford Critical and Cultural History of Modernist Magazines

Cultures of Music Print in Hamburg, Ca. 1550-1630

Weimar

Cities, Sin, and Social Reform in Imperial Germany

Patriotism, Cosmopolitanism, and National Culture

Meet the Beatles

Life on the Russian Country Estate

With an interdisciplinary approach that ranges from political history to modernist art and architecture, Jennifer Jenkins explores the roles that local tradition, memory, history, culture, and environment played in nineteenth-century conceptions of citizenship and community in Hamburg."

An entertaining and informative voyage through cultural fantasies of the North, from sea monsters and a mountain-sized magnet to racist mythmaking. Scholars and laymen alike have long projected their fantasies onto the great expanse of the global North, whether it be as a frozen no-man's-land, an icy realm of marauding Vikings, or an unspoiled cradle of prehistoric human life. Bernd Brunner reconstructs the encounters of adventurers, colonists, and indigenous communities that led to the creation of a northern "cabinet of wonders" and imbued Scandinavia, Iceland, and the Arctic with a perennial mystique. Like the mythological sagas that inspired everyone from Wagner to Tolkien, Extreme North explores both the dramatic vistas of the Scandinavian fjords and the murky depths of a Western psyche obsessed with Nordic whiteness. In concise but thoroughly researched chapters, Brunner highlights the cultural and political fictions at play from the first "discoveries" of northern landscapes and stories, to the eugenicist elevation of the "Nordic" phenotype (which in turn influenced America's limits on immigration), to the idealization of Scandinavian social democracy as a post-racial utopia. Brunner traces how crackpot Nazi philosophies that tied the "Aryan race" to the upper latitudes have influenced modern pseudoscientific fantasies of racial and cultural superiority the world over. The North, Brunner argues, was as much invented as discovered. Full of glittering details embedded in vivid storytelling, Extreme North is a fascinating romp through both actual encounters and popular imaginings, and a disturbing reminder of the power of fantasy to shape the world we live in.

Hebrew manuscripts are considered to be invaluable documents and artefacts of Jewish culture and history. Research on Hebrew manuscript culture is progressing rapidly and therefore its topics, methods and questions need to be enunciated and reflected upon. The case studies assembled in this volume explore various fields of research on Hebrew manuscripts. They show paradigmatically the current developments concerning codicology and palaeography, book forms like the scroll and codex, scribes and their writing material, patrons, collectors and censors, manuscript and book collections, illuminations and fragments, and, last but not least, new methods of material analysis applied to manuscripts. The principal fields of this volume is the material and intellectual history of Hebrew book cultures from antiquity to the Middle Ages and Early Modern Period, its intention being to heighten and sharpen the reader's understanding of Jewish social and cultural history in general.

The present volume provides a fascinating overview of geometrical ideas and perceptions from the earliest cultures to the mathematical and artistic concepts of the 20th century. It is the English translation of the 3rd edition of the well-received German book "5000 Jahre Geometrie," in which geometry is presented as a chain of developments in cultural history and their interaction with architecture, the visual arts, philosophy, science and engineering. Geometry originated in the ancient cultures along the Indus and Nile Rivers and in Mesopotamia, experiencing its first "Golden Age" in Ancient Greece. Inspired by the Greek mathematics, a new germ of geometry blossomed in the Islamic civilizations. Through the Oriental influence on Spain, this knowledge later spread to Western Europe. Here, as part of the medieval Quadrivium, the understanding of geometry was deepened, leading to a revival during the Renaissance. Together with parallel achievements in India, China, Japan and the ancient American cultures, the European approaches formed the ideas and branches of geometry we know in the modern age: coordinate methods, analytical geometry,

descriptive and projective geometry in the 17th an 18th centuries, axiom systems, geometry as a theory with multiple structures and geometry in computer sciences in the 19th and 20th centuries. Each chapter of the book starts with a table of key historical and cultural dates and ends with a summary of essential contents of geometry y in the respective era. Compelling examples invite the reader to further explore the problems of geometry in ancient and modern times. The book will appeal to mathematicians interested in Geometry and to all readers with an interest in cultural history. From letters to the authors for the German language edition I hope it gets a translation, as there is no comparable work. Prof. J. Grattan-Guinness (Middlesex University London) "Five Thousand Years of Geometry" - I think this is the most handsome book I have ever seen from Springer and the inclusion of so many color plates really improves its appearance dramatically! Prof. J.W. Dauben (City University of New York) An excellent book in every respect. The authors have successfully combined the history of geometry with the general development of culture and history. ... The graphic design is also excellent. Prof. Z. Nádlerik (Czech Technical University in Prague)

A Reference Guide to History and Culture

Culture from the Slums

The Authority of Everyday Objects

The Regions of Germany

A Cultural History

Hanne Darboven

Local Culture and Liberal Politics in Fin-de-Siècle Hamburg

Scholarly approaches to the relationship between literature and film, ranging from the traditional focus upon fidelity to more recent issues of intertextuality, all contain a significant blind spot: a lack of theoretical and methodological attention to adaptation as an historical and transnational phenomenon. This book argues for a historically informed approach to American popular culture that reconfigures the classically defined adaptation phenomenon as a form of transnational reception. Focusing on several case studies- including the films *Sense and Sensibility* (1995) and *The Portrait of a Lady* (1997), and the classics *The Third Man* (1949) and *The Bridge on the River Kwai* (1957)- the author demonstrates the ways adapted literary works function as social and cultural events in history and how these become important sites of cultural negotiation and struggle.

The meeting of members of different cultures, frequently conceptualized in abstract terms, always involves the meeting of human bodies. This volume brings together contributions by scholars of various disciplines that address physical aspects and effects of cultural encounters in historical and present-day settings. Bodies were and are not only markers of cultural identity and difference, endlessly inscribed and represented as the 'body politic' or 'the exotic other'; as battlegrounds of cross-cultural signification and identification bodies are also potential agents of change. While some essays address the elusiveness of the 'real' or material body, forever lost behind a veil of textual and visual representation, others analyze the performative effect of such representations - their function of disciplining colonized bodies and subjects by integrating them into Western systems of cultural signification and scientific classification. Yet, as the volume also shows, formerly colonized people, far from subjecting themselves completely to Western discourses of physical discipline, retain traditional body practices - whether in food culture, religious ritual, or musical performances. Such local reinscriptions escape the grip of Western culture and transform the global semantics of the body.

This dissertation investigates the intersections of music, print, devotion, and city culture in Hamburg around 1600, a period of general prosperity for the city that also saw a new flourishing of the print industry throughout Germany. The time period under consideration begins with the debut of printed Lutheran hymnals in Hamburg at mid-century, and culminates in the career of Hieronymus Praetorius (1560-1629), whose publications of sacred polyphony were among the first of their kind in the North. Hamburg is chosen not only because of its prominence as a musical center, but also because of its autonomous political position as a Hanseatic city, which distinctly influenced the cultural climate in which this music originated. Combining methodologies of cultural history and the sociology of texts with traditional methods of musical and textual analysis, I link the upsurge of Hamburg's musical cultures around 1600 to the contemporary flowering of print and the book in the German-speaking lands. Musical books - hymnals, liturgical compendia, printed collections of vocal polyphony, and pamphlets containing occasional motets - took part in larger cultural programs of devotional education, both in the humanistic climate of the Latin school and in vernacular Protestant lay culture. At the same time, these works and the music they contained were integral expressions of a Hanseatic civic culture that exulted in autonomy, yet freely adopted aristocratic modes of representation and ceremonial. The printed vocal works of Hieronymus Praetorius and his son Jacob Praetorius (1586-1651) take center stage in my investigation, both because of the instrumental role of these composers in the musical life of Hamburg around 1600 and because of their legacies in musical print. In particular, case studies of Hieronymus's three motet collections (*Cantiones sacrae*, 1599, 1607, and 1622; *Cantiones variae*, 1618; and *Cantiones novae officiosae*, 1625) and Jacob Praetorius's individually printed wedding motets (1601-1635) delineate essential characteristics of the function of the motet in early modern North Germany. Taking surviving imprints as its starting point, then, this study essays a cultural history of music in Hamburg, offering a new perspective on one of North Germany's leading musical cities at a pivotal period.

Over the course of this book devoted to the cultural history of the modernist magazine in Britain, North America, and Europe, this collection contains fifty-six original essays on the role of 'little magazines' and independent periodicals in Europe in the period 1880-1940. It demonstrates how these publications were instrumental in founding and advancing developments in European modernism and the avant-garde. Expat discussion of approaching 300 magazines, accompanied by an illuminating variety of cover images, from France, Italy, Germany, Spain and Portugal, Scandinavia, Central and Eastern Europe will significantly extend and strengthen the understanding of modernism and modernity. The chapters are organised into six main sections with contextual introductions specific to national, regional histories, and magazine cultures. Introductions and chapters combine to elucidate the part played by magazines in the broader formations associated with Symbolism, Expressionism, Futurism, Dada, Surrealism, and Constructivism in a period of fundamental social and geo-political change. Individual essays, situated in relation to metropolitan centres bring focussed attention to a range of celebrated and less well-known magazines, including *Le Chat Noir*, *La Revue blanche*, *Le Festin d'Esopo*, *La Nouvelle Revue Française*, *La Revolution Surrealiste*, *Documents*, *DeStijl*, *Ultra*, *Lacerba*, *Energie Neue*, *Klingen*, *Exlex*, *flamman*, *Der Blaue Reiter*, *Der Sturm*, *Der Dada*, *Ver Sacrum*, *Cabaret Voltaire*, *391*, *ReD*, *Zenit*, *Ma*, *Contemporanul*, *Formiscl*, *Zdroj*, *Lef*, and *Novy Lef*. The magazines disclose a world where the material constraints of costs, internal rivalries, and anxieties over censorship nar alongside the excitement of new work, collaboration on a der manifesto and the birth of a new movement. This collection therefore confirms the value of magazine culture to the expanding field of modernist studies, providing a rich and hitherto under-examined resource which helps bring to life the dynamics out of which the modernist avant-garde evolved.

Embodyments of Cultural Encounters

German Popular Literature and Cultural History

The Shocking Ballad Picture Show

German Grammars: Reviewed and Retold

New Perspectives

Germany's Cultural History from Siegfried to Today

The Complications of Modernization in Hamburg

*In Translating the World, Birgit Tautz provides a new narrative of German literary history in the late eighteenth and early nineteenth centuries. Departing from dominant modes of thought regarding the nexus of literary and national imagination, she examines this intersection through the lens of Germany's emerging global networks and how they were rendered in two very different German cities: Hamburg and Weimar. German literary history has tended to employ a conceptual framework that emphasizes the nation or idealized citizenry, yet the experiences of readers in eighteenth-century German cities existed within the context of their local environments, in which daily life occurred and writers such as Lessing, Schiller, and Goethe worked. Hamburg, a flourishing literary city in the late eighteenth century, was eventually relegated to the margins of German historiography, while Weimar, then a small town with an insular worldview, would become mythologized for not only its literary history but its centrality in national German culture. By interrogating the histories of and texts associated with these cities, Tautz shows how literary styles and genres are born of local, rather than national, interaction with the world. Her examination of how texts intersect and interact reveals how they shape and transform the urban cultural landscape as they are translated and move throughout the world. A fresh, elegant exploration of literary translation, discursive shifts, and global cultural changes, *Translating the World* is an exciting new story of eighteenth-century German culture and its relationship to expanding global networks that will especially interest scholars of comparative literature, German studies, and literary history.*

This is the first of three volumes based on papers given at the conference 'The Fragile Tradition: The German Cultural Imagination Since 1500' in Cambridge, 2002. Together they provide a conspectus of current research on the cultural, historical and literary imagination of the German-speaking world across the whole of the modern period. This volume highlights the ways in which cultural memory and historical consciousness have been shaped by experiences of discontinuity, focusing particularly on the reception of the Reformation, the literary and ideological heritage of the Enlightenment, and the representation of war, the Holocaust, and the reunification of Germany in contemporary literature and museum culture.

"Hanne Darboven's Kulturgeschichte 1880-1983 (Cultural History 1880-1983) is an overwhelming and encyclopedic installation consisting of 1,590 works on paper and 19 sculptural objects. The work weaves together cultural, social, and historical references. The panels are sequenced and grouped, with the groups then juxtaposed in arrangements that often seem little more than chance associations." -Global Books in Print.

The first history of German drug culture in the psychedelic age

Film Adaptations as Cultural Events in the Twentieth Century

Cultural History in Europe

Mathematics in History and Culture

Aby Warburg and the Public Purposes of Art in Hamburg

A Social and Cultural History

Death in Hamburg

Europe 1880 - 1940

"A tremendous book, the biography of a city which charts the multifarious pathways from bacilli to burgomaster." - Roy Porter, London Review of Books Why were nearly 10,000 people killed in six weeks in Hamburg, while most of Europe was left almost unscathed? As Richard J. Evans explains, it was largely because the town was a "free city" within Germany that was governed by the "English" ideals of laissez-faire. The absence of an effective public-health policy combined with ill-founded medical theories and the miserable living conditions of the poor to create a scene ripe for tragedy. The story of the "cholera years" is, in Richard Evans's hands, tragically revealing of the age's social inequalities and governmental pitilessness and incompetence; it also offers unsuspecting parallels with the world's public-health landscape today, including the current coronavirus crisis.

Culture from the Slums explores the history of punk rock in East and West Germany during the 1970s and 1980s. These decades witnessed an explosion of alternative culture across divided Germany, and punk was a crucial constituent of this movement. For young Germans at the time, punk appealed to those gravitating towards cultural experimentation rooted in notions of authenticity-endeavors considered to be more 'real' and 'genuine.' Adopting musical subculture from abroad and rearticulating the genre locally, punk gave individuals uncomfortable with their societies the opportunity to create alternative worlds. Examining how youths mobilized music to build alternative communities and identities during the Cold War, Culture from the Slums details how punk became the site of historical change during this era: in the West, concerning national identity, commercialism, and politicization; while in the East, over repression, resistance, and collaboration. But, on either side of the Iron Curtain, punk's struggles for individuality and independence forced their societies to come to terms with their political, social, and aesthetic challenges, confrontations which pluralized both states, a surprising similarity connecting democratic, capitalist West Germany with socialist, authoritarian East Germany. In this manner, Culture from the Slums suggests that the ideas, practices, and communities which youths called into being transformed both German societies along more diverse and ultimately democratic lines. Using a wealth of previously untapped archival documentation, this study reorients German and European history during this period by integrating alternative culture and music subculture into broader narratives of postwar inquiry and explains how punk rock shaped divided Germany in the 1970s and 1980s.

With nearly eight million visitors each year, Hamburg is fast becoming one of Europe's most popular city-break destinations: it is a city well worth getting to know. An innovative series of offering in-deph cultural, historical, and literary guides to the great cities of the world. More than ordinary guidebooks, they introduce the visitor or

"This is a tour de force of sophisticated global erudition."—Filippo de Vivo, University of Oxford, UK "In its wide global range and rich variety of studies, this expertly edited volume provides an unprecedented view into the scribal cultural traditions in the early modern period."—Johanna Drucker, University of California, Los Angeles, USA "This volume finally gives the colophon the place it deserves. We see scribes and printers at work in Thailand, the Deccan, Delhi, Damascus, Antwerp, and Timbuktu."—Konrad Hirschler, University of Hamburg, Germany "In this cross-disciplinary endeavor, ten authors tell lively and exciting stories of historical scribal practices."—Verena Klemm, University of Leipzig, Germany This book is the first to chart the global diversity of colophons between 1400 and 1800. The volume presents a new approach to scribal cultures that expands traditional definitions. Moving from the paradigm of codicological information towards a thorough interpretation of the wider social worlds of colophons in Africa, Asia, Europe, and North America, this volume uncovers the fascinating cultural history of early modern scribes. Chapters examine how those engaging in the composition and distribution of colophons shaped scribal identities, group cultures and bookish communities in a world in which manuscripts mattered. Authors build on approaches from anthropology, cultural studies, codicology, history, and philology to offer a new conceptual framework that studies colophons as scribal practices embedded in their changing social and cultural worlds. As a new contribution to the history of the book, this volume's global approach pushes the boundaries of what constitutes a colophon.

Cultural Memory and Historical Consciousness in the German-speaking World Since 1500

Public Culture in Hamburg 1700-1933

Tennis

Cultural Chronicle of the Weimar Republic

Warburg, Cassirer, Panofsky, and the Hamburg School

Papers from the Conference "The Fragile Tradition", Cambridge 2002

The Goidis

This book introduces anglophone readers to the ballad picture show, a cultural institution which anticipated both the cinema and the tabloid press.

The Cultural Chronicle of the Weimar Republic is an account of significant cultural events in Germany during the time of the Weimar Republic. Weimar culture was responsible for producing such icons as actress Marlene Dietrich, novels like *All Quiet on the Western Front*, musicals like *The Threepenny Opera*, the political cabaret, the Bauhaus School, and films like *The Cabinet of Dr. Caligari* and *Metropolis*. There were hundreds of premieres, performance debuts, exhibitions, works of fiction, and other cultural events that marked the Republic as Western Civilization's first modernist society. This book presents these and scores of other modernist inscriptions worthy of note, while providing notations that inform readers of connections among individuals, art works, related cultural activities, and significant political and economic developments.

Changing Cultural Tastes offers a critical review of the taste wars fought over the past two centuries between the intellectual establishment and the common people in Germany. It charts the uneasy relationship of high and popular culture in Germany in the modern era. The impact of National Socialism, the strong influence from Great Britain and the United States are assessed in this cultural history of a changing nation and society. The period 1920-1980 is given special prominence, and the work of significant writers and artists such as Josef von Sternberg and Bertolt Brecht, Elfriede Jelinek and Rolf Dieter Brinkmann, Erwin Piscator and Heinrich Böll, is closely analysed. Their work has reflected changing tastes and, crucially, helped to make taste more pluralistic and democratic.

Aby Warburg (1866-1929), founder of the Warburg Institute, was one of the most influential cultural historians of the twentieth century. Focusing on the period 1896-1918, this is the first in-depth, book-length study of his response to German political, social and cultural modernism. It analyses Warburg's response to the effects of these phenomena through a study of his involvement with the creation of some of the most important public artworks in Germany. Using a wide array of archival sources, including many of his unpublished working papers and much of his correspondence, the author demonstrates that Warburg's thinking on contemporary art was the product of two important influences: his engagement with Hamburg's civic affairs and his affinity with influential reform movements seeking a greater role for the middle classes in the political, social and cultural leadership of the nation. Thus a lively picture of Hamburg's cultural life emerges as it responded to artistic modernism, animated by private initiative and public discourse, and charged with debate.

Art History as Cultural History

A Cultural & Literary History

Warburg's Projects

5000 Years of Geometry

Local Culture & Liberal Politics in Fin-de-si è cle Hamburg

Dreamland of Humanists

New Directions in Urban History

A Cultural History of the Avant-Garde in the Nordic Countries 1900-1925 is the first publication to deal with the avant-garde in the Nordic countries at the start of the twentieth century. The essays cover a wide range of avant-garde manifestations in arts and culture: literature, the visual arts, painting as well as photography, architecture and design, film, radio, and performing arts like music, theatre and dance. It is the first major historical work to consider the Nordic avant-garde in a transnational perspective which includes all the arts and to discuss the role of the avant-garde not.

This book focuses on Aby Warburg (1866-1929), one of the legendary figures of twentieth century cultural history. His collection, which is now housed in the Warburg Institute of the University of London bears witness to his idiosyncratic approach to a psychology of symbolism, and explores the Nachleben of classical antiquity in its manifold cultural legacy. This collection of essays offers the first translation of one of Warburg's key essays, the Gombrich lecture, described by Carlo Ginzburg as 'the richest and most penetrating interpretation of Warburg' and original essays on Warburg's astrology, his Mnemosyne project and his favourite topic of festivals. Richard Woodfield is Research Professor in the Faculty of Art and Design at the Nottingham Trent University, England. He has edited *E.H Gombrich's Reflections on the History of Art* (1987), *Gombrich on Art and Psychology* (1996), *The Essential Gombrich* (1996), and a volume on Riegl in the *Critical Voices in Art, Theory and Culture* series. He is also the General Editor of a new series of books for *G+B Arts International, Aesthetics and the Arts*. Edited by Richard Woodfield, Research Professor in the Faculty of Art and Design at Nottingham Trent University, UK.

This book examines the obsession for new technology that swept through Britain and Germany between 1890 and 1945. Drawing on a wide range of popular contemporary writings and pictorial material, it explains how, despite frequently feeling overwhelmed by innovations, Germans and Britons nurtured a long-lasting fascination for aviation, glamorous passenger liners and film as they lived through profound social transformations and two vicious wars. Public discussions about these "modern wonders" were torn between fears of novel risks and cultural decay on the one hand, and passionate support generated by nationalism and social fantasies on the other. While the investigation focuses on tensions between technophobia and euphoria, the book also examines the relationship between responses to technology and the differing political cultures in Britain and Germany before and after 1933. This innovative study will prove invaluable reading to anyone interested in comparative cultural history as well as the history of technology.

The term "Weimar culture," while generally accepted, is in some respects unsatisfactory, if only because political and cultural history seldom coincides in time. Expressionism was not born with the defeat of the Imperial German army, nor is there any obvious connection between abstract painting and atonal music and the escape of the Kaiser, nor were the great scientific discoveries triggered off by the proclamation of the Republic in 1919. As the eminent historian Walter Laqueur demonstrates, the avant-gardism commonly associated with post-World War One precedes the Weimar Republic by a decade. It would no doubt be easier for the historian if the cultural history of Weimar were identical with the plays and theories of Bertolt Brecht; the creations of the Bauhaus and the articles published by the *Weltbühne*. But there were a great many other individuals and groups at work, and Laqueur gives a full and vivid accounting of their ideas and activities. The realities of Weimar culture comprise the political right as well as the left, the universities as well as the literary intelligentsia. It would not be complete without occasional glances beyond avant-garde thought and creation and their effects upon traditional German social and cultural attitudes and the often violent reactions against "Weimar" that would culminate with the rise of Hitler and the fall of the republic in 1933. This authoritative work is of immense importance to anyone interested in the history of Germany in this critical period of the country's life.

A Cultural History of the Avant-Garde in the Nordic Countries 1900-1925

History and Cultural Identity

Institutions - Themes - Perspectives

A Social History of Early Rock 'n' Roll in Germany

Provincial Modernity

Changing Cultural Tastes

History, Culture and Administration 543-612/1148-1215-16

Intended for scholars of film and the contemporary Middle East, this title provides a comprehensive overview of cinema in the Arab world, tracing the industry's development, since colonial times. It analyzes the ambiguous relationship with commercial western cinema, and the effect of Egyptian market dominance in the region.

Aby Warburg (1866-1929), founder of the Warburg Institute, was one of the most influential cultural historians of the twentieth century. Focusing on the period 1896-1918, this is the first in-depth, book-length study of his response to German political, social and cultural modernism. It analyses Warburg's response to the effects of these phenomena through a study of his involvement with the creation of some of the most important public artworks in Germany. Using a wide array of archival sources, including many of his unpublished working papers and much of his correspondence, the author demonstrates that Warburg's thinking on contemporary art was the product of two important influences: his engagement with Hamburg's civic affairs and his affinity with influential reform movements seeking a greater role for the middle classes in the political, social and cultural leadership of the nation. Thus a lively picture of Hamburg's cultural life emerges as it responded to artistic modernism, animated by private initiative and public discourse, and charged with debate.

The essays assembled in this volume grew out of a conference held at Cornell University in November 2001. The goal of the conference was to examine the claim that the city-state of Hamburg had a unique status in the cultural landscape of eighteenth and nineteenth-century Germany, a status based upon the city's republican political constitution. Hamburg's independence and its tolerant and cosmopolitan political traditions made it a focal point for progressive cultural developments during the period of the Enlightenment and after. The contributions collected here transcend traditional disciplinary boundaries by giving equal attention to literature, music, and theater, as well as to architecture and city planning. Key essays address the role that figures as diverse as C.P.E. Bach, Lessing, Klopstock, Heine, Brahms, and Thomas Mann played in shaping Hamburg's exceptional quality as a center of culture. This volume will be of interest not only to scholars doing research on Hamburg, but also to anyone with an interest in the cultural history of eighteenth, nineteenth, and early twentieth-century Germany.

A history of the making of public culture in Imperial Germany, Provincial Modernity challenges traditional accounts of the rise and fall of German liberalism and the meaning given to the "cultural work" of the German middle classes. With an interdisciplinary approach that ranges from political history to modernist art and architecture, Jennifer Jenkins explores the role that local tradition, memory, history, culture, and environment played in nineteenth-century conceptions of citizenship and community in Hamburg. Eighteen black-and-white illustrations and one color illustration enhance her portrait of the city in question. Drawing on a wide range of sources, Jenkins focuses on the city's cultural institutions, particularly the Hamburg Art Museum and its director, Alfred Lichtwark, who inspired a citywide movement of political and cultural reform. Lichtwark, who became one of Imperial Germany's most important cultural politicians, worked with the city's elites and its civic associations, both middle and working class. Together, they promoted "aesthetic education" in the interest of forging a liberal society. Lichtwark and the movement he inspired saw the educated middle classes as the custodians of national culture, believed education and civic morality to be vehicles for the creation of modern citizens, and argued that vital regional identities were essential to the making of a liberal national community. In so doing, they defined and promoted a distinctive northern German form of modernist culture in art and architecture.

Jewish Manuscript Cultures

Extreme North: A Cultural History

Cultural History 1880-1983

Translating the World

Toward a New History of German Literature Around 1800

A Cultural History of the Band T that Shook Y outh, Gender, and the World

Arab Cities

Provides detailed descriptions of the sixteen federal states of Germany, including regional traits, geographic features, principal cities, and cultural contributions.

An important examination of the colorful histories of urbanization and social reform in Imperial Germany

"Paul Betts first came to my attention through his pioneering article on the post-1945 Bauhaus myth as a joint German-American venture. This book is a landmark study of cultural continuities and ruptures, institutional realignments, and individual careers that introduces a breath of fresh air

into a field of research long staled by received ideas. It demonstrates the rewards of approaching the years from 1933 to 1945 as a revealing window onto the subsequent history of West Germany."-Wolfgang Schivelbusch "The Authority of Everyday Objects is a small gem of the new cultural history. This is a work of striking originality and insight that fits the development of industrial design in postwar Germany into the country's broader social, cultural and political history, constructing an analytical narrative that carries from the Third Reich into the Cold War. It illuminates not merely cultural transformation but the wider social history of twentieth-century Germany."-Stanley G. Payne, author of A History of Fascism, 1914-1945 "The Authority of Everyday Objects is a refreshing, innovative, and convincing approach to post-World War II Western consumer society. Design-as a weapon in Cold War competition and as a vehicle for German redemption by revitalizing Bauhaus traditions-is thoroughly researched and wonderfully presented in Paul Betts' book. This well-illustrated work convinces the reader that design was a part of gluecklich Leben ("lucky life") and schoen wohnen ("beautiful living"), and a factor in the politicization of material culture."-Ivan T. Berend, author of Decades of Crisis: Central and Eastern Europe before World War II and History Derailed: Central and Eastern Europe in the Long Nineteenth Century

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