

# Lustmord Sexual Murder In Weimar Germany

The Hard Facts of the Grimms' Fairy Tales Maria Tatar 2019-01-22 I. Children's literature? -- 1. Sex and violence : the hard core of fairy tales -- 2. Fact and fantasy : the art of reading fairy tales -- 3. Victims and seekers : the family romance of fairy tales -- II. Heroes -- 4. Born yesterday : The spear side -- 5. Spinning tales : the distaff side -- III. Villains -- 6. From nags to witches : stepmothers and other ogres -- 7. Taming the beast : Bluebeard and other monsters -- Epilogue : getting even -- Appendixes -- A. Six fairy tales from the Nursery and household tales, with commentary -- B. Selected tales from the first edition of the Nursery and household tales -- C. Prefaces to the first and second editions of the Nursery and household tales -- D. English titles, tale numbers, and German titles of stories cited -- E. Bibliographical note.

German #MeToo Elisabeth Krimmer 2022 This volume of new essays represents a collective, academic, and activist effort to interpret German literature and culture in the context of the international #MeToo movement, illustrating and interrogating the ways that rape cultures persist.

*Secrets Beyond the Door* Maria Tatar 2006-10-03 Maria Tatar analyses the many forms the tale of Bluebeard's wife has taken over time, showing how artists have taken the Bluebeard theme and revived it with their own signature twists.

The Unmaking of Fascist Aesthetics Kriss Ravetto 2001 In works by filmmakers from Bertolucci to Spielberg, debauched images of nazi and fascist eroticism, symbols of violence and immorality, often bear an uncanny resemblance to the images and symbols once used by the fascists themselves to demarcate racial, sexual, and political others. This book exposes the "madness" inherent in such a course, which attests to the impossibility of disengaging visual and rhetorical constructions from political, ideological, and moral codes. Kriss Ravetto argues that contemporary discourses using such devices actually continue unacknowledged rhetorical, moral, and visual analogies of the past. Against postwar fictional and historical accounts of World War II in which generic images of evil characterize the nazi and the fascist, Ravetto sets the more complex approach of such filmmakers as Pier Paolo Pasolini, Liliana Cavani, and Lina Wertmuller. Her book asks us to think deeply about what it means to say that we have conquered fascism, when the aesthetics of fascism still describe and determine how we look at political figures and global events. Book jacket.

**The Early History of Embodied Cognition 1740-1920** 2016-01-12 It explores for the first time the life-force (Lebenskraft) debate in Germany, which was manifest in philosophical reflection, medical treatise, scientific experimentation, theoretical physics, aesthetic theory, and literary practice esp. 1740-1920. The history of vitalism is considered in the context of contemporary discourses on radical reality (or deep naturalism).

**The Dehumanization of Art and Other Essays on Art, Culture, and Literature** José Ortega y Gasset 1968-11-21 No work of Spanish philosopher and essayist José Ortega y Gasset has been more frequently cited, admired, or criticized than his defense of modernism, "The Dehumanization of Art." In the essay, originally published in Spanish in 1925, Ortega grappled philosophically with the newness of nonrepresentational art and sought to make it more understandable to a public confused by it. Many embraced the essay as a manifesto extolling the virtues of vanguard artists and promoting their efforts to abandon the realism and the romanticism of the nineteenth century. The "dehumanization" of the title, which was meant descriptively rather than pejoratively, referred most literally to the absence of human forms in nonrepresentational art, but also to its insistent unpopularity, its indifference to the past, and its iconoclasm. Ortega championed what he saw as a new cultural politics with the goal of a total transformation of society. Ortega was an immensely gifted writer in the best belletristic tradition. His work has been compared to an iceberg because it hides the critical mass of its erudition beneath the surface, and because it is deceptive, appearing to be more spontaneous and informal than it really is. Princeton published the first English translation of the essay paired with another entitled "Notes on the Novel." Three essays were later

added to make an expanded edition, published in 1968, under the title *The Dehumanization of Art and Other Essays on Art, Culture and Literature*. *The Hard Facts of the Grimms' Fairy Tales* Maria Tatar 2019-01-22 Murder, mutilation, cannibalism, infanticide, and incest: the darker side of classic fairy tales is the subject of this groundbreaking and intriguing study of Jacob and Wilhelm Grimm's Nursery and Household Tales. This expanded edition includes a new preface and an appendix featuring translations of six tales with commentary by Maria Tatar. Throughout the book, Tatar draws on the disciplinary tools of psychoanalysis and folklore while also providing historical context to explore the harsher aspects of these stories, presenting new interpretations of tales that engage in a kind of cultural repetition compulsion. No other book so thoroughly challenges us to rethink the happily-ever-after of these classic stories.

**Human Forms** Ian Duncan 2019-09-03 A major rethinking of the European novel and its relationship to early evolutionary science The 120 years between Henry Fielding's *Tom Jones* (1749) and George Eliot's *Middlemarch* (1871) marked both the rise of the novel and the shift from the presumption of a stable, universal human nature to one that changes over time. In *Human Forms*, Ian Duncan reorients our understanding of the novel's formation during its cultural ascendancy, arguing that fiction produced new knowledge in a period characterized by the interplay between literary and scientific discourses—even as the two were separating into distinct domains. Duncan focuses on several crisis points: the contentious formation of a natural history of the human species in the late Enlightenment; the emergence of new genres such as the Romantic bildungsroman; historical novels by Walter Scott and Victor Hugo that confronted the dissolution of the idea of a fixed human nature; Charles Dickens's transformist aesthetic and its challenge to Victorian realism; and George Eliot's reckoning with the nineteenth-century revolutions in the human and natural sciences. Modeling the modern scientific conception of a developmental human nature, the novel became a major experimental instrument for managing the new set of divisions—between nature and history, individual and species, human and biological life—that replaced the ancient schism between animal body and immortal soul. The first book to explore the interaction of European fiction with "the natural history of man" from the late Enlightenment through the mid-Victorian era, *Human Forms* sets a new standard for work on natural history and the novel.

**Lectures on Dostoevsky** Joseph Frank 2022-04-19 From the author of the definitive biography of Fyodor Dostoevsky, never-before-published lectures that provide an accessible introduction to the Russian writer's major works Joseph Frank (1918–2013) was perhaps the most important Dostoevsky biographer, scholar, and critic of his time. His never-before-published Stanford lectures on the Russian novelist's major works provide an unparalleled and accessible introduction to some of literature's greatest masterpieces. Presented here for the first time, these illuminating lectures begin with an introduction to Dostoevsky's life and literary influences and go on to explore the breadth of his career—from *Poor Folk*, *The Double*, and *The House of the Dead* to *Notes from Underground*, *Crime and Punishment*, *The Idiot*, and *The Brothers Karamazov*. Written in a conversational style that combines literary analysis and cultural history, *Lectures on Dostoevsky* places the novels and their key characters and scenes in a rich context. Bringing Joseph Frank's unmatched knowledge and understanding of Dostoevsky's life and writings to a new generation of readers, this remarkable book will appeal to anyone seeking to understand Dostoevsky and his times. The book also includes Frank's favorite review of his Dostoevsky biography, "Joseph Frank's Dostoevsky" by David Foster Wallace, originally published in the *Village Voice*.

*Violent Sensations* Scott Spector 2016-09-06 The year 1900, fin de siècle, in Europe evokes polar thoughts: on the one hand, sensational slashers and femmes fatales, destitute and dangerous new urban districts, criminal violence and sexual excess; on the other, science and reason triumphant, a near arrogant confidence in progress, the emergence of new expert knowledge. The tensions between these poles take on the character of a single myth, a story of origins, essences, and destinies that Scott Spector tells through a focus on Vienna and Berlin. Together, these two cities stand for the New Metropolis, crucial sites in the development of modern conceptions of gender and sexuality, also of political emancipation movements these

conceptions inspired. Vienna and Berlin witnessed the birth of the science of sexology, the earliest articulations of homosexuality as an identity, the concomitant movement to abolish persecution of sexual minorities, and the first-wave feminisms of the turn of the century. These cities also, and simultaneously became host to fantasies of violence associated with liminal figures: the pervasive image of the dangerous and erotic femme fatale, reports and fictions of sexual murder, along with the violent underworld of prostitution, and the surprising and forceful reemergence of the blood libel, representations of homosexual rings or secret associations. Spector shows how these prurient fantasies were given life in high culture (literature and philosophy), science (especially sexology, urban sociology, and criminology), and popular culture (including pulp novels as well as sensational court cases reported in the popular press). Among the characters populating Spector's account are Karl Heinrich Ulrichs (homosexual emancipation leader), Karl Kraus (playwright, poet, satirist), Otto Weininger (misogynist, anti-Semitic medical philosopher), Robert Musil (master novelist of violent fantasy), Rosa Mayreder, and other feminists, and Georg Simmel (sociologist of the city). As a contribution to modernist studies and European cultural history, Spector's book will win awards, and as a contribution to the history of sexuality, criminology, psychology, and ideas, it will find classroom use eventually. It's pathbreaking, and it's great reading."

**The Crystal Frontier** Carlos Fuentes 2012-08-16 \_\_\_\_\_ A DRAMATIC FICTIONAL PORTRAIT OF THE US-MEXICO BORDER, MIGRATION, AND ITS IMPACT ON PEOPLE'S LIVES \_\_\_\_\_ Through this network of nine personal stories, Carlos Fuentes sets out to explain Mexico and America to each other - and to the rest of the world. He presents a dramatic fictional portrait of the relationship between the United States and Mexico, as played out in a Mexican dynasty led by a powerful Mexican oligarch with complex ties north of the border. It is the story of Mexican families who send their sons north to provide for whole villages with dollars and of Mexican tycoons who exploit their own people. Young Jose Francisco grows up in Texas, determined to write about the border world - the immigrants and illegals, Mexican poverty and Yankee prosperity - stories to break the stand-off silence with a victory shout, to shatter at last the crystal frontier.

*The German Revolution, 1917-1923* Pierre Broué 2006 "Broué enables us to feel that we are actually living through these epoch-making events.... [D]o not miss this magnificent work."--Robert Brenner, UCLA A magisterial, definitive account of the upheavals in Germany in the wake of the Russian revolution. Broué meticulously reconstitutes six decisive years, 1917-23, of social struggles in Germany. The consequences of the defeat of the German revolution had profound consequences for the world. Pierre Broué (1926-2005) was for many years Professor of Contemporary History at the Institut d'études politiques in Grenoble and was a world renowned specialist on the communist and international workers' movements.

*The Thief, and Other Stories* Georg Heym 1994 An English-language translation of the complete published stories of Georg Heym (1887-1912). There are seven in all, with subjects ranging from social revolt to insanity, disease to unrequited love. These stories of madness, horror, and a variety of other extreme states, have become classics of German Expressionist prose.

*Of Men and Monsters* Richard Tithecott 1997-11-01 *Of Men and Monsters* examines the serial killer as an American cultural icon, one that both attracts and repels. Richard Tithecott suggests that the stories we tell and the images we conjure of serial killers—real and fictional—reveal as much about mainstream culture and its values, desires, and anxieties as they do about the killers themselves.

**German Post-Expressionism : The Art of the Great Disorder 1918-1924** German Post-Expressionism is the first study to reconstruct historically the evolution of *Die neue Sachlichkeit*, the slogan coined as a designation for the Post-Expressionist figural art that developed throughout Germany following the failed revolution of 1919. Rather than starting with the moment this Post-Expressionist movement was christened with a slogan (1923), Crockett investigates the sources and precepts of Post-Expressionism beginning with the anti-Expressionist stance of Dada in 1918 and the loss of faith in Expressionism on the part of some of its chief supporters during 1919-20.

**Murder Scenes** Sace Elder 2010-07-23 "Sace Elder has exhaustively researched both newspaper and other popular and professional treatments of murder cases and archival sources of police investigations and trials in Berlin between 1919 and 1931. Murder Scenes is an innovative and insightful exploration of the ways in which these investigations and trials, and the publicity surrounding them, reflected and shaped changing notions of normality and deviance in Weimar-era Berlin." ---Kenneth Ledford, Case Western Reserve University Using police reports, witness statements, newspaper accounts, and professional publications, Murder Scenes examines public and private responses to homicidal violence in Berlin during the tumultuous years of the Weimar era. Criminology and police science, both of which became increasingly professionalized over the period, sought to control and contain the blurring of these boundaries but could only do so by relying on a public that was willing to participate in the project. These Weimar developments in police practice in Berlin had important implications for what Elder identifies as an emerging culture of mutual surveillance that was successful both because and in spite of the incompleteness of the system police sought to construct, a culture that in many ways anticipated the culture of denunciation in the Nazi period. In addition to historians of Weimar, modern Germany, and modern Europe, German studies and criminal justice scholars will find this book of interest. Sace Elder is Associate Professor of History at Eastern Illinois University.

Crime Stories Todd Herzog 2009 The Weimar Republic (1918-1933) was a crucial moment not only in German history but also in the history of both crime fiction and criminal science. This study approaches the period from a unique perspective - investigating the most notorious criminals of the time and the public's reaction to their crimes. The author argues that the development of a new type of crime fiction during this period - which turned literary tradition on its head by focusing on the criminal and abandoning faith in the powers of the rational detective - is intricately related to new ways of understanding criminality among professionals in the fields of law, criminology, and police science. Considering Weimar Germany not only as a culture in crisis (the standard view in both popular and scholarly studies), but also as a culture of crisis, the author explores the ways in which crime and crisis became the foundation of the Republic's self-definition. An interdisciplinary cultural studies project, this book insightfully combines history, sociology, literary studies, and film studies to investigate a topic that cuts across all of these disciplines.

*Lustmord* Maria Tatar 2020-07-21 In a book that confronts our society's obsession with sexual violence, Maria Tatar seeks the meaning behind one of the most disturbing images of twentieth-century Western culture: the violated female corpse. This image is so prevalent in painting, literature, film, and, most recently, in mass media, that we rarely question what is at stake in its representation. Tatar, however, challenges us to consider what is taking place--both artistically and socially--in the construction and circulation of scenes depicting sexual murder. In examining images of sexual murder (*Lustmord*), she produces a riveting study of how art and murder have intersected in the sexual politics of culture from Weimar Germany to the present. Tatar focuses attention on the politically turbulent Weimar Republic, often viewed as the birthplace of a transgressive avant-garde modernism, where representations of female sexual mutilation abound. Here a revealing episode in the gender politics of cultural production unfolds as male artists and writers, working in a society consumed by fear of outside threats, envision women as enemies that can be contained and mastered through transcendent artistic expression. Not only does Tatar show that male artists openly identified with real-life sexual murderers--George Grosz posed as Jack the Ripper in a photograph where his model and future wife was the target of his knife--but she also reveals the ways in which victims were disavowed and erased. Tatar first analyzes actual cases of sexual murder that aroused wide public interest in Weimar Germany. She then considers how the representation of murdered women in visual and literary works functions as a strategy for managing social and sexual anxieties, and shows how violence against women can be linked to the war trauma, to urban pathologies, and to the politics of cultural production and biological reproduction. In exploring the complex relationship between victim and agent in cases of sexual murder, Tatar explains how the roles came to be destabilized and reversed, turning the perpetrator of criminal deeds into a defenseless victim of seductive evil. Throughout the West today, the

creation of similar ideological constructions still occurs in societies that have only recently begun to validate the voices of its victims. Maria Tatar's book opens up an important discussion for readers seeking to understand the forces behind sexual violence and its portrayal in the cultural media throughout this century.

*Hot, Cold, Heavy, Light, 100 Art Writings 1988-2018* Peter Schjeldahl 2019-06-04 100 key writings from spanning across thirty years of the acclaimed New Yorker art critic's career. *Hot, Cold, Heavy, Light* collects 100 key writings by Peter Schjeldahl spinning thirty years, his last twenty as the art critic of the New Yorker. In this unfailingly lucid guide to an art world in constant, dramatic flux, Schjeldahl addresses new artists and Old Masters with the same pitch of acuity, empathy, and wit. No other writer enhances the reader's experience of art in precise, jargon-free prose as he does, with reviews that are as much essay as criticism. Implicit in Schjeldahl's role as a frontline critic is a focus on artists, issues, and events of urgent relevance to the culture at large. *Holt, Cold, Heavy, Light* tells us why we still care about Rembrandt and Mantegna, Matisse and Picasso; takes the measure of contemporaries Basquiat and Holzer, Polke and Kiefer, Sherman and Koons; introduces us to newcomers Kerry James Marshall and Laura Owens; and salutes rediscoveries of Florine Stettheimer, Hélio Oiticica, and Peter Hujar. The book provides essential knowledge to anyone curious about the character, quality, and consequence of art today. The pieces in *Hot, Cold, Heavy, Light* were compiled and arranged by the critic Jarrett Earnest, with an ear attuned to Schjeldahl's range of voices. "The effect of reading him in depth, over time," Earnest says in his introduction, "is like that of great literature. You come away not only with new insights and ideas, but with a feeling of having been granted an extra life." "This is a rapturous read for art lovers and all who appreciate dynamic critical essays," —Booklist "Bruce is no longer The Boss; Peter Schjeldahl is! *Hot, Cold, Heavy, Light* is the apex of artistic criticism and commentary," —Steve Martin "The great New Yorker art critic writes like an angel about everyone from Vermeer to Picasso, Donatello to Andy Warhol, in beautiful, enjoyable, accessible essays across 30 years," —Philadelphia Inquirer

*Crime and Criminal Justice in Modern Germany* Richard F. Wetzell 2014-05-01 The history of criminal justice in modern Germany has become a vibrant field of research, as demonstrated in this volume. Following an introductory survey, the twelve chapters examine major topics in the history of crime and criminal justice from Imperial Germany, through the Weimar and Nazi eras, to the early postwar years. These topics include case studies of criminal trials, the development of juvenile justice, and the efforts to reform the penal code, criminal procedure, and the prison system. The collection also reveals that the history of criminal justice has much to contribute to other areas of historical inquiry: it explores the changing relationship of criminal justice to psychiatry and social welfare, analyzes representations of crime and criminal justice in the media and literature, and uses the lens of criminal justice to illuminate German social history, gender history, and the history of sexuality.

*Relating Rape and Murder* Jane Monckton-Smith 2010-08-16 This book is about relating the concepts of rape and murder in both senses of the term; that is the way rape and murder are linked and related and also how stories of rape and murder are related or told.

*Hybrid Cultures, Nervous States* Ulrike Lindner 2010 While cultural diversity and hybridity have often been celebrated, they also challenge traditional concepts of national and cultural identity OCo challenges which have caused considerable anxiety. Various disciplines have often investigated the impact of cultural hybridity, multiculturalism, and (post)colonialism in relative isolation and with a tendency towards over-theorization and loss of specificity. Greater interdisciplinary cooperation can counter this tendency and encourage sustained comparisons between different former empires and across language boundaries. This volume contributes to such developments by combining contributions from history, English and German studies, cultural geography, theatre studies, and film studies; by covering both the colonial and the postcolonial period; and by looking comparatively at two different (post)colonial contexts: the United Kingdom and Germany. The result is productive dialogue across the distinct colonial and migration histories of the UK and Germany, which brings out divergent concepts of cultural difference OCo but, importantly, without neglecting

similarities and transnational developments. The interdisciplinary outlook extends beyond political definitions of identity and difference to include consumer culture, literature, film, and journalism OCo cultural and social practices that construct, represent, and reflect personal and collective identities. Section I discusses the historical and contemporary role of colonial experience and its remembrance in the construction of national identities. Section II follows on by tracing the reflections of (post)coloniality and twentieth-century migration in the specific fields of economic history and consumer culture. Section III centres on recent debates about multicultural and national/cultural identity in politics, literature, and film."

**A Companion to Fritz Lang** Joe McElhaney 2015-01-27 A Companion to Fritz Lang "Fritz Lang's movie-making spans a major part of the history of cinema, across genres, styles, and national contexts. With smartness and sharpness, the essays in this essential volume come from many angles to capture the richness of Lang's cinema and bring great insight to its study." Dana Polan, *Cinema Studies*, NYU Fritz Lang's influence on cinema cannot be overstated, with a career that stretched from the silent era in Germany to the decline of the Hollywood studio system in the late 1950s, from the Weimar Republic to Nazi Germany, from Depression America to the McCarthy era. One of the best known émigrés from Germany's school of Expressionism, Lang is also credited with influencing the emergence of film noir. A Companion to Fritz Lang offers the first full-scale collection of scholarship available in English on one of the most important filmmakers of all time. Addressing much of Lang's voluminous body of work, from *Metropolis* and *M*, to lesser-known titles such as *Western Union* and *Clash by Night*, this volume offers a superb overview of Lang's cinema with revealing insights into his enduring influence on directors such as Godard, Scorsese, Chabrol, and Tarantino. The two dozen essays presented here are an unrivaled and up-to-the-minute assessment of the prolific and resilient life and vision of one of cinema's greatest auteurs.

Berlin Coquette Jill Suzanne Smith 2014-05-15 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 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.

*Understanding Criminal Careers* Keith Soothill 2013-05-13 This is an accessible text which clarifies the crucial theoretical and methodological debates surrounding the study of criminal careers looking at the issues of prediction, risk and specialisation

**The Author of Himself** Marcel Reich-Ranicki 2020-09-08 Marcel Reich-Ranicki is remarkable for both his unlikely life story and his brilliant career as the "pope of German letters." His sublimely written autobiography is at once a fascinating adventure tale, an unusual account of German-Jewish relations, a personal rumination on who's who in German culture, and a love letter to literature. Reich-Ranicki's life took him from middle-class childhood to wartime misery to the heights of intellectual celebrity. Born into a Jewish family in Poland in 1920, he moved to Berlin as a boy. There he discovered his passion for literature and began a complex affair with German culture. In 1938, his family was deported back to Poland, where German occupation forced him into the Warsaw Ghetto. As a member of the Jewish resistance, a translator for the Jewish Council, and a man who personally experienced the ghetto's inhumane conditions, Reich-Ranicki gained both a bird's-eye and ground-level view of Nazi barbarism. Written

with subtlety and intelligence, his account of this episode is among the most compelling and dramatic ever recorded. He escaped with his wife and spent two years hiding in the cellar of Polish peasants—an incident later immortalized by Günter Grass. After liberation, he joined and then fell out with the Communist Party and was temporarily imprisoned. He began writing and soon became Poland's foremost critical commentator on German literature. When Reich-Ranicki returned to Germany in 1958, his rise was meteoric. In short order, he claimed national celebrity and notoriety as the head of the literary section of the leading newspaper and host of his own television program. He frequently flabbergasted viewers with his bold pronouncements and flexed his power to make or break a writer's career. His list of friends and enemies rapidly expanded to include every influential player on the German literary scene, including Grass and Heinrich Böll. This, together with his keen critical instincts, makes his memoir an indispensable guide to contemporary German culture as well as an absorbing eyewitness history of some of the twentieth century's most important events.

Cultures of Abortion in Weimar Germany Cornelia Usborne 2007-12-01 Abortion in the Weimar Republic is a compelling subject since it provoked public debates and campaigns of an intensity rarely matched elsewhere. It proved so explosive because populationist, ecclesiastical and political concerns were heightened by cultural anxieties of a modernity in crisis. Based on an exceptionally rich source material (e.g., criminal court cases, doctors' case books, personal diaries, feature films, plays and literary works), this study explores different attitudes and experiences of those women who sought to terminate an unwanted pregnancy and those who helped or hindered them. It analyzes the dichotomy between medical theory and practice, and questions common assumptions, i.e. that abortion was "a necessary evil," which needed strict regulation and medical control; or that all back-street abortions were dangerous and bad. Above all, the book reveals women's own voices, frequently contradictory and ambiguous: having internalized medical ideas they often also adhered to older notions of reproduction which opposed scientific approaches.

**The Oxford Handbook of the Weimar Republic** Nadine Rossol 2022 The Oxford Handbook of the Weimar Republic is a multi-author survey of German history from 1918 to 1933. Covering a broad range of topics in social, political, economic, and cultural history, it presents an overview of current scholarship, and will help students and teachers to make sense of the contradictions and complexities of Germany's experiments with democracy and modern society in this period. The contributions emphasize the historical openness of Germany's first republic, which was more than just the coming of the Third Reich. The thirty-three chapters, all written by leading experts, contain information and interpretation based on cutting-edge scholarship, and together provides an unsurpassed panorama of the Weimar Republic.

Why We Kill Nancy Loucks 2013-01-11 Infanticide, serial killings, war, terrorism, abortion, honour killings, euthanasia, suicide bombings and genocide; all involve taking of life. Put most simply, all involve killing one or more other people. Yet cultural context influences heavily how one perceives all of these, and indeed, some readers of this paragraph may already have thought: 'But surely that doesn't belong with those others, that's not really killing.' Why We Kill examines violence in many of its manifestations, exploring how culture plays a role in people's understanding of violent action. From the first chapter, which tries to understand multiple forms of domestic homicide including infanticide, filicide, spousal homicide and honour killings, to the final chapter's bone-chilling account of the massacre at Murambi in Rwanda, this fascinating book makes compelling reading.

**Reforming Sex** Atina Grossmann 1995 Reforming Sex takes on questions of international context and comparison as well as continuity and discontinuity in twentieth century German history in a manner that other studies have not. The book follows Weimar sex reformers into the Third Reich, to exile around the world, and into both the Eastern and Western zones of postwar Germany. It demonstrates how deeply rooted eugenics ideology and American and Bolshevik models of modernity were in the Weimar movement. It also examines the drastic rupture between sex reform

notions of social health and National Socialist population policy. The story of German sex reform provides a new perspective on post-World War II family planning programs; it sheds light on the long and lively background to current controversies about abortion, the role of doctors and the state in determining women's right to control their own bodies, and the possibilities for reforming and transforming sexual relations between men and women.

**Aftershocks of the New** Patrice Petro 2002 Essays exploring the debates over the place of cinema within the culture of modernity by a leading cultural critic.

Enchanted Hunters: The Power of Stories in Childhood Maria Tatar 2009-04-20 Highly illuminating for parents, vital for students and book lovers alike, *Enchanted Hunters* transforms our understanding of why children should read. Ever wondered why little children love listening to stories, why older ones get lost in certain books? In this enthralling work, Maria Tatar challenges many of our assumptions about childhood reading. Much as our culture pays lip service to the importance of literature, we rarely examine the creative and cognitive benefits of reading from infancy through adolescence. By exploring how beauty and horror operated in C.S. Lewis's *Chronicles of Narnia*, Philip Pullman's *His Dark Materials*, J.K. Rowling's *Harry Potter* novels, and many other narratives, Tatar provides a delightful work for parents, teachers, and general readers, not just examining how and what children read but also showing through vivid examples how literature transports and transforms children with its intoxicating, captivating, and occasionally terrifying energy. In the tradition of Bruno Bettelheim's landmark *The Uses of Enchantment*, Tatar's book is not only a compelling journey into the world of childhood but a trip back for adult readers as well.

**Voluptuous Panic** Mel Gordon 2008-08-01 This seductive sourcebook of rare visual delights from pre-Nazi, Cabaret-period "Babylon on the Spree" has the distinction of being praised both by scholars and avatars of contemporary culture, inspiring hip club goers, filmmakers, gay historians, graphic designers, and musicians like the Dresden Dolls and Marilyn Manson. This expanded edition includes "Sex Magic and the Occult," documenting German pagan cults and their often-bizarre erotic rituals, including instructions for entering into the "Sexual Fourth Dimension." Mel Gordon is professor of theater at the University of California, Berkeley, and is also the author of *Erik Jan Hanussen: Hitler's Jewish Clairvoyant* (Feral House).

Weimar Publics/Weimar Subjects Kathleen Canning 2010 In spite of having been short-lived, "Weimar" has never lost its fascination. Until recently the Weimar Republic's place in German history was primarily defined by its catastrophic beginning and end - Germany's defeat in 1918 and the Nazi seizure of power in 1933; its history seen mainly in terms of politics and as an arena of flawed decisions and failed compromises. However, a flourishing of interdisciplinary scholarship on Weimar political culture is uncovering arenas of conflict and change that had not been studied closely before, such as gender, body politics, masculinity, citizenship, empire and borderlands, visual culture, popular culture and consumption. This collection offers new perspectives from leading scholars in the disciplines of history, art history, film studies, and German studies on the vibrant political culture of Germany in the 1920s. From the traumatic ruptures of defeat, revolution, and collapse of the Kaiser's state, the visionaries of Weimar went on to invent a republic, calling forth new citizens and cultural innovations that shaped the republic far beyond the realms of parliaments and political parties. Kathleen Canning is Arthur F. Thurnau Professor of History, Women's Studies, and German at the University of Michigan. She is the author of *Languages of Labor and Gender: Female Factory Work in Germany, 1850-1914* (2nd ed., University of Michigan Press 2002) and *Gender History in Practice: Historical Perspectives on Bodies, Class, and Citizenship* (Cornell University Press 2006). She is currently a board member of *Central European History* and the *Journal of Modern History*. Kerstin Barndt is Associate Professor of German Studies at the University of Michigan. She is the author of *Sentiment und Sachlichkeit. Der Roman der Neuen Frau in der Weimarer Republik* (Böhlau 2004) and



several articles on German modernism, gender theory, and the history of reading. Her current book project *Exhibition Time. History, Memory, and Aesthetics in Germany* focuses on contemporary exhibition culture against the backdrop of national unification, migration, and deindustrialization. Kristin McGuire is a Research Fellow at the Institute for Research on Women and Gender at the University of Michigan and co-Director of the Global Feminisms Project based at the University of Michigan. She is the co-author of *Global Feminisms through a Virtual Archive* (SIGNS 2010). She is currently working on a book manuscript, *Activism, Intimacy and Selfhood* which offers a comparative historical analysis of women activists in Germany and Poland from 1890-1918; and co-editing a volume of translated essays entitled *Women on Nietzsche, Gender, and Sexuality: An Anthology of European Women's Writings, 1880-1920*. Cover image: Marianne Brandt, *Es wird marschiert* (1928)

**New Objectivity** Stephanie Barron 2015 Between the end of World War I and the Nazi assumption of power, Germany's Weimar Republic (1919-1933) functioned as a thriving laboratory of art and culture. As the country experienced unprecedented and often tumultuous social, economic and political upheaval, many artists rejected Expressionism in favour of a new realism to capture this emerging society. Dubbed *Neue Sachlichkeit* - New Objectivity - its adherents turned a cold eye on the new Germany: its desperate prostitutes and crippled war veterans, its alienated urban landscapes, its decadent underworld where anything was available for a price. Showcasing 150 works by more than 50 artists, this book reflects the full diversity and strategies of this art form. Organised around five thematic sections, it mixes photography, works on paper and painting to bring them into a visual dialogue. Artists such as Otto Dix, George Grosz and Max Beckmann are included alongside figures such as Christian Schad, Alexander Kanoldt, Georg Schrimpf, August Sander, Lotte Jacobi and Aenne Biermann. Also included are numerous essays that examine the politics of New Objectivity and its legacy, the relation of this new realism to international art movements of the time; the context of gender roles and sexuality; and the influence of new technology and consumer goods. Published in association with the Los Angeles County Museum of Art. AUTHOR: Stephanie Barron is a Senior Curator and heads the Modern Art department at the Los Angeles Contemporary Museum of Art. Sabine Eckmann is the William T. Kemper Director and Chief Curator of the Mildred Lane Kemper Art Museum in St. Louis, Missouri. 300 colour illustrations

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