

Die Standarte

This book deals with the early intellectual reception of the cinema and the manner in which art theorists, philosophers, cultural theorists, and especially artists of the first decades of the twentieth century responded to its advent. While the idea persists that early writers on film were troubled by the cinema's lowly form, this work proposes that there was another, largely unrecognized, strain in the reception of it. Far from anxious about film's provenance in popular entertainment, some writers and artists proclaimed that the cinema was the most important art for the moderns, as it exemplified the vibrancy of contemporary life. This view of the cinema was especially common among those whose commitments were to advanced artistic practices. Their notions about how to recast the art media (or the forms forged from those media's materials) and the urgency of doing so formed the principal part of the conceptual core of the artistic programs advanced by the vanguard art movements of the first half of the twentieth century. This book, a companion to the author's previous, *Harmony & Dissent*, examines the Dada and Surrealist movements as responses to the advent of the cinema. Embracing some of Germany's best known writers, academics, journalists and philosophers, the *Conservative Revolution in the Weimar Republic*

was the intellectual vanguard of the Right. By approaching the Conservative Revolution as an intellectual movement, this study sheds new light on the evolution of its ideas on the meaning of the First World War, its appropriation of the work of Friedrich Nietzsche, its enthusiasm for political activism and a strong leader, and its ambiguous relationship with National Socialism.

For most of his life, Ernst Jünger, one of Europe's leading twentieth-century writers, has been controversial. Renowned as a soldier who wrote of his experience in the First World War, he has maintained a remarkable writing career that has spanned five periods of modern German history. In this first comprehensive study of Jünger in English, Thomas R. Nevin focuses on the writer's first fifty years, from the late Wilhelmine era of the Kaiser to the end of Hitler's Third Reich. By addressing the controversies and contradictions of Jünger, a man who has been extolled, despised, denounced, and admired throughout his lifetime, Ernst Jünger and Germany also opens an uncommon view on the nation that is, if uncomfortably, represented by him. Ernst Jünger is in many ways Germany's conscience, and much of the controversy surrounding him is at its source measured by his relation to the Nazis and Nazi culture. But as Nevin suggests, Jünger can more specifically and properly be regarded as the still living conscience of a

Germany that existed before Hitler. Although his memoir of service as a highly decorated lieutenant in World War I made him a hero to the Nazis, he refused to join the party. A severe critic of the Weimar Republic, he has often been denounced as a fascist who prepared the way for the Reich, but in 1939 he published a parable attacking despotism. Close to the men who plotted Hitler's assassination in 1944, he narrowly escaped prosecution and death. Drawing largely on Jünger's untranslated work, much of which has never been reprinted in Germany, Nevin reveals Jünger's profound ambiguities and examines both his participation in and resistance to authoritarianism and the cult of technology in the contexts of his Wilhelmine upbringing, the chaos of Weimar, and the sinister culture of Nazism. Winner of Germany's highest literary awards, Ernst Jünger is regularly disparaged in the German press. His writings, as this book indicates, put him at an unimpeachable remove from the Nazis, but neo-Nazi rightists in Germany have rushed to embrace him. Neither apology, whitewash, nor vilification, *Ernst Jünger and Germany* is an assessment of the complex evolution of a man whose work and nature has been viewed as both inspiration and threat.

Das von Klaus Weiermair und Alexandra Brunner-Sperdin herausgegebene Buch zeigt fundiert und anwendungsnah wie touristische Produkte und Dienstleistungen optimal in

Szene gesetzt und erfolgreich emotionalisiert werden können, welche Marketinginstrumente zur Umsetzung anzuwenden sind und wie Qualitätserfahrung, Erlebnisorientierung und -wahrnehmung als zutiefst individuelle Phänomene Ihrer Kunden zu berücksichtigen sind. Die Herausgeber versammeln zahlreiche wertvolle Erfahrungen touristischer Unternehmer aus unterschiedlichen Bereichen. Das Buch liefert einen guten Überblick, wie durch Erlebnisinszenierung dauerhafte Wettbewerbsvorteile erzielt werden. Durch die Bündelung des entscheidenden Know-hows wird das Werk schnell zum wichtigsten Ratgeber für erfolgreiche touristische Erlebnisangebote.

Der Band Von Richthofen bis Remarque ergänzt und schließt formal und inhaltlich an den von Hans Wagener 1997 herausgegebenen Band zur deutschen Kriegsprosa nach 1945, Von Böll bis Buchheim (Amsterdamer Beiträge zur neueren Germanistik 42), an, indem die Beiträge einzelne deutschsprachige Prosatexte zum I. Weltkrieg thematisieren. Der Schwerpunkt der Analyse in den 23 Beiträgen liegt auf den in den repräsentativen Beispieltexten vermittelten Kriegsbildern und bezieht die Rezeption der Texte und ihre Wirksamkeit für das Bild vom I. Weltkrieg sowohl in der unmittelbaren Nachkriegszeit als auch in der Gegenwart ein. Unter der Prämisse der Analyse der Wandlung des Bildes vom 'modernen' Krieg, als dessen paradigmatisches Beispiel der I. Weltkrieg bis heute gilt, in der deutschsprachigen Kriegsprosa beschränkt sich die Auswahl der Texte nicht nur auf die heute dem Kanon der Kriegsliteratur zugerechneten Texte (Remarque, Renn, Koeppen etc.). Mit einbezogen werden Texte, die aufgrund ihrer Verbreitung (Plüschow, Flex, Richthofen, Zöberlein), ihrer kontroversen Rezeption (Carossa, Vogel) oder der vermeintlich historisch-'authentischen' Darstellung (Schlachten des Weltkrieges) zur Diskussion um das 'wahre'

Bild des Krieges in der Weimarer Republik und bis in die Gegenwart beigetragen haben. Die Textauswahl strebt darüber hinaus Repräsentativität an, indem auch Texte von Autorinnen (Adrienne Thomas), eine Briefsammlung (Witkop) sowie ein Bild/Text-Band (Schauwecker) einbezogen werden sowie nahezu alle in der Weimarer Republik vertretenen politischen Richtungen berücksichtigt wurden.

Were war veterans a key factor in the emergence and expansion of fascism movements and regimes in interwar Europe? Transcending the long-standing controversies around the notion of 'brutalisation', this book applies a transnational perspective to offer a new and suggestive interpretation of the relationship between war veterans and fascism. Drawing on a wide range of sources written in five different languages, Alcalde analyses the creation and transnational circulation of the 'myth of the fascist veterans', first promoted by Benito Mussolini and the Italian fascist movement, and later embraced by the Stahlhelm, the Nazis, the Faisceau and the Falange among other groups across the European continent. Spanning historical events from Fascist Italy to Francoist Spain, *War Veterans and Fascism in Interwar Europe* is an illuminating social, cultural and international history of war veterans between the years of the Great War to the beginning of the Second World War.

In a unique application of critical theory to the study of the role of ideology in politics, Jeffrey Herf explores the paradox inherent in the German fascists' rejection of the rationalism of the Enlightenment while fully embracing modern technology. He documents evidence of a cultural tradition he calls 'reactionary modernism' found in the writings of German engineers and of the major intellectuals of the. Weimar right: Ernst Juenger, Oswald Spengler, Werner Sombart, Hans Freyer, Carl Schmitt,

and Martin Heidegger. The book shows how German nationalism and later National Socialism created what Joseph Goebbels, Hitler's propaganda minister, called the 'steel-like romanticism of the twentieth century'. By associating technology with the Germans, rather than the Jews, with beautiful form rather than the formlessness of the market, and with a strong state rather than a predominance of economic values and institutions, these right-wing intellectuals reconciled Germany's strength with its romantic soul and national identity.

This examination of Hitler's stormtroopers provides vital insights into the collapse of the Weimar Republic and the establishment of the Nazi state. Drawing on a wide range of archival sources and extensive biographical material left by the stormtroopers themselves, the author challenges the belief that Hitler's SA was predominantly lower-middle class. This revealing study of street politics during an era of economic and political dislocation and is an important contribution to the history of inter-war Germany which will appeal to the advanced undergraduate and postgraduate reader alike.

This comprehensive guide is an ideal reference work for film specialists and enthusiasts. First published in 1984 but continuously updated ever since, CineGraph is the most authoritative and comprehensive encyclopedia on German-speaking cinema in the German language. This condensed and substantially revised English-language edition makes this important resource available to students and researchers for the first time outside its German context. It offers a representative historical overview through bio-filmographical entries on the main

protagonists, from the beginnings to the present day. Included are directors and actors, writers and cameramen, composers and production designers, film theorists and critics, producers and distributors, inventors and manufacturers. An appendix includes short introductory essays on specific periods and movements, such as Early Film, Weimar, Nazi Cinema, DEFA, New German Cinema, and German film since unification, as well as on cinematic developments in Austria and Switzerland. Sections that crossreference names around specific professional groups and themes will prove equally invaluable to researchers.

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An essential part of German propaganda was the raising of non-German volunteer contingents, variously named as 'Legions' and 'Free Corps'. These units were from their outset mere token forces, comparatively insignificant in numbers and maintained chiefly for their propaganda value. However, as the tide of battle turned relentlessly against the Germans, the appeal for volunteers became ever more desperate. In this second of three volumes examining the flags of the Third Reich [see *Men-at-Arms* 270 and 278] Brian L. Davis examines the flags of the Waffen-SS: those of Walloon, Flanders, Norway, Finland, Danzig, Denmark, Estonia, Latvia, Croatia, France, Spain and India. *Men-at-Arms* 270, 274 and 278 are also available in a single volume special edition as 'Flags of the Third Reich'.

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