

Culture And Inflation In Weimar Germany Weimar And Now German Cultural Criticism

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Weimar Culture The Weimar Republic 5 Golden Years of Weimar

~~When Money Dies: Deficit Spending, Devaluation and Hyperinflation in Weimar Germany (Adam Fergusson)The Culture of the Weimar Republic GCSE History Weimar \u0026 Nazis 10 Culture Top 10 Reasons Why Germany's Weimar Republic Was a Party-Lovers Paradise SLP218 Philip Haslam \u0026 Russ Lamberti Debt Culture \u0026 When Money Destroys Nations Part of the Struggle Art and Politics in the Weimar Republic Boston Basic Income #113: Weimar Hyperinflation How did Germany Get so Strong after Losing WW1? | Animated History What brought the Weimar hyperinflation to an end? Why can't we just print money to pay off debt? HOW TO REVISE: HISTORY! | GCSE, A Level, General Tips and Tricks! Interior Property Photography Hyperinflation Explained in One Minute Stresemann and German Recovery The Weimar Republic: Germany's First Democracy A-Level Nazi Germany - Lesson Three: Economy and Culture German Expressionism: Crash Course Film History #7 WEIMAR GERMANY IN 9 MINUTES: HISTORY REVISION | NARRATOR: BARBARA NJAU Weimar Berlin: Bittersweet Metropolis (1/6) Philharmonia Orchestra WEIMAR GERMANY: IN DEPTH WEIMAR REPUBLIC REVISION | GCSE HISTORY NARRATED BY BARBARA NJAU~~

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Hyperinflation. Weimar Republic hyperinflation from one to a trillion paper marks per gold mark; values on logarithmic scale. A loaf of bread in Berlin that cost around 160 Marks at the end of 1922 cost 200,000,000,000 Marks by late 1923. By November 1923, the US dollar was worth 4,210,500,000,000 German marks.

Hyperinflation in the Weimar Republic - Wikipedia

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Despite the trauma of its early years, during its so-called 'Golden Age' Weimar experienced a flourishing culture, in Berlin especially, that saw developments in architecture, art and the cinema....

Weimar culture and the reputation for decadence - Weimar ...

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"Widdig illuminates the effects of Germany's inflation by drawing on a wide range of canonical literature and films as well as generally unexplored cultural materials such as satirical illustrations, photographs, and pamphlets. Widdig's clear-headed ability to combine cultural analysis with popular social experience makes his book highly readable and a welcome addition to German studies, German cultural history, and discussions of modernity."--BOOK JACKET.

Presents a history of the 1923 German economic crisis that made the currency worthless, reduced the country to a barter economy, and left severe social unrest in its wake.

An economic horror story: The complete meltdown of a major modern country's financial system, and its disastrous effects on every aspect of society. A hundred years ago, many theorists believed-just as they did at the beginning of our twenty-first century-that the world had reached a state of economic perfection, a never before seen human interdependence that would lead to universal growth and prosperity. Then, as now, the German mark was one of the most trusted currencies in the world. Yet the early years of the Weimar Republic in Germany witnessed the most calamitous meltdown of a developed economy in modern times. The Downfall of Money will tell anew the dramatic story of the hyperinflation that saw the mark-worth 4.2 to the dollar in 1914-plunge until it traded at over 4 trillion to 1 by the

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autumn of 1923. The story of the Weimar Republic's financial crisis clearly resonates today, when the world is again anxious about what money is, what it means, and how we can judge if its value is true. It is a trajectory of events uncomfortably relevant for our own uncertain world. Frederick Taylor—one of the leading historians of Germany writing today—explores the causes of the crisis and what the collapse meant to ordinary people and traces its connection to the dark decades that followed. Drawing on a wide range of sources and accessibly presenting vast amounts of research, *The Downfall of Money* is a timely and chilling exploration of a haunting episode in history.

Reproduces (translated into English) contemporary documents or writings with an introduction to each section.

"This is cultural history at its best. Jelavich offers a compelling case study that illuminates the 'death of Weimar culture' in chilling detail. No other work informs us so masterfully about the mechanisms of media censorship and authorial self-censorship during the last years of the Weimar Republic."—Bernd Widdig, author of *Culture and Inflation in Weimar Germany* "Jelavich's unique approach constitutes a brilliant achievement. He constructs a prism of the novel, radio play, and film of Berlin Alexanderplatz that reflects the political, social, and cultural conditions of the disintegrating Weimar Republic against the rise of Nazism."—Michael H. Kater, author of *Hitler Youth* "Berlin Alexanderplatz represents historical and cultural scholarship at its best. Though meticulously researched and documented, Jelavich does not drown the reader in historical data. This is a stimulating and persuasive read."—Lutz Koepnick, author of *Dark Mirror: German Cinema between Hollywood and Hitler*

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.

Each chapter examines the correspondence of a particular psycho-analyst with a particular author.

"A landmark work of German cultural studies. The richness of the material is dazzling: each of the essays opens up new areas of scholarly inquiry and connects, in surprising and illuminating ways, with other essays in the volume."—Maria Tatar, author of *Lustmord* "These are thought-provoking readings of the 'New Woman's' encounters with modernity in Weimar culture."—Atina Grossmann, author of *Reforming Sex*

From Hitler's notorious fondness for Wagner's operas to classical music's role in fuelling German chauvinism in the era of the world wars, many observers have pointed to a distinct relationship between German culture and reactionary politics. In *Classical Music in Weimar Germany*, Brendan Fay challenges this paradigm by reassessing the relationship between conservative musical culture and German politics. Drawing upon a range of archival sources, concert reviews and satirical cartoons, Fay maps the complex path of classical music culture from Weimar to Nazi Germany—a trajectory that was more crooked, uneven, or broken than straight. Through an examination of topics as varied as radio and race to nationalism, this book demonstrates the diversity of competing aesthetic, philosophical and political ideals held by German music critics that were a hallmark of Weimar Germany. Rather than seeing the cultural conservatism of this period as a natural prelude for the violence and destruction later unleashed by Nazism, this fascinating book sheds new light on traditional culture and its relationship to the rise of Nazism in 20th-century Germany.

Empire of Ecstasy offers a novel interpretation of the explosion of German body culture between the two wars—nudism and nude dancing, gymnastics and dance training, dance photography and criticism, and diverse genres of performance from solo dancing to mass movement choirs. Karl Toepfer presents this dynamic subject as a vital and historically unique construction of modern identity. The modern body, radiating freedom and power, appeared to Weimar artists and intelligentsia to be the source of a transgressive energy, as well as the sign and manifestation of powerful, mysterious inner conditions. Toepfer shows how this view of the modern body sought to extend the aesthetic experience beyond the boundaries imposed by rationalized life and to transcend these limits in search of ecstasy. With the help of much unpublished or long-forgotten archival material (including many little-known photographs), he investigates the process of constructing an empire of appropriative impulses toward ecstasy. Toepfer presents the work of such well-known figures as Rudolf Laban, Mary Wigman, and Oskar Schlemmer, along with less-known but equally fascinating body culture practitioners. His book is certain to become required reading for historians of dance, body culture, and modernism.

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