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# Das Ornament Der Masse Essays Suhrkamp Taschenbuc

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In 1926  
 Medieval film  
 Antisemitism in Film Comedy in Nazi Germany  
 Watching Weimar Dance  
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## CROSS SKYLAR

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*In 1926* The Mass Ornament

The Mass Ornament today remains a refreshing tribute to popular culture, and its impressively interdisciplinary writings continue to shed light not only on Kracauer's later work but also on the ideas of the Frankfurt School, the genealogy of film theory and cultural studies, Weimar cultural politics, and, not least, the exigencies of intellectual exile.

*Medieval film* MHRA

This textbook is an anthology of significant theoretical discussions of biography as a genre and as a literary-historical practice. Covering the 18th to the 21st centuries, the reader includes programmatic texts by authors such as Herder, Carlyle, Dilthey, Proust, Freud, Kracauer, Woolf and Bourdieu. Each text is accompanied by a commentary placing its contribution in critical context. Ideal for use in undergraduate seminars, this reader may also be of interest for academic researchers in the areas of literary studies and history aiming to get an overview of historical questions in biographical theory. This revised and updated

English language edition also includes new translations of texts by J. G. Herder and Stefan Zweig, as well as an introductory discussion on the possibility of a 'theory of biography'.

*Antisemitism in Film Comedy in Nazi Germany* Cornell University Press

Bringing together the work of scholars in many disciplines, *Women in the Metropolis* provides a comprehensive introduction to women's experience of modernism and urbanization in Weimar Germany. It shows women as active participants in artistic, social, and political movements and documents the wide range of their responses to the multifaceted urban culture of Berlin in the 1920s and 1930s. Examining a variety of media ranging from scientific writings to literature and the visual arts, the authors trace gendered discourses as they developed to make sense of and regulate emerging new images of femininity. Besides treating classic films such as *Metropolis* and *Berlin: Symphony of a Great City*, the articles discuss other forms of mass culture, including the fashion industry and the revue performances of Josephine Baker. Their emphasis on women's critical involvement in the construction of their own modernity illustrates the significance of the Weimar cultural experience and its relevance to contemporary gender, German, film, and cultural studies.

**Watching Weimar Dance** Stanford University Press

Powerful new insights into a key twentieth-century political thinker

*Fragments of Modernity (Routledge Revivals)* Univ of California Press

She shows how the Language poets, a group of primarily white experimental writers, restored to the canon what they saw as modernism's true legacy, whose stakes were simultaneously political and epistemological: it produced a poet who was an intellectual and a text that was experimental.

*Hollywood Flatlands* Walter de Gruyter GmbH & Co KG

New essays examine 20th-c. Austrian literature in relation to history, politics, and popular culture. 20th-century Austrian literature boasts many outstanding writers: Schnitzler, Musil, Rilke, Kraus, Celan, Canetti, Bernhard, Jelinek. These and others feature in broader accounts of German literature, but it is desirable to see how the Austrian literary scene -- and Austrian society itself -- shaped their writing. This volume thus surveys Austrian writers of drama, prose fiction, and lyric poetry; relates them to the distinctive history of modern Austria, a democratic republic that was overtaken by civil war and authoritarian rule, absorbed into Nazi Germany, and re-established as a neutral state; and examines their response to controversial events such as the collusion with Nazism, the Waldheim affair, and the rise of Haider and the extreme right. In addition to confronting controversy in the relations between literature, history, and politics, the volume examines popular culture in line with current trends. Contributors: Judith Beniston, Janet Stewart, Andrew Barker, Murray Hall, Anthony Bushell, Dagmar Lorenz, Juliane Vogel, Jonathan Long, Joseph McVeigh, Allyson Fiddler. Katrin Kohl is Lecturer in German and a Fellow of Jesus College, and Ritchie Robertson is Taylor Professor of German Language and Literature and a Fellow of The Queen's College, both at the University of Oxford.

*"Like some damned Juggernaut"* Oxford Studies in Dance Theory  
Fin de Siècle Socialism, originally published in 1988, demonstrates the lively potential for cultural criticism in intellectual history. Martin Jay discusses such controversies as the Habermas-Gadamer debate and the deconstructionist challenge to synoptic analysis. This book should be of interest to students and teachers of modern European history, political and social theory.

**Das Ornament der Masse** U of Minnesota Press

Anke Gleber examines one of the most intriguing and characteristic figures of European urban modernity: the observing city stroller, or flaneur. In an age transformed by industrialism, the flaneur drifted through city streets, inspired and repelled by the surrounding scenes of splendor and squalor. Gleber examines this often elusive figure in the particular contexts of Weimar Germany and the intellectual sphere of Walter Benjamin, with whom the concept of flanerie is often associated. She sketches the European influences that produced the German flaneur and establishes the figure as a pervasive presence in Weimar culture, as well as a profound influence on modern perceptions of public space. The book begins by exploring the theory of literary flanerie and the technological changes--street lighting, public transportation, and the emergence of film--that gave a new status to the activities of seeing and walking in the modern city. Gleber then assesses the place of flanerie in works by Benjamin, Siegfried Kracauer, and other representatives of Weimar literature, arts, and theory. She draws particular attention to the works of Franz Hessel, a Berlin flaneur who argued that flanerie is a "reading" of the city that perceives passersby, streets, and fleeting impressions as the transitory signs of modernity. Gleber also examines connections between flanerie and Weimar film,

and discusses female flanerie as a means of asserting female subjectivity in the public realm. The book is a deeply original and searching reassessment of the complex intersections among modernity, vision, and public space.

*Kafka's The Trial* University of Michigan Press

*The Mass Ornament* Harvard University Press  
Pluto Press

Max Weber is widely regarded as one of the foundational thinkers of the twentieth century. But how did this reclusive German scholar manage to leave such an indelible mark on modern political and social thought? Max Weber in Politics and Social Thought is the first comprehensive account of Weber's wide-ranging impact on both German and American intellectuals. Drawing on a wide range of sources, Joshua Derman illuminates what Weber meant to contemporaries in the Weimar Republic and Nazi Germany and analyzes why they reached for his concepts to articulate such widely divergent understandings of modern life. The book also accounts for the transformations that Weber's concepts underwent at the hands of émigré and American scholars, and in doing so, elucidates one of the major intellectual movements of the mid-twentieth century: the transatlantic migration of German thought.

**A Critical History of German Film** Routledge

*Fragments of Modernity*, first published in 1985, provides a critical introduction to the work of three of the most original German thinkers of the early twentieth century. In their different ways, all three illuminated the experience of the modern urban life, whether in mid nineteenth-century Paris, Berlin at the turn of the twentieth century or later as the vanguard city of the Weimar Republic. They related the new modes of experiencing the world to the maturation of the money economy (Simmel), the process of rationalization of capital (Kracauer) and the fantasy world of commodity fetishism (Benjamin). In each case they focus on those fragments of social experience that could best capture the sense of modernity.

**The Salaried Masses** Harvard University Press

Explores the rich and varied interactions between nineteenth-century science and the world of opera for the first time.

*Ornaments of the Metropolis* Routledge

*Shapes of Time* explores how concepts of time and history were spatialized in early twentieth-century German thought. Michael McGillen locates efforts in German modernism to conceive of alternative shapes of time—beyond those of historicism and nineteenth-century philosophies of history—at the boundary between secular and theological discourses. By analyzing canonical works of German modernism—those of Karl Barth, Franz Rosenzweig, Siegfried Kracauer, and Robert Musil—he identifies the ways in which spatial imagery and metaphors were employed to both separate the end of history from a narrative framework and to map the liminal relation between history and eschatology. Drawing on theories and practices as disparate as constructivism, non-Euclidean geometry, photography, and urban architecture, *Shapes of Time* presents original connections between modernism, theology, and mathematics as played out within the canon of twentieth-century German letters. Concepts of temporal and spatial form, McGillen contends, contribute to the understanding not only of modernist literature but also of larger theoretical concerns within modern cultural and intellectual history.

*Das Ornament der Masse* Oxford University Press

How party propagandists worked behind the scenes to create unspoken racist messages in the German culture—even in the most lighthearted of movies. Today many Germans look back fondly on 1930s film comedies, viewing them as a part of the Nazi era that was not tainted with antisemitism. Here, Valerie

Weinstein scrutinizes these comic productions and demonstrates that film comedy, despite its innocent appearance, was a critical component in the effort to separate “Jews” from “Germans” physically, economically, and artistically. Weinstein highlights how the German propaganda ministry used directives, pre- and post-production censorship, financial incentives, and influence over film critics and their judgments to replace Jewish “wit” with a slower, simpler, and more direct German “humor” that affirmed values that the Nazis associated with the Aryan race. Through contextualized analyses of historical documents and individual films, Weinstein reveals how humor, coded hints and traces, absences, and substitutes in Third Reich film comedy helped spectators imagine an abstract “Jewishness” and a “German” identity and community free from the former. As resurgent populist nationalism and overt racism continue to grow around the world today, Weinstein’s study helps us rethink racism and prejudice in popular culture and reconceptualize the relationships between film, humor, national identity, and race.

**Words of Light** Walter de Gruyter GmbH & Co KG

This is the first monograph on the work of Joseph Roth (1894-1939) to be published in English by a British-based academic, and should prove useful both to those with a specialized interest in Roth, whose novels and journalism continue to gain admirers around the world, and to those interested more broadly in an extraordinarily rich period in twentieth century European culture. It serves both as an introduction to the early part of a body of work whose variety and volume were for many years overshadowed by the reputation of the historical novel *Radetzky* (1932), and as a re-assessment of Roth's writing, both of fiction and of journalism, within the modern tradition. A perceived fragmentation of social, political, cultural and other traditions was a particular concern for Roth, as for many contemporaries, and the thematic chapters present a detailed contextual survey of Roth's intense and often ambivalent engagement with aspects of modern life, including travel, gender, technology, the city, and cinema. Besides assessing the continuities and discontinuities in Roth's attitudes, these chapters examine how his responses to the contemporary world impact upon both the form and content of his writing. The author argues that Roth's writing of the 1920s should be considered modernist not just in its often prescient sensitivity to cultural and political developments, but in its employment of a formal aesthetics and narrative self-consciousness which eventually made possible the illusory wholeness of the later fiction.

*Facing Modernity* Oxford University Press

Variations on the theme of the ornament in Kracauer's urban writings, suggesting ways in which the subjective can reappropriate urban life.

*Attention and Distraction in Modern German Literature, Thought, and Culture* Cambridge University Press

Essays exploring the debates over the place of cinema within the culture of modernity by a leading cultural critic.

*Walter Benjamin* Princeton University Press

At the dawn of the digital era in the final decades of the twentieth century, film and media studies scholars grappled with the prospective end of what was deemed cinema: analog celluloid production, darkened public movie theaters, festival culture. The notion of the “end of cinema” had already been broached repeatedly over the course of the twentieth century—from the introduction of sound and color to the advent of television and video—and in *Ends of Cinema*, contributors reinvigorate this debate to contemplate the ends, as well as directions and new beginnings, of cinema in the twenty-first century. In this volume, scholars at the forefront of film and media studies interrogate multiple potential “ends” of cinema: its goals and spaces, its relationship to postcinema, its racial dynamics and environmental implications, and its theoretical and historical conclusions.

Moving beyond the predictable question of digital versus analog, the scholars gathered here rely on critical theory and historical research to consider cinema alongside its media companions: television, the gallery space, digital media, and theatrical environments. *Ends of Cinema* underscores the shared project of film and media studies to open up what seems closed off, and to continually reinvent approaches that seem unresponsive.

Contributors: Caetlin Benson-Allott, Georgetown U; James Leo Cahill, U of Toronto; Francesco Casetti, Yale U; Mary Ann Doane, U of California Berkeley; André Gaudreault, U de Montréal; Michael Boyce Gillespie, City College of New York; Mark Paul Meyer, EYE Filmmuseum; Jennifer Lynn Peterson, Woodbury U, Los Angeles; Amy Villarejo, Cornell U.

**Nineteenth-Century Opera and the Scientific Imagination** Springer

*The Chatter of the Visible* examines the paradoxical narrative features of the photomontage aesthetics of artists associated with Dada, Constructivism, and the New Objectivity. While montage strategies have commonly been associated with the purposeful interruption of and challenge to narrative consistency and continuity, McBride offers an historicized reappraisal of 1920s and 1930s German photomontage work to show that its peculiar mimicry was less a rejection of narrative and more an extension or permutation of it—a means for thinking in narrative textures exceeding constraints imposed by “flat” print media (especially the novel and other literary genres). McBride’s contribution to the conversation around Weimar-era montage is in her situation of the form of the work as a discursive practice in its own right, which affords humans a new way to negotiate temporality, as a particular mode of thinking that productively relates the particular to the universal, or as a culturally specific form of cognition.

*Nuremberg* University of Bamberg Press

In this thoroughly innovative work, Hans Ulrich Gumbrecht evokes the year 1926 through explorations of such things as bars, boxing, movie palaces, hunger artists, airplanes, hair gel, bullfighting, film stardom and dance crazes. From the vantage points of Berlin, Buenos Aires, and New York, the reader is allowed multiple itineraries, ultimately becoming immersed in the activities, entertainments, and thought patterns of the citizens of 1926.

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