

FROM
CALIGARI
TO
HITLER

A PSYCHOLOGICAL HISTORY OF
THE GERMAN FILM

BY SIEGFRIED KRACHAUER



From Caligari To Hitler

Anton Kaes



From Caligari To Hitler:

From Caligari to Hitler Siegfried Kracauer, 2019-04-02 An essential work of the cinematic history of the Weimar Republic by a leading figure of film criticism First published in 1947 From Caligari to Hitler remains an undisputed landmark study of the rich cinematic history of the Weimar Republic Prominent film critic Siegfried Kracauer examines German society from 1921 to 1933 in light of such movies as The Cabinet of Dr Caligari M Metropolis and The Blue Angel He explores the connections among film aesthetics the prevailing psychological state of Germans in the Weimar era and the evolving social and political reality of the time Kracauer makes a startling and still controversial claim films as popular art provide insight into the unconscious motivations and fantasies of a nation With a critical introduction by Leonardo Quaresima which provides context for Kracauer's scholarship and his contributions to film studies this Princeton Classics edition makes an influential work available to new generations of cinema enthusiasts **From Caligari to Hitler** Siegfried Kracauer, 1947 **From**

Caligari to Hitler Siegfried Kracauer, 1966 *From Caligari to Hitler of the German Film* Siegfried Kracauer, 1947

Expressionist Film Dietrich Scheunemann, 2003 Beginning with a fundamentally new interpretation of Dr Caligari and with fresh views of other expressionist classics this book offers new perspectives on important alternative styles and genres that emerged in films by such eminent directors as Lubitsch Fritz Lang and E A Dupont From Caligari to Hitler, 2018

Revisiting the "Nazi Occult" Monica Black, Eric Kurlander, 2015 New collection of essays promising to re energize the debate on Nazism's occult roots and legacies and thus our understanding of German cultural and intellectual history over the past century *The Curious Humanist* Johannes von Moltke, 2016-06-21 Siegfried Kracauer is today considered one of the key thinkers of the twentieth century During the Weimar Republic he established himself as a trenchant theorist of film culture and modernity now often ranked alongside his friends Walter Benjamin and Theodor W Adorno When he arrived in Manhattan aboard a crowded refugee ship in 1941 however he was virtually unknown in the United States and had yet to write his best known books From Caligari to Hitler and Theory of Film In this study Johannes von Moltke details the intricate ways in which the American intellectual and political context shaped Kracauer's seminal contributions to film studies and shows how Kracauer's American writings helped shape the emergent discipline in turn Through archival sources and detailed readings of Kracauer's work von Moltke reconstructs what it means to consider Siegfried Kracauer as the New York Intellectual he became when he settled in Manhattan for the last quarter century of his life Here he found an institutional home at the MoMA film library contributed to communications and propaganda research under the aegis of the Rockefeller Foundation and published in the influential little magazines of the New York Intellectuals Adopting a transatlantic perspective on Kracauer's work von Moltke demonstrates how he pursued questions that animated contemporary critics from Adorno to Hannah Arendt from Clement Greenberg to Robert Warshow questions about the origins of totalitarianism and the authoritarian personality about high and low culture about liberalism democracy and what it means to be human From these

wide flung conversations and debates Kracauer's own voice emerges as that of an incisive cultural critic invested in a humanist understanding of the cinema Provided by publisher

Jewish Exiles' Psychological Interpretations of Nazism Avihu Zakai, 2020-08-31 This book examines works of four German Jewish scholars who in their places of exile sought to probe the pathology of the Nazi mind Wilhelm Reich's *The Mass Psychology of Fascism* 1933 Erich Fromm's *Escape from Freedom* 1941 Siegfried Kracauer's *From Caligari to Hitler A Psychological History of the German Film* 1947 and Erich Neumann's *Depth Psychology and a New Ethic* 1949 While scholars have examined these authors' individual legacies no comparative analysis of their shared concerns has yet been undertaken nor have the content and form of their psychological inquiries into Nazism been seriously and systematically analyzed Yet the sense of urgency in their works calls for attention They all took up their pens to counter Nazi barbarism believing like the English jurist and judge Sir William Blackstone who wrote in 1753 *scribere est agere* to write is to act

Nuremberg Stephen Brockmann, 2006 *Nuremberg The Imaginary Capital* is a broad study of German cultural and intellectual history since 1500 with a particular emphasis on the period from 1800 to the present The book explores the ways in which Germans over the past two centuries have imagined Nuremberg as a cultural and spiritual capital focusing feelings of national identity and belonging on the city or on their Images of it *Nuremberg The Imaginary Capital* analyzes the way in which a particular city came to be seen in Germany and elsewhere as representative of the national whole The book goes beyond the analysis of particular historical periods by showing how successive epochs' images of Nuremberg built on those preceding them thus German cultural and intellectual history is shown as an intelligible unity centered around fascination with and veneration for a particular city

A Critical History of German Film Stephen Brockmann, 2010 A history of German film dealing with individual films as works of art has long been needed Existing histories tend to treat cinema as an economic rather than an aesthetic phenomenon earlier surveys that do engage with individual films do not include films of recent decades This book treats representative films from the beginnings of German film to the present Providing historical context through an introduction and interchapters preceding the treatments of each era's films the volume is suitable for semester or year long survey courses and for anyone with an interest in German cinema The films *The Student of Prague* *The Cabinet of Dr Caligari* *The Last Laugh* *Metropolis* *The Blue Angel* *M Triumph of the Will* *The Great Love* *The Murderers Are among Us* *Sun Seekers* *Trace of Stones* *The Legend of Paul and Paula* *Solo Sunny* *The Bridge* *Young T rless* *Aguirre* *The Wrath of God* *Germany in Autumn* *The Marriage of Maria Braun* *The Tin Drum* *Marianne and Juliane* *Wings of Desire* *Maybe Maybe Not* *Rossini* *Run Lola Run* *Good Bye Lenin* *Head On* *The Lives of Others* Stephen Brockmann is Professor of German at Carnegie Mellon University and past President of the German Studies Association

Traditions in World Cinema Linda Badley, R. Barton Palmer, Steven Jay Schneider, 2006 The core volume in the *Traditions in World Cinema* series this book brings together a colourful and wide ranging collection of world cinematic traditions national regional and global all of which are in need of introduction investigation and in some cases critical

reassessment Topics include German expressionism Italian neorealism French New Wave British new wave Czech new wave Danish Dogma post Communist cinema Brazilian post Cinema Novo new Argentine cinema pre revolutionary African traditions Israeli persecution films new Iranian cinema Hindi film songs Chinese wenyi **Film, History and Memory**

Fearghal McGarry, Jennie Carlsten, 2015-04-21 Using an interdisciplinary approach Film History and Memory broadens the focus from history the study of past events to memory the processes individual generational collective or state driven by which meanings are attached to the past **Reframing the Past** Mia E. M. Treacey, 2016-02-26 Reframing the Past traces what historians have written about film and television from 1898 until the early 2000s Mia Treacey argues that historical engagement with film and television should be reconceptualised as Screened History an interdisciplinary international field of research to incorporate and replace what has been known as History and Film It draws from the fields of Film Television and Cultural Studies to critically analyse key works and connect past scholarship with contemporary research Reconsidered as Screened History the works of Pierre Sorlin Marc Ferro John O Connor Robert Rosenstone and Robert Toplin are explored alongside lesser known but equally important contributions This book identifies a number of common themes and ideas that have been explored by historians for decades the use of history on film and television as a way to teach the past the challenge of filmic and televisual history to more traditional historiography and an ongoing battle to find an appropriate historical way to engage with Film Studies and Theory Screened History offers an approach to exploring History Film and Television that allows room for future developments while connecting them to a rich and diverse body of past scholarship Combining a narrative of historical research on film and television over the past century with a reconceptualisation of the field as Screened History Reframing the Past is essential reading both for established scholars of History and Film Film History and other related disciplines and to students new to the field Shell Shock Cinema Anton Kaes, 2009-08-24 How war trauma haunted the films of Weimar Germany Shell Shock Cinema explores how the classical German cinema of the Weimar Republic was haunted by the horrors of World War I and the devastating effects of the nation's defeat In this exciting new book Anton Kaes argues that masterworks such as The Cabinet of Dr Caligari Nosferatu The Nibelungen and Metropolis even though they do not depict battle scenes or soldiers in combat engaged the war and registered its tragic aftermath These films reveal a wounded nation in post traumatic shock reeling from a devastating defeat that it never officially acknowledged let alone accepted Kaes uses the term shell shock coined during World War I to describe soldiers suffering from nervous breakdowns as a metaphor for the psychological wounds that found expression in Weimar cinema Directors like Robert Wiene F W Murnau and Fritz Lang portrayed paranoia panic and fear of invasion in films peopled with serial killers mad scientists and troubled young men Combining original close textual analysis with extensive archival research Kaes shows how this post traumatic cinema of shell shock transformed extreme psychological states into visual expression how it pushed the limits of cinematic representation with its fragmented story lines distorted perspectives and stark lighting and how it

helped create a modernist film language that anticipated film noir and remains incredibly influential today A compelling contribution to the cultural history of trauma Shell Shock Cinema exposes how German film gave expression to the loss and acute grief that lay behind Weimar's sleek façade **Uncanny Histories in Film and Media** Patrice Petro, 2022-06-17

Uncanny Histories in Film and Media brings together a stellar lineup of established and emergent scholars who explore the uncanny twists and turns that are often occluded in larger accounts of film and media Prompted by fresh archival research and new conceptual approaches the works included here probe the uncanny as a mode of historical analysis that reveals surprising connections and unsettling continuities The uncanny stands for what often eludes us for what remains unfamiliar or mysterious or strange Whether writing about film movements individual works or the legacies of major or forgotten critics and theorists the contributors remind us that at the heart of the uncanny and indeed the writing of history is a troubling of definitions a challenge to our inherited narratives and a disturbance of what was once familiar in the uncanny histories of our field

Engaging Film Tim Cresswell, Deborah Dixon, 2002-03-20 **Engaging Film** is a creative interdisciplinary volume that explores the engagements among film space and identity and features a section on the use of films in the classroom as a critical pedagogical tool Focusing on anti-essentialist themes in films and film production this book examines how social and spatial identities are produced or dissolved in films and how mobility is used to create different experiences of time and space From popular movies such as *Pulp Fiction* *Bulworth* *Terminator 2* and *The Crying Game* to home movies and avant-garde films the analyses and teaching methods in this collection will engage students and researchers in film and media studies cultural geography social theory and cultural studies Weimar Cinema and After Thomas Elsaesser, 2013-04-15

German cinema of the 1920s is still regarded as one of the golden ages of world cinema Films such as *The Cabinet of Dr. Caligari* *Dr. Mabuse the Gambler* *Nosferatu* *Metropolis* *Pandora's Box* and *The Blue Angel* have long been canonised as classics but they are also among the key films defining an image of Germany as a nation uneasy with itself The work of directors like Fritz Lang F. W. Murnau and G. W. Pabst which having apparently announced the horrors of fascism while testifying to the traumas of a defeated nation still casts a long shadow over cinema in Germany leaving film history and political history permanently intertwined *Weimar Cinema and After* offers a fresh perspective on this most national of national cinemas re-evaluating the arguments which view genres and movements such as films of the fantastic Nazi Cinema film noir and New German Cinema as typically German contributions to twentieth-century visual culture Thomas Elsaesser questions conventional readings which link these genres to romanticism and expressionism and offers new approaches to analysing the function of national cinema in an advanced culture industry and in a Germany constantly reinventing itself both geographically and politically Elsaesser argues that German cinema's significance lies less in its ability to promote democracy or predict fascism than in its contribution to the creation of a community sharing a historical imaginary rather than a national identity In this respect he argues German cinema anticipated some of the problems facing contemporary

nations in reconstituting their identities by means of media images memory and invented traditions The Routledge Companion to History and the Moving Image Marnie Hughes-Warrington, Kim Nelson, Mia E.M. Treacey, 2023-11-07 The Routledge Companion to History and the Moving Image takes an interdisciplinary approach to understanding history in moving images It engages this popular and dynamic field that has evolved rapidly from film and television to digital streaming into the age of user created content The volume addresses moving image history through a theoretical lens modes and genres representation race and identity and evolving forms and formats It brings together a range of scholars from across the globe who specialize in film and media studies cultural studies history philosophy of history and education Together the chapters provide a necessary contemporary analysis that covers new developments and questions that arise from the shift to digital screen culture The book examines technological and ethical concerns stemming from today's media landscape but it also considers the artificial construction of the boundaries between professional expertise and amateur production Each contributor's unique approach highlights the necessity of engaging with moving images for the academic discipline of history The collection written for a global audience offers accessible discussions of historiography and a compelling resource for advanced undergraduates and postgraduates in history film and media studies and communications Both Chapter 17 and the Afterword of this book are freely available as downloadable Open Access PDFs at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Afterlives: Allegories of Film and Mortality in Early Weimar Germany Steve Choe, 2014-07-31 Weimar cultural critics and intellectuals have repeatedly linked the dynamic movement of the cinema to discourses of life and animation Correspondingly recent film historians and theorists have taken up these discourses to theorize the moving image both in analog and digital But many important issues are overlooked Combining close readings of individual films with detailed interpretations of philosophical texts all produced in Weimar Germany immediately following the Great War *Afterlives: Allegories of Film and Mortality in Early Weimar Germany* shows how these films teach viewers about living and dying within a modern mass mediated context Choe places relatively underanalyzed films such as F.W. Murnau's *The Haunted Castle* and Arthur Robison's *Warning Shadows* alongside Martin Heidegger's early seminars on phenomenology Sigmund Freud's *Reflections upon War and Death* and Max Scheler's critique of resentment It is the experience of war trauma that underpins these correspondences and Choe foregrounds life and death in the films by highlighting how they allegorize this opposition through the thematics of animation and stasis

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