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Helene Schweitzer Cornell University Press

Sie hätten sich gewünscht, dass das Buch "1913" von Florian Illies noch lange nicht zu Ende ist? Seien Sie beruhigt: Dem Autor ging es genauso. Seit dem Erscheinen seines Bestsellers hat er immer weiter nach neuen Geschichten aus diesem unglaublichen Jahr gesucht – und sie gefunden. Es sind neue, aberwitzige Erzählungen aus einem Jahr außer Rand und Band, die genau da weitermachen, wo "1913. Der Sommer des Jahrhunderts" aufhört. Der Bestsellerautor und Kunsthistoriker Florian Illies unternimmt eine neue mitreißende Reise in die Vergangenheit: Über 100 neue Seiten mit zahlreichen Figuren und Geschichten aus Literatur, Kunst und Musik. Erstmals mit Register für diesen und den ersten Band "1913", um alle Helden schneller zu finden. "Dieses Jahr 1913 lässt mich einfach nicht los. Und je tiefer ich hineingetaucht bin, um so schönere Schätze fand ich auf dem Meeresgrund." Florian Illies *The Girl Who Reads on the Métro* Springer The unexpected and forbidden affair between Eleanor Roosevelt and Lorena Hickok unfolds in a triumph of historical fiction from the New York Times bestselling author of *Away and Lucky Us*.

[Index-catalogue of the Library of the Surgeon-General's Office, United States Army](#) Prestel Pub

Artists especially from dance and performance art as well as opera are involved to an increasing degree in the transfer between different media, not only in their productions but also the events, materials, and documents that surround them. At the same time, the focus on that which remains has become central to any discussion of performance. *Performing Arts in Transition* explores what takes place in the moments of transition from one medium to another, and from the live performance to that which "survives" it. Case studies from a broad range of interdisciplinary scholars address phenomena such as: The dynamics of transfer between the performing and visual arts. The philosophy and terminologies of transitioning between media. Narratives and counternarratives in historical re-creations. The status of chronology and the document in art scholarship. This is an essential contribution to a vibrant, multidisciplinary and international field of research emerging at the intersections of performance, visual arts, and media studies.

Embers of Empire Pan Macmillan

One of The New York Times Book Review 's 10 Best Books of the Year Winner of the Los Angeles Times Book Prize (History) *The Sleepwalkers: How Europe Went to War in 1914* is historian Christopher Clark 's riveting account of the explosive beginnings of World War I. Drawing on new scholarship, Clark offers a fresh look at World War I, focusing not on the battles and atrocities of the war itself, but on the complex events and relationships that led a group of well-meaning leaders into brutal conflict. Clark traces the paths to war in a minute-by-minute, action-packed narrative that cuts between the key decision centers in Vienna, Berlin, St. Petersburg, Paris, London, and Belgrade, and examines the decades of history that informed the events of 1914 and details the mutual misunderstandings and unintended signals that drove the crisis forward in a few short weeks. Meticulously researched and masterfully written, *The Sleepwalkers* is a dramatic and authoritative chronicle of Europe 's descent into a war that tore the world apart.

A World on Edge Getty Publications

The collapse of the Habsburg Monarchy at the end of World War I ushered in a period of radical change for East-Central European political structures and national identities. Yet this transformed landscape inevitably still bore the traces of its imperial past. Breaking with traditional histories that take 1918 as a strict line of demarcation, this collection focuses on the complexities that attended the transition from

the Habsburg Empire to its successor states. In so doing, it produces new and more nuanced insights into the persistence and effectiveness of imperial institutions, as well as the sources of instability in the newly formed nation-states.

[Fashion Photography 101](#) Suhrkamp Verlag

Fashion photography is one of the most appealing markets for any new photographer, but also one of the most challenging, combining as it does a group of disciplines, from the more technical makeup and editing roles to the photography itself. With digital technology and good planning, however, you can tackle as many of these as you please, and offer the best possible service to your client, whether that's an international magazine taking your career to the next level, or a friend needing to look good on Facebook. After all, they're just as important to you. This book will teach you everything there is to know about fashion photography in the digital age, including the roles of the whole creative team, making it the only book you'll ever need, whether you're taking your first ever shot, working with a pro model for the first time, or taking on major clients.

[1913 – Was ich unbedingt noch erz ä hlen wollte](#) Oxford University Press

"Berlin is damned forever to become, and never to be." Scheffler could not have anticipated that his dictum would prove prophetic. No other author has captured the city 's fascinating and unique character as perfectly. From the golden twenties to the anarchic nineties and its status of world capital of hipsterdom at the beginning of the new millennium – the formerly divided city has become the symbol of a new urbanity, blessed with the privilege of never having to be, but forever to become. Unlike London or Paris, the metropolis on the Spree lacked an organic principle of development. Berlin was nothing more than a colonial city, its sole purpose to conquer the East, its inhabitants a hodgepodge of materialistic individualists. No art or culture with which it might compete with the great cities of the world. Nothing but provincialism and culinary aberrations far and wide. Berlin: "City of preserves, tinned vegetables and all-purpose dipping sauce."

[The Early Karl Barth](#) Flatiron Books

Today, 1913 is inevitably viewed through the lens of 1914: as the last year before a war that would shatter the global economic order and tear Europe apart, undermining its global pre-eminence. Our perspectives narrowed by hindsight, the world of that year is reduced to its most frivolous features—last summers in grand aristocratic residences—or its most destructive ones: the unresolved rivalries of the great European powers, the fear of revolution, violence in the Balkans. In this illuminating history, Charles Emmerson liberates the world of 1913 from this "prelude to war" narrative, and explores it as it was, in all its richness and complexity. Traveling from Europe's capitals, then at the height of their global reach, to the emerging metropolises of Canada and the United States, the imperial cities of Asia and Africa, and the boomtowns of Australia and South America, he provides a panoramic view of a world crackling with possibilities, its future still undecided, its outlook still open. The world in 1913 was more modern than we remember, more similar to our own times than we expect, more globalized than ever before. The Gold Standard underpinned global flows of goods and money, while mass migration reshaped the world's human geography. Steamships and sub-sea cables encircled the earth, along with new technologies and new ideas. Ford's first assembly line cranked to life in 1913 in Detroit. The Woolworth Building went up in New York. While Mexico was in the midst of bloody revolution, Winnipeg and Buenos Aires boomed. An era of petro-geopolitics opened in Iran. China appeared to be awaking from its imperial slumber. Paris celebrated itself as the city of light—Berlin as the city of electricity. Full of fascinating characters, stories, and insights, *1913: In Search of the World before the Great War* brings a lost world vividly back to life, with provocative implications for how we understand our past and how we think about our future.

The Belle Époque S. Fischer Verlag

Is, as Hamlet once complained, time out joint? Have the ways we understand the past and the future—and their relationship to the present—been reordered?

The past, it seems, has returned with a vengeance: as aggressive nostalgia, as traumatic memory, or as atavistic origin narratives rooted in nation, race, or tribe. The future, meanwhile, has lost its utopian glamor, with the belief in progress and hope for a better future eroded by fears of ecological collapse. In this provocative book, Aleida Assmann argues that the apparently solid moorings of our temporal orientation have collapsed within the span of a generation. To understand this profound cultural crisis, she reconstructs the rise and fall of what she calls "time regime of modernity" that underpins notions of modernization and progress, a shared understanding that is now under threat. *Is Time Out of Joint?* assesses the deep change in the temporality of modern Western culture as it relates to our historical experience, historical theory, and our life-world of shared experience, explaining what we have both gained and lost during this profound transformation.

The Crossroads of Civilization Penguin

"Paul Silas Peterson presents Karl Barth (1886-1968) in his sociopolitical, cultural, ecclesial, and theological contexts from 1905 to 1935. In the foreground of this inquiry is Barth's relation to the features of his time, especially radical socialist ideology, WWI, an intellectual trend that would later be called the Conservative Revolution, the German Christians, the Young Reformation Movement, and National Socialism."--From back of book.

[Liebe in Zeiten des Hasses](#) Other Press, LLC

The deliciously cosmopolitan story of the restaurant from eighteenth-century Paris to El Bulli What does eating out tell us about who we are? The restaurant is where we go to celebrate, to experience pleasure, to see and be seen - or, sometimes, just because we're hungry. But these temples of gastronomy hide countless stories. As this dazzlingly entertaining, eye-opening book shows, the restaurant is where performance, fashion, commerce, ritual, class, work and desire all come together. Through its windows, we can glimpse the world. This is the tale of the restaurant in all its guises, from the first formal establishments in eighteenth-century Paris serving 'restorative' bouillon, to today's new Nordic cuisine, via grand Viennese caf é s and humble fast food joints. Here are tales of cooks who spend hours arranging rose petals for Michelin stars, of the university that teaches the consistency of the perfect shake, of the lunch counter that sparked a protest movement, of the writers - from Proust to George Orwell - who have been inspired or outraged by the restaurant's secrets.

1913: Der Sommer des Jahrhunderts Prestel Pub

Die traumatische Erfahrung des Ersten Weltkriegs lö ste einen regelrechten Boom an Weltordnungsentw ü rfen aus. Europas Akademiker, Diplomaten und Publizisten diskutierten Möglichkeiten, die internationale »Anarchie« zu überwinden. Ihre Ideen bezogen sie aus liberalen, sozialistischen und christlichen Traditionen des politischen Denkens. Internationale Organisationen, V ö lkerrecht und Wirtschaftsreformen sollten helfen, den Krieg aus der Welt zu schaffen. Der Band bietet den ersten deutschsprachigen Überblick über die – ebenso vielf ä ltigen wie originellen – Anf ä nge einer Debatte zu Chancen internationaler Kooperation und Friedenssicherung, die bis heute andauert.

The Sleepwalkers Routledge

"Chilling... To Hell and Back should be required reading in every chancellery, every editorial cockpit and every place where peevish Euroskeptics do their thinking.... Kershaw documents each and every 'ism' of his analysis with extraordinary detail and passionate humanism."—The New York Times Book Review *The Penguin History of Europe* series reaches the twentieth century with acclaimed scholar Ian Kershaw 's long-anticipated analysis of the pivotal years of World War I and World War II. The European catastrophe, the long continuous period from 1914 to 1949, was unprecedented in human history—an extraordinarily dramatic, often traumatic, and endlessly fascinating

period of upheaval and transformation. This new volume in the Penguin History of Europe series offers comprehensive coverage of this tumultuous era. Beginning with the outbreak of World War I through the rise of Hitler and the aftermath of the Second World War, award-winning British historian Ian Kershaw combines his characteristic original scholarship and gripping prose as he profiles the key decision makers and the violent shocks of war as they affected the entire European continent and radically altered the course of European history. Kershaw identifies four major causes for this catastrophe: an explosion of ethnic-racist nationalism, bitter and irreconcilable demands for territorial revisionism, acute class conflict given concrete focus through the Bolshevik Revolution, and a protracted crisis of capitalism. Incisive, brilliantly written, and filled with penetrating insights, *To Hell and Back* offers an indispensable study of a period in European history whose effects are still being felt today.

1913 Profile Books

" [A] fascinating and accessible account . . . In his entertaining book, Mr. Eilenberger shows that his magicians' thoughts are still worth collecting, even if, with hindsight, we can see that some performed too many intellectual conjuring tricks. " —Wall Street Journal A grand narrative of the intertwining lives of Walter Benjamin, Martin Heidegger, Ludwig Wittgenstein, and Ernst Cassirer, major philosophers whose ideas shaped the twentieth century The year is 1919. The horror of the First World War is fresh for the protagonists of *Time of the Magicians*, each of whom finds himself at a crucial juncture. Benjamin is trying to flee his overbearing father and floundering in his academic career, living hand to mouth as a critic. Wittgenstein, by contrast, has dramatically decided to divest himself of the monumental fortune he stands to inherit, in search of spiritual clarity. Meanwhile, Heidegger, having managed to avoid combat in war by serving as a meteorologist, is carefully cultivating his career. Finally, Cassirer is working furiously on the margins of academia, applying himself to his writing and the possibility of a career at Hamburg University. The stage is set for a great intellectual drama, which will unfold across the next decade. The lives and ideas of this extraordinary philosophical quartet will converge as they become world historical figures. But as the Second World War looms on the horizon, their fates will be very different.

1913 - Was ich unbedingt noch erzählen wollte Springer A full account of the making, during 1909-10, of *Der Rosenkavalier* with emphasis on its derivation from a French operette of 1907, *L'Ingenu libertin*, which was seen in Paris by Count Harry Kessler and which formed the basis of the opera then to be written by Hofmannsthal and Strauss. Previous scholarship has credited the narrative and characters of *Der Rosenkavalier* to much older French sources known to and studied by Hofmannsthal, but this book shows clearly how every element in *L'Ingenu libertin* is in fact taken (and transformed) by Kessler and Hofmannsthal into the work that made fortunes for Hofmannsthal and Strauss, but left Kessler on the sidelines. Michael Reynolds casts a major new light on Strauss's most popular operatic success, highlighting in particular how it was that Hofmannsthal - who had not until then had any theatrical success as an original playwright - was advised and empowered by Kessler to produce a work that succeeded onstage from its very first performance and went rapidly on to conquer the stages of the world. Michael Reynolds is an established writer on opera, a translator and an online music critic, an interest that he sustained throughout thirty years in the world of international diplomacy. His previous book for Boydell, *About Suffolk*, was an anthology of writing about his adopted county.

Is Time out of Joint? Simon and Schuster

"Although he is recognized almost exclusively as a master of black-and-white photography, Capa began working regularly with color film in 1941 and used it until his death in 1954. Some of this work was published in the great picture magazines of the day, but the majority of these images have never been printed or seen in any form. While he did use color for some early World War II stories, Capa's use of color film exploded in his postwar stories. These photographs brought the lives of ordinary and exotic people from around the world to American and European readers alike, and were markedly different from the war reportage that had dominated Capa's early career. In the late 1940s, Capa traveled to the USSR, Budapest, and Israel to cover postwar life. Capa's technical ability coupled with his engagement with human emotion in his prewar black-and-white stories enabled him to move easily between black and white and color film. Capa's photographs also provided readers a glimpse into more glamorous lifestyles that depended on the allure and seduction of color photography. In 1950, he covered fashionable ski resorts in the Swiss, Austrian, and French Alps, and the stylish French resorts of Biarritz and Deauville for the burgeoning travel market capitalized on by *Holiday* magazine. He even tried fashion photography by the banks of the Seine and on the Place Vendôme. Through his friendships

with many actors, Capa photographed Ingrid Bergman, Humphrey Bogart, Orson Welles, and John Huston, among others, in intimate moments on European film sets. Capa in Color will explore how he started to see anew with color film and how his work adapted to a new postwar sensibility. The new medium required him to readjust to color compositions, but also to a postwar audience, interested in being entertained and transported to new places"--Provided by publisher.

Hachette UK

" With a cast of characters reminiscent of the French film *Amélie*, *Féret-Fleury* creates a world that is delightful and enchanting...Light and sweet as a bonbon, this little confection of a book is delicious. " —Kirkus Reviews For fans of *Amélie* and *The Little Paris Bookshop*, a modern fairytale about a French woman whose life is turned upside down when she meets a reclusive bookseller and his young daughter. Juliette leads a perfectly ordinary life in Paris, working a slow office job, dating a string of not-quite-right men, and fighting off melancholy. The only bright spots in her day are her *métro* rides across the city and the stories she dreams up about the strangers reading books across from her: the old lady, the math student, the amateur ornithologist, the woman in love, the girl who always

tears up at page 247. One morning, avoiding the office for as long as she can, Juliette finds herself on a new block, in front of a rusty gate wedged open with a book. Unable to resist, Juliette walks through, into the bizarre and enchanting lives of Soliman and his young daughter, Zaide. Before she realizes entirely what is happening, Juliette agrees to become a *passeur*, Soliman's name for the booksellers he hires to take stacks of used books out of his store and into the world, using their imagination and intuition to match books with readers. Suddenly, Juliette's daydreaming becomes her reality, and when Soliman asks her to move in to their store to take care of Zaide while he goes away, she has to decide if she is ready to throw herself headfirst into this new life. Big-hearted, funny, and gloriously zany, *The Girl Who Reads on the Métro* is a delayed coming-of-age story about a young woman who dares to change her life, and a celebration of the power of books to unite us all.

To Hell and Back 1913/1913A witty yet moving narrative worked up from sketched biographical fragments, 1913 is an intimate vision of a world that is about to change forever. The stuffy conventions of the nineteenth century are receding into the past, and 1913 heralds a new age of unlimited possibility. Kafka falls in love; Louis Armstrong learns to play the trumpet; a young seamstress called Coco Chanel opens her first boutique; Charlie Chaplin signs his first movie contract; and new drugs like cocaine usher in an age of decadence. Yet everywhere there is the premonition of ruin - the number 13 is omnipresent, and in London, Paris and Vienna, artists take the omen and act as if there were no tomorrow. In a Munich hotel lobby, Rilke and Freud discuss beauty and transience; Proust sets out in search of lost time; and while Stravinsky celebrates the Rite of Spring with industrial cacophony, an Austrian postcard painter by the name of Adolf Hitler sells his conventional cityscapes. 1913: *Der Sommer des Jahrhunderts* Theatre Across Oceans Germany in the 20th century endured two world wars, a failed democracy, Hitler's dictatorship, the Holocaust, and a country divided for 40 years after World War II. But it has also boasted a strong welfare state, affluence, liberalization and globalization, a successful democracy, and the longest period of peace in European history. A History of Twentieth-Century Germany provides a survey of German history during a century of extremes. Ulrich Herbert sees German history in the 20th century as determined by two contradictory perspectives. On one hand, there are the world wars and great catastrophes that divide the country's history into two parts-before and after 1945. Germany is the birthplace of radical ideologies of the left and right and the only country in which each ideology became the foundation of government. This pattern left its stamp on both the first and second halves of the century. On the other hand, the rise of modern industrial society led to decades of conflict over the social and political order regardless of which political system was in force. Considering these contradictory developments, Herbert tackles the questions of both the collapse in the first half of the century and the development from a post-fascist, ruined society to one of the most stable liberal democracies in the world in the latter half. Herbert's analysis brings together wars and terror, utopia and politics, capitalism and the welfare state, socialism and liberal democratic society, gender and generations, culture and lifestyles, European integration and globalization. The resulting book sets a standard by which historians of the period will be measured in the future.

DE Magazin Deutschland Columbia University Press A World on Edge reveals Europe in 1918, left in ruins by World War I. With the end of hostilities, a radical new start seems not only possible, but essential, even unavoidable. Unorthodox ideas light

up the age like the comets that have recently passed overhead: new politics, new societies, new art and culture, new thinking. The struggle to determine the future has begun. The sculptor Käthe Kollwitz, whose son died in the war, was translating sorrow and loss into art. Ho Chi Minh was working as a dishwasher in Paris and dreaming of liberating Vietnam, his homeland. Captain Harry S. Truman was running a men's haberdashery in Kansas City, hardly expecting that he was about to go bankrupt - and later become president of the United States. Professor Moina Michael was about to invent the 'remembrance poppy', a symbol of sacrifice that will stand for generations to come. Meanwhile Virginia Woolf had just published her first book and was questioning whether that sacrifice was worth it, while the artist George Grosz was so revolted by the violence on the streets of Berlin that he decides everything is meaningless. For rulers and revolutionaries, a world of power and privilege was dying - while for others, a dream of overthrowing democracy was being born. With novelistic virtuosity, historian Daniel Schönpflug describes this watershed year as it was experienced on the ground - open ended, unfathomable, its outcome unclear. Told from the vantage points of people, famous and ordinary, good and evil, who lived through the turmoil and combining a multitude of acutely observed details, Schönpflug composes a brilliantly conceived panorama of a world suspended between enthusiasm and disappointment, and of a moment in which the window of opportunity was suddenly open, only to quickly close shut once again. Index Catalogue of the Library of the Surgeon-general's Office, United States Army (-United States Army, Army Medical Library; -National Library of Medicine). The Experiment

Theatre Across Oceans: Mediators Of Transatlantic Exchange allows the reader to enter and understand the infrastructural 'backstage area' of global cultural mobility during the years between 1890 and 1925. Located within the research fields of global history and theory, the geographical focus of the book is a transatlantic one, based on the active exchange in this phase between North and South America and Europe. Emanating from a rich body of archival material, the study argues that this exchange was essentially facilitated and controlled by professional theatrical mediators (agents, brokers), who have not been sufficiently researched within theatre or historical studies. The low visibility of mediators in the scientific research is in diametrical contrast to the enormous power that they possessed in the period dealt with in this book.