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American artists and writers in the Weimar Republic in the years 1918–1932

One of the aggressors of World War I had been the German Empire, which suffered the consequences of their defeat. Country devoured political chaos, sometimes taking the character of the revolution. At the rubble of the German Empire, was born the Weimar Republic. The young state was torn by social, economic and political problems¹. The first years of existence of the republic had a stormy character. Both the right and the extreme left movements had tried to seize power through insurrections or putsches.

The most important source for the present study were memories of US citizens visiting the Weimar Republic in the years 1918–1932. These included, among others, American writers, artists, film directors and architects.

In this article I tried to answer some questions: Why American artists came to the Weimar Republic? What they liked in Germany? Do Americans believed that the Republic was a good place to live?

My work has three main parts, to a large extent related to chronology. At first I presented Americans arrivals to the Republic in the period 1918–1924. In the second part I presented the "golden period" in the history of the German state (1925–1929), in the last part I analyzed the end of the Weimar Republic (1929–1932).

Calming the internal situation in Germany has boosted interest of American artists in arrivals to this country. They were attracted by the cosmopolitan atmosphere of the German capital². In Berlin, they could meet poets,

¹ H. Orłowski, C. Karolak, W. Kunicki, *Dzieje kultury niemieckiej*, Warszawa 2006, s. 415.

² In 1920, Berlin has a population of 4.3 million people, the city became the third largest urban agglomeration in the world after New York and London. In 1920 in Germany lived nearly 61 million people – I. Luba, *Berlin. Szalone lata dwudzieste, nocne życie i sztuka*, Warszawa 2013, s. 35. In the 20's many American writers decided to start or develop their writing career in Europe. Especially popular artists traveled to Paris, London and Berlin. American artists saw their homeland as a country puritanical, conservative and having a mercantile mentality – *Historia literatury amerykańskiej w XX wieku*, tom 1, red. A. Salska, Kraków 2003, s. 189.

writers, painters, architects, actors and directors from all over the world³. Particularly to Berlin came representatives of the so-called "lost generation", especially writers⁴. American correspondents acquainted with the representatives of German Dadaism. Ben Hecht, the correspondent of "Chicago Daily News" during his stay in Germany in 1918–1920, met George Grosz and became also an honorary member of the Club Dada⁵. Another American who was fascinated by the Dadaists was a literary critic Matthew Josephson. His friend, editor-in-chief of the magazine "Broom", Harold Loeb in August 1922 decided even to transfer of the journal to Berlin. The project turned out to be short-lived due to financial problems. Josephson in early 1923 had to return to the United States⁶.

An important argument in favor of the candidature of Berlin as a place of residence was favorable conversion rate of the dollar in relation to the mark⁷. In December 1918 German paid 8.25 marks per 1 dollar, 48 marks a year later, in December 1920 conversion ratio was 1: 73. The next year German paid 192 marks per 1 dollar. In December 1922 this percentage increased to 7 590 marks⁸. In Germany were a lot cinemas, theaters, swimming pools, racetracks or luxury suites, which was an attraction for tourists. In Berlin began a crazy era of jazz and Americanization⁹.

Berlin was known also as the gateway of Europe. Lilian Mowrer recalled that the Americans often stopped in Germany while traveling through Europe, or going back to the States. Berlin seemed to be an interesting place to visit because of inflation and the collapse of moral standards. It was also a good stop on the way to the Soviet Union, particularly because of the existence of a large Russian colony in Berlin¹⁰.

³ I. Luba, *op. cit.*, s. 8; B. Jałowicki, *Berlin Potsdamer Platz – integracja i dezintegracja metropolii*, „Studia Regionalne i Lokalne” 2004, nr 4(18), s. 100.

⁴ The Lost Generation – writers who during the war served on the front lines in the branches of health (eg. Ernest Hemingway) or have completed military training just before the end of the war (F. Scott Fitzgerald). These writers opposed to the system of values, wrote about the falsity of the language and pointed to the apocalyptic dimension of war.

⁵ J.D. Meyer, *Ben Hecht and George Grosz. A Dada Happenstance During the 1920s*, “Journal of the Caxton Club” march 2012, Volume XX, No. 3, s. 5; G. Grosz, *An Autobiography*, Berkeley – Los Angeles – London 1998, s. 139–140; T. Kotłowski, *Historia Republiki Weimarskiej 1919–1933*, Poznań 2004, s. 318–319.

⁶ D.E. Shi, *Matthew Josephson. Bourgeois Bohemian*, New York 1981, s. 66, 74.

⁷ A. Nagorski, *Hitlerland. Jak naziści zdobywali władzę*, przeł. Katarzyna Bażyńska-Chojnacka i Piotr Chojnacki, Poznań 2012, s. 33.

⁸ B. Widdig, *Culture and Inflation in Weimar Gemany*, New York 1999, s. 42.

⁹ O.G. Villard, *Germany 1922 II: The Price the People are Paying*, “The Nation” 1922, vol. 115, No. 2977, July 26, s. 87–88; D. Spoto, *Błękitny Anioł. Życie Marleny Dietrich*, przeł. [z ang.] Marzena Krzewicka, Warszawa 1997, s. 34–35.

¹⁰ P. Kurth, *American Cassandra: The Life of Dorothy Thompson*, Boston 1990, s. 94; M. Heald, *American Journalists in Europe 1900–1940*, Kent 1988, s. 55; B. Widdig, *op. cit.*, s. 86.

The Americans noted that after the war in large German cities, there has been a change in terms of morality. Berlin, by US citizens was seen, as "Sodom and Gomorrah" of Europe. The journalist Oswald Garrison Villard wrote that in Germany widespread prostitution, perversion, alcoholism and drug addiction¹¹. Isadora Duncan drew similar conclusions. Together with her husband, she visited the club for homosexuals. Americans such establishments treated as tourist attractions¹².

US citizens admired the Germans for their thrift and rapid recovery from the post-war crisis. Positive trends were, however, hampered by economic problems. At the turn of 1922 and 1923 in Germany there was a financial crisis and the collapse of the German currency. French and Belgian troops occupied the Ruhr areas. The reason for the entry of troops was the suspension of payment of reparations. The German government urged citizens living in the Ruhr Area to take a general strike. Any material losses was compensated by the authorities of the Republic. Authorities printed money, causing first inflation and then hyperinflation. In January 1923 the dollar cost almost 18 thousand marks, to mid-May there was a ratio of 1 to 20,000. The following months meant rapid devaluation of the currency. In August 1923 the dollar cost about 4.6 million marks. Three months later the ratio was 1: 4.2 trillion marks. Because of difficult situation in 1923 has been many mass strikes in Germany¹³. The government of Chancellor Wilhelm Cuno was disbanded in August. New chancellor became Gustav Stresemann from the DVP¹⁴. Finally, president Ebert announced the declaration of cessation of passive resistance in September 26, 1923.

Time of economic crisis in Germany in the years 1923–1924 was a haven for foreigners. Reich became extremely cheap state, ideal for redemption homes, premises or businesses, and start-ups. The Americans prospered then in Germany like the financial elite. There was also a lot of American students at German universities¹⁵. American writer Malcolm Cowley, a representative of the "Lost Generation", came to Berlin to visit friends Matthew Josephson and Harold Loeb. Both men moved to the German capital for financial reasons. In Berlin, gentlemen printed magazine "Broom". Cowley noted that the Josephson for the payment of 100 dollars a month in Germany could maintain a two-level apartment. Matthew also hired two maids, paid for riding lessons given to his wife, ate in the best restaurants, he collected

¹¹ O.G. Villard, *op. cit.*, s. 87–88.

¹² Berlin was regarded as the capital of homosexuals. The most famous gay and lesbian clubs include: Eldorado, Mikado, Bülow-Kasino whether Kleist-Kasino – F. Tamagne, *A History of Homosexuality in Europe. Berlin, London, Paris, 1919–1939*, vol. I & II, New York 2006, s. 37–39.

¹³ T. Kotłowski, *Kryzys 1923 roku w Niemczech*, Poznań 1988, s. 65–69, 74–83.

¹⁴ Gustav Stresemann Cabinet consisted of members of the so-called "grand coalition": DVP, Centre, DDP, SPD.

¹⁵ I. Luba, *op. cit.*, s. 76.

images and financially supported German writers¹⁶. Cowley this situations described as madness. In Germany, foreigners have speculated on a large scale and bought up companies and buildings. Ernest Hemingway who was traveling in southern Germany at the end of 1922, and in the spring of the following year saw the birth of xenophobic feelings. Writer and "Toronto Star" correspondent reported the dissatisfaction of German businessmen from the inflow of foreign capital¹⁷. US Consul in Munich, Robert Murphy noted that many Americans bought homes in Germany. At the time of inflation a few of his compatriots made a fortune. In addition, US citizens lend Germany money for a high percentage. Presented action met with discontent of the native population¹⁸. The writer Josephine Herbst, who lived in Berlin in autumn 1922 in her memoirs described the reality of the Weimar Republic. The writer drew attention to the hedonistic lifestyle of Americans enjoying a favorable currency exchange¹⁹.

However, not all Americans were equally benefited from the realities of hyperinflation. Dancer Isadora Duncan visited Germany in February 1923²⁰. She came to Berlin from Paris. She checked into a hotel Palast, where she organized for friends of her husband a Russian evening²¹. Due to financial problems she had to move from Palast to cheap small hotel near the Friedrichstrasse train station. Duncan noted that the city was filled with prostitutes. There were also incidents of robbery and assault. Isadora quickly decided to leave the German capital and in April 1923 she returned to Paris²².

Hyperinflation intensified in society need to escape from the dreariness of life. In times of economic crisis quickly cabarets became extremely popular. In the winter season 1923/24 such clubs in Berlin were 156. There were many clubs for lesbians, gays and transvestites. They were popular, even created special guides with their locations²³. American correspondent Hubert Renfro Knickerbocker noted that the available books were quickly not complete. It was connected with the fact that the number of clubs still keep increasing²⁴. Due to the increasing number of homosexuals in Berlin, the city acquired the title – the capital of gays and lesbians.

¹⁶ O. Friedrich, *op. cit.*, s. 125; Por.: D.E. Shi, *op. cit.*, s. 68.

¹⁷ W. Zacharasiewicz, *Images of Germany in American Literature*, Iowa City 2007, s. 101; O. Friedrich, *op. cit.*, s. 132.

¹⁸ R. Murphy, *Diplomat Among Warriors*, New York 1964, s. 18–19.

¹⁹ W. Zacharasiewicz, *op. cit.*, s. 103.

²⁰ C. Stern, *Poeta i Tancerka. Isadora Duncan i Siergiej Jesienin*, tłum. Urszula Szymanderska, Warszawa 2006, s. 141.

²¹ P. Kurth, *Isadora Duncan*, Warszawa 2003, s. 458.

²² C. Stern, *op. cit.*, s. 143–145; P. Kurth, *Isadora...*, s. 458–459.

²³ I. Luba, *op. cit.*, s. 80.

²⁴ H.R. Knickerbocker, *Niemcy na rozdrożu*, Warszawa 1932, s. 37.

American screenwriter Anita Loos, during her visit to Germany in 1923 noticed that every woman in Berlin in the evening could turn into a man, and the most beautiful lady in the street turned out to be a Conrad Veidt, who later became a film actor²⁵. Writer Ernest Hemingway in December 1923 noted that in the nightclubs of Berlin cocaine was as popular as champagne in France. American writer Robert McAlmon living in Germany in the years 1921–1923, description of Berlin concluded in a few short stories published under the title of “Distinguished Air” in 1925. He described hedonistic lifestyle of Americans and presented the decadent, night life of Berlin. He drew attention to immorality, prostitution, homosexuality, bisexuality and transvestites. On street corners he saw boys and girls dressed in black leather. In every club he meets drug addicts and their dealers. The Germans were fascinated by nudity. Guests often in clubs danced without clothes²⁶.

In addition to the moral liberation and favorable currency exchange in Germany, the Americans liked the attitude of citizens of the republic to the United States. The US was seen as a modern state, a country of unlimited possibilities. Germany positively perceived the Americans and had for US citizens respect²⁷.

The years 1924–1929 are considered a "golden period" of the Weimar Republic. This impression was shared, by coming to this country Americans. The financial and internal situation in Germany had normalized. Stabilization contributed to a drop in support radical movements. Lots of radical and anti – republican parties had been pushed to the margins of political life.

American correspondents drew attention to the progressive Americanization of the Weimar Republic²⁸. Germans dressed in clothes fashionable in the US and admired artists from the United States. American dancers were very popular because of their lightness, slender legs and waist. Following the example of the US in Germany were installed first traffic lights and cars became increasingly common. Edgar Mowrer added that the "mass production recast Germany into the United States of Europe"²⁹. To Germany come more and more Americans. They felt there like at home. Each hotel had, for example, separate American bar, or served drinks straight from the US.

²⁵ O. Friedrich, *op. cit.*, s. 128.

²⁶ R.E. Zeikowitz, *Constrained in Liberation: Performative Queerness in Robert McAlmon's Berlin Stories*, “College Literature” Summer 2004, vol. 31, Issue 3, s. 32–36.

²⁷ D.J. Peukert, *Republika Weimarska. Lata kryzysu klasycznego modernizmu*, Warszawa 2005, s. 185.

²⁸ The Americanization of Germany manifested itself not only in popularity of the US culture, but also in the assimilation of modern technology straight from the United States – I. Luba, *op. cit.*, s. 43–44. American correspondents believed that Germany alongside Soviet Union were among the most interesting countries on the European continent – M. Heald, *op. cit.*, s. 64–65.

²⁹ A. Nagorski, *op. cit.*, s. 73; M. Heald, *op. cit.*, s. 82–83.

Dorothy Thompson noted that in the Weimar Republic in five years (1924–1929) had change everything. Germans made a remarkable progress. Lilian and Edgar Mowbrers stated that Germany accepted technology news from the US, but have adapted them to their mentality. Observing the pursuit of the Germans for a new type: diet, technology Edgar said that the citizens of the Reich had lacked of common sense. The correspondent wrote about the citizens of the Weimar Republic, as follows: "They are intellectually rich and poor in common sense. You could convince them to believe in almost anything"³⁰.

In Germany was built the largest film studio in Europe – Universum Film AG (UFA). Soon the firm began to compete with Hollywood. Representatives of the US studios came to Weimar Republic to look for new film actors, directors, writers and costume designers. Hollywood managers signed agreements with, among others, Marlene Dietrich, Ernst Lubitsch, Hans Dreier, Emil Jannings and Pola Negri³¹.

Germany not only provide outstanding artists of American cinema. They were also the inspiration for filmmakers from the US. David Wark Griffith called the father of American feature movie, directed in Germany in 1924 one of his greatest films³². In the work titled "Is not Life Wonderful" he presented the story of German refugees from Polish. Griffith presented the realities of post-war Germany until 1923. The director showed overpopulation of Berlin and its international nature. The main characters of the movie struggled with poverty and was fighting with post-war trauma³³.

Artists from the United States through that Germany was an ideal state for career development. Citizens of the Weimar Republic were open to all types of new and exotic. Josephine Baker, along with La Revue Nègre visited Berlin in December 1925³⁴. Germany considered black artists as fascinating. They were seen as closer to nature and unspoilt. Germans believed that African-Americans danced with using senses rather than the mind as the Europeans. In Berlin in mid – Twenties there was a fashion for hairstyle of

³⁰ A. Nagorski, *op. cit.*, s. 82.

³¹ D. Spoto, *op. cit.*, s. 79; J. Płażewski, *Historia filmu 1895–2000*, Warszawa 2001, s. 89; T.J. Saunders, *Hollywood in Berlin: American Cinema and Weimar Germany*, Berkeley – Los Angeles – London 1994, s. 60; por.: P. Negri, *Pamiętnik gwiazdy*, Warszawa 1976, s. 161.

³² M. Oleszczyk, *David Wark Griffith – narodziny autora*, [w:] *Mistrzowie kina amerykańskiego. Klasyki*, red. Ł.A. Plesnar, R. Syska, Kraków 2006, s. 32; S. Kracauer, *From Caligari to Hitler. A Psychological History of the German Film*, Princeton 1966, s. 169–170.

³³ *Isn't Life Wonderful*, director David Wark Griffith, 1924.

³⁴ A black dancer at the beginning of her career worked in Paris. Her unique dance style quickly made her famous. At the end of 1925 with La Revue Nègre she went on tour in Europe. Josephine visited Germany again in 1928 – N. Nenko, *Femininity, the Primitive, and Modern Urban Space: Josephine Baker in Berlin*, [in:] *Women in the Metropolis Gender and Modernity in Weimar Culture*, ed. K. von Ankum, Berkeley – Los Angeles – London 1997, s. 157.

Baker³⁵. Josephine was getting from fans perfumes, furs and jewels. Dancer wrote: "In Berlin I received the greatest amount of love letters, bouquets and gifts. Gifts without end"³⁶. The most memorable gift was a luxury cabriolet. Baker started the tour of the cities of the Republic. She visited, among others Dresden, Leipzig, Munich or Hamburg. A black artist met with cool or even hostile reception from the local authorities. The municipal authorities did not hide their condemnation for Baker lifestyle³⁷.

Americans was also fascinated, by the German bohemians. In the five golden years of the Weimar Republic many new artistic trends was born in Germany. Correspondent Louis Lochner, who was since 1925 chief of "Associated Press" bureau in Berlin, often wrote about most popular cafe in the German capital. He drew attention to their social and cultural character. Cafes next to hotels and restaurants gathered bohemians of the capital³⁸. There Germans created new patterns. In the Reich it was formed, for example, the Bauhaus movement. American architect Philip Johnson was interest in this movement. American has repeatedly visited Germany in the years 1928–1932³⁹. For a young man Berlin was a dream come true. He was breathing freedom that he had never felt in the US. The German architectural movements fascinated many architects from the US⁴⁰. At the end of the twenties they appeared in the Bauhaus school.

To Germany also came American writers. Sinclair Lewis came to Berlin in July 1927, it was his next trip to this country⁴¹. Lewis was considered to be extremely popular writer in Germany⁴². At the beginning of his visit he met correspondent Dorothy Thompson, who in 1928 became his wife⁴³. The German elite organized for writer a lot of event, where he could met for example German writers and artist. During his stay in Germany Lewis met

³⁵ E. Weitz, *op. cit.*, s. 47; O. Friedrich, *op. cit.*, s. 199–200; I. Luba, *op. cit.*, s. 87.

³⁶ J. Baker, *Czarna Wenus. Pamiętniki Józefiny Baker*, zebrał i spisał M. Sauvage, Warszawa 1928, s. 87.

³⁷ J. Baker, C. Chase, *Josephine: The Hungry Heart*, New York 1993, s. 161.

³⁸ I. Luba, *op. cit.*, s. 101–102.

³⁹ E. Weitz, *op. cit.*, s. 153–184.

⁴⁰ To Germany came, among others, Alfred H. Barr, Jr., director of the Museum of Modern Art, the architect Catherine Bauer, designer Norman Bel Geddes and architect Henry-Russell Hitchcock – M. Kentgens-Craig, *The Bauhaus and America. First Contact 1919–1936*, Cambridge – London 1999, s. 82.

⁴¹ Sinclair Lewis came to Germany in 1923. Two years later, the writer visited Munich during the carnival – W. Zacharasiewicz, *op. cit.*, s. 91.

⁴² M. Schorer, *Sinclair Lewis. Życie Amerykanina*, przeł. Teresa Świąćka, Warszawa 1968, s. 436.

⁴³ Dorothy Thompson came to Germany in 1925, she wrote to "Public Ledger" and "Evening Post". She was also the director of the Central European Press Service having its headquarters in the German capital – J.M. Hamilton, *Journalism's Roving Eye: A History of American Foreign Reporting*, New York 2009, s. 267.

with members of the American-German Club. Then, with fellow Americans went on a trip to the Rhineland. Lewis noted that the Germans were polite, well educated and sophisticated. Also they knew English perfectly. The writer his memories of stay in Germany posted on the novel *Dodsworth* published in 1929⁴⁴.

The cosmopolitan Germany also seemed to be a good place to begin or advance career. UFA film company was the largest center of producing movies in Germany and the main competitor to Hollywood. American actress often, to develop career decided to move to Germany⁴⁵. Good examples of that kind hopes was the main character of the movie title "Cabaret", American singer Sally Bowles. She sang at the club in Berlin hoping for an engagement at the film company⁴⁶. The real person, who came to Germany was actress Anna Mae Wong. She arrived in April 1928⁴⁷. Wong became friends with famous movie star Marlene Dietrich and director Leni Riefenstahl⁴⁸. During her stay she drew attention to the cosmopolitan atmosphere of Berlin and Germany. The European adventure gave Wong status of international celebrity. In the United States she hasn't been able to achieve such success⁴⁹. In the same period in Germany lived American actress Louise Brooks. In 1929 she worked on the Germany film "Pandora's Box"⁵⁰. In the Georg Wilhelm Pabst's movie she was playing the main character, Lulu. From the time of her visit she remembered decadent world of Berlin night clubs. Brooks stated that she could easily play the role of a *femme fatale* Lulu having around her examples⁵¹.

The golden years of the republic ended with the Great Depression. Due to financial links with the United States, Germany quickly felt its effects. By mid-1931 Americans had invested in Germany several billion dollars, includ-

⁴⁴ M. Schorer, *op. cit.*, s. 437–438; W. Zacharasiewicz, *op. cit.*, s. 92.

⁴⁵ In the period 1926–1928, film market in Germany was at 42.5% possessed by indigenous films, in 39.5% by Hollywood. Productions from other countries amounted to 18%. In the period 1929–1931 German films increased their share to 48.4%, Hollywood has reduced to 31.3%, the other countries received 20.3% of the shares – S. Brockmann, *A Critical History of German Film*, Rochester, New York 2010, s. 53.

⁴⁶ *Cabaret*, director Bob Fosse, 1972.

⁴⁷ G.R. Hodges, *Anna May Wong: from laundryman's daughter to Hollywood legend*, Hong Kong 2012, s. 65.

⁴⁸ D. Spoto, *op. cit.*, s. 55; *Anna May Wong In Her Own Words*, director Yunah Hong, 2013.

⁴⁹ S.J. Lim, "Speaking German Like Nobody's Business": *Anna May Wong, Walter Benjamin, and the Possibilities of Asian American Cosmopolitanism*, "Journal of Transnational American Studies" 2012, 4(1), s. 1–13.

⁵⁰ S. Brockmann, *op. cit.*, s. 48.

⁵¹ *Lulu in Berlin*, interview by Richard Leacock, director Richard Leacock, Susan Steinberg Woll, 1984.

ing 900 million dollars in the form of short-term⁵². They had been withdrawn from the Republic, which caused the crisis and rising unemployment. Crisis caused a radicalization of public sentiment, which aroused anxiety of American creditors.

Another manifestation of the deterioration was the political crisis in the German parliament, which took place in 1930. It wasn't possible to create a government having the support of the majority of Members of the Reichstag. In this situation, the head of state Paul von Hindenburg began a system of government appointed by the president⁵³. The first such Chancellor became Heinrich Brüning. American ambassador Frederick Sackett perceived German politician as a very competent person, who was able to calm the situation in Germany⁵⁴.

Americans were horrified by the deterioration of the financial situation of the Germans. Langston Hughes in his autobiography *I Wonder as I Wander* described the situation which he found in the German capital in July 1932. A writer who had traveled around the world concluded that in the German capital lived most desperate people in the world⁵⁵.

Not all Americans were aware of the seriousness of the situation in Germany. The poet Louis Untermeyer (1885–1977) described Germany as almost idyllic place. In his work “Blue Rhine, Black Forest” (1930) American described Reich as a country of thinkers and poets. Untermeyer was seduced by the beauty of the landscape⁵⁶.

Also, American writer Joseph Hergesheimer was impressed by the achievements of the Germans. Berlin developed in the style of the Bauhaus school was for him the synonymous of modernity. He noticed on the streets Brownshirts, however, he believed that these units hateful did not have a chance to win. During his stay in Germany he met many intellectuals. After talking with them he noticed that almost everybody wanted to get away from the republic to the United States. They afraid about the future of the Weimar Republic⁵⁷.

⁵² Americans in Germany had in their possession 215 enterprises, and in 1500 they had shares – C. Łuczak, *Dzieje gospodarcze Niemiec 1871–1990*, tom 1: *Druga Rzesza i Republika Weimarska*, Poznań 2004, s. 127.

⁵³ H.A. Turner Jr., *30 dni z życia Hitlera. Styczeń 1933 roku*, Warszawa 2000, s. 13–14.

⁵⁴ B.V. Burke, *Ambassador Frederic Sackett and the Collapse of the Weimar Republic from 1930 to 1933*, Cambridge University Press 1994, s. 3.

⁵⁵ L. Hughes, J. McLaren, *The Collected Works of Langston Hughes*, volume 14: *Autobiography: I Wonder As I Wander*, Columbia – London 2003, s. 96–97.

⁵⁶ W. Zacharasiewicz, *op. cit.*, s. 97.

⁵⁷ J. Hergesheimer, *Metropolitan Passage – Berlin*, “Saturday Evening Post”, 5 December 5 1931, vol. 204, Issue 23, s. 3–5, 130–134; idem, *Metropolitan Passage – Berlin II*, “Saturday Evening Post” 6 January 1932, vol. 204, Issue 50, s. 30.

The Weimar Republic after the political transformation and stabilization of the internal situation was an interesting place to visit. American artists in Berlin familiarized themselves with the new artistic movements. Berlin was a good place for career advancement. Due to the instability of the Weimar Republic, however, for American artists Berlin was largely just a stop on a trip through Europe. The Republic was a state too unstable to be associated with their future. Berlin was losing in the "duel" with London and Paris. In both these capitals there was a large colony of the US citizen. Berlin was treated as a "gateway of Europe", the perfect place to stop during the journey. Hopes for change in the status of Berlin died with the beginning of the Great Depression.

Abstract

American artists and writers in the Weimar Republic in the years 1918–1932

American artists coming to Germany after World War I watched the turbulent beginnings of the Weimar Republic. The newcomers from overseas took note of both the communist and right-wing outbursts. Instability in Germany aroused fears of American newcomers about the sustainability of the international order. American artists were delighted with the cosmopolitan atmosphere of the German capital. US citizens also enjoyed a favorable currency exchange. Americans were also fascinated by the German artistic bohemians. But there were reasons why Germany was not a good place to settle. First of all, Americans drew attention to the instability of the political and economic system.

Key words: Weimar Republic, American artists, American writers, German bohemians

Słowa kluczowe: Republika Weimarska, amerykańscy artyści, amerykańscy pisarze, bohema niemiecka

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