

# The Kings Depart



*The Tragedy  
of Germany:  
Versailles and the  
German Revolution*  
*Richard M. Watt*

The  
Kings  
Depart

Richard  
M. Watt

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# The Kings Depart

**Richard F. Hamilton**



## **The Kings Depart:**

The Kings Depart Richard M. Watt, 1969 What began in 1918 with the church bells of victory and the hopes of Versailles ended a year later with the appearance of Adolf Hitler and the beginnings of his fateful and fatal role **The Kings Depart** Richard M. Watt, 1969 **The Kings Depart** Richard M. Watt, 1972 The Kings Depart Alyn Brodsky, 1974 **The Captains and the Kings Depart** Jack Bazalgette, 1984 *The king's depart* Richard M. Watt, 1968 **The Kings Depart** Richard M. Watt, 1973 **The Captains and the Kings Depart** Helen Eustis, 1949 *Empire and Film* Lee Grieveson, Colin MacCabe, 2019-07-25 This important new volume reconstructs the forms of production distribution and exhibition of films made in and about the colonies It then ties them to wider theoretical issues about film and liberalism spectacle and political economy representation and rule The result is one of the first volumes to examine how imperial rule is intimately tied to the emergence of documentary as a form and indeed how the history of cinema is at the same time the history of Empire BRIAN LARKIN Barnard College This superb collection of new scholarship shows how cinema both communicated and aided the imperialist agenda throughout the twentieth century In doing so it shows film can be understood as one of the tools of empire as much as the technology of weaponry or modes of administration a means of education and indoctrination in the colonies and at home TOM GUNNING University of Chicago At its height in 1919 the British Empire claimed 58 countries 400 million subjects and 14 million square miles of ground Empire and Film brings together leading international scholars to examine the integral role cinema played in the control organisation and governance of this diverse geopolitical space The essays reveal the complex interplay between the political and economic control essential to imperialism and the emergence and development of cinema in the late nineteenth and first half of the twentieth century Contributors address how the production distribution and exhibition of film were utilised by state and industrial and philanthropic institutions to shape the subject positions of coloniser and colonised to demarcate between civilised and primitive and codify difference and to foster a political economy of imperialism that was predicated on distinctions between core and periphery The generic forms of colonial cinema were consequently varied travelogues mapped colonial spaces actuality films re presented spectacles of royal authority and imperial conquest and conflict home movies rendered colonial self representation state financed newsreels and documentaries fostered political and economic control and the education of British and colonial subjects philanthropic and industrial organisations sponsored films to expand Western models of capitalism British and American film companies made films of imperial adventure These films circulated widely in Britain and the empire and were sustained through the establishment of imperial networks of distribution and exhibition including in particular innovative mobile exhibition circuits and non theatrical spaces like schools museums and civic centres Empire and Film is a significant revision to the historical and conceptual frameworks of British cinema history and is a major contribution to the history of cinema as a global form that emerged amid and in dialogue with the global flows

of imperialism The book is produced in conjunction with a major website housing freely available digitised archival films and materials relating to British colonial cinema [www.colonialfilm.org.uk](http://www.colonialfilm.org.uk) and a companion volume entitled *Film and the End of Empire*

**Wind in the Woods** NOBODY KNOWS and YOU KNOW ME, 2020-04-13 *Wind in the Woods* By NOBODY KNOWS and YOU KNOW ME *Wind in the Woods* is a collection of poetry meant to inspire the reader [A Complete History of England: with the Lives of All the Kings and Queens Thereof, to the Death of King William III ...](#) White Kennet, 1706 *The Coming of the Third Reich* Richard J. Evans, 2004 A history of Adolf Hitler's rise to power and the collapse of democracy in Nazi Germany explains why Nazism's ideology of hatred flourished in a country embittered by military defeat and economic disaster following World War I

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