**The Nazi Revolution: Power and Ideology**

**Fall Semester 2017**

History …/ German …

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More than seventy years have passed since Nazi Germany surrendered unconditionally to the Allied Powers on May 8, 1945, but no agreement has emerged on what Nazism was, how Hitler’s regime functioned, how much support it had, why and how it managed the extermination of European Jewry, whether it was ‘a terror state’ or rested on a broad popular consensus. This course will look at Nazism from several angles and focus, in particular, on the power of its ideology and its embodiment and dissemination by the arts.

Nazism took the arts very seriously. Hitler always saw himself as an artist and he made certain that the regime expressed the Nazi ‘revolution’ in new and radical forms of art, especially a new culture of the body – strength and beauty combined in a pure, warlike Aryan. The course will investigate the development of the avant-garde arts beyond the first third of the 20th century into the politics of the Nazi regime. We will focus on the relationship between art and politics in the “Age of extremes” (Eric Hobsbawm).

The course will also look at the nature of Nazi power and the structure of the Nazi state: how it developed and grew after 1933. The rearmament of Germany and the smashing of the Versailles settlement of 1919, two main aims of Nazi foreign policy, were accomplished by 1936, and the growth of the power of the SS changed the internal politics of the regime. Was ‘terror’ essential to Hitler’s regime and what does the word ‘describe’? Finally, the course will consider the war and Hitler’s aims for world conquest, the extermination of the Jews and the final stage of complete destructiveness at home and abroad.

The course will be an active seminar in which students will be expected to read and discuss sources in class. These sources will combine scholarly analyses, works of art and their interpretation, together with political statements and ideological sources. Students will be expected to present one set of literature or class material, connected to one of the themes of the seminar.

The course will end with a take-home exam composed of interpretations of selections from the texts we have read and an essay on the issues raised by discussions in class.

Presentation/discussion in class 30%

Final Essay/Exam 40%

Class Participation 30%

Most of the reading will be on Canvas; additional essays will be handed out in class. Some of the weekly material will be divided up between participants to encourage a discussion. Titles in bold are mandatory for all. In addition, all students have to create chronologies which will be regarded as part of the final exam.

**There are two studies we suggest as main reading and general orientation, in addition to essays, chapters and articles listed on Canvas:**

**Jane Caplan [ed.]. Nazi Germany. Oxford University Press 2008**

**Neil Gregor [ed]. Nazism. Oxford University Press 2000.**

**Week 1**

## Nazism in Power – World War I and the Weimar Period

**Political and aesthetic answers to the “The decline of the West”. The Nazi Seizure of Power and the Führer Adolf Hitler.**

**Reading**

**The 25 Point-Programme 1920. An Early Nazi Program [Editor Dr. Robert Ley. Munich] --- Modern History Sourcebook at** [**http://www.yale.edu/lawweb/avalon/imt/document/nca\_vol14/1708-ps.htm**](http://www.yale.edu/lawweb/avalon/imt/document/nca_vol14/1708-ps.htm)

**Dorothy Thompson. National Socialism – Theory and Practice 1935**

Alan Steinweiss. Weimar culture and the rise of National Socialism. The Kampfbund.

Thomas Mergel. Dictatorship and Democracy. In: The Oxford Handbook of Modern German History, ed. *Helmut Walser Smith*

Albrecht Tyrell. Germany 1930-1934

**Ian Kershaw. Hitler and the uniqueness of Nazism. 2004**

**Richard Bessel. The Nazi capture of power. 2004**

1999 Thomas Rohkraemer Antimodernism, Reactionary Modernism and National Socialism\_Technocratic Tendencies in Germany, 1890-1945

Paul Betts. The New Fascination with Fascism: The Case of Nazi Modernism. Journal of Contemporary History, Vol. 37, No. 4 (Oct., 2002), pp. 541-558. Sage Publications, <http://www.jstor.org/stable/3180759>

**Week 2**

## Nazi Ideology and the Nazi State

**The importance of ideology and the logic of the Nazi state.**

**Reading**

1918 excerpts Spengler Decline of the West & 1928 Schultze-Naumburg Art and Race

**The 12 Theses 1933**

**Law for the Reestablishment of the Civil Service & Nuremberg Laws**

**Dorothy Thompson. Culture under the Nazis. 1936**

John H Herz German administration under the Nazi regime 1946

**George Mosse Nazi Culture. 1966**

Ian Kershaw. Working towards the Fuehrer. Reflections on the Nazi Dictatorship. 1993

O K Werckmeister. Hitler the Artist 1997

David Welch **Nazi Propaganda and the Volksgemeinschaft: Constructing a People's Community.** *Journal of Contemporary History*, Vol. 39, No. 2, Understanding Nazi Germany (Apr., 2004), pp. 213-238

**Week 3**

***Nazism and the Arts. Art as Propaganda – The Ministry of Propaganda and Popular Enlightenment***

**The cultural administration of the Nazi state.**

**Reading**

**Wagner, Richard. *On Judaism in Music*. 1850** <http://users.belgacom.net/wagnerlibrary/prose/wagjuda.htm>

**1940 K Pinthus. Culture inside Nazi Germany**

Theodor W. Adorno What National Socialism has done to the arts

**Steinweis, Alan E. *Art, Ideology and Economics in Nazi-Germany: The Reich Chambers of Music, Theatre and the Visual Arts*. Chapel Hill, 1993.**

**Welch, David. *The Third Reich, Politics and Propaganda*. London: Routledge 2002.**

Hans-Rudolf Vaget Wagnerian Self-Fashioning\_The Case of Adolf Hitler. 2007

J.M. Ritchie. The Nazi book-burning 1933

German Propaganda Archive Home Page <http://www.calvin.edu/academic/cas/gpa/>

**Week 4**

***The Elimination of Opposition I. Emigration and Exile of the Avant Garde***

**Racial and political opposition, legislation, expulsion. Case studies: the United States, Great Britain**

**Reading**

**1933 letter Georg Solmssen 1933 copy**

1944 A W Stargardt The German resistance movement against Nazi-Fascism

1945 Frederick Hoefer The Nazi penal system II

**1997 Robert Gellately Denunciations and Nazi Germany\_New Insights and Methodological Problems**

**1999 Gabriel Almond & Wolfgang Krauss The Size and Composition of the Anti-Nazi** Opposition in Germany

2014 Howard Eiland & Michael W Jennings Walter Benjamin Exile\_Paris and Ibiza, 1933–1934

**Jean-Michel Palmier. *Weimar in Exile: the antifascist emigration in Europe and America*. London; New York: Verso, 2006**

**Week 5**

***Forces in the Nazi State and the Fight for Ideological Supremacy***

**SA, SS, Gestapo.**

**Reading**

**1962 Robert Koehl The character of the Nazi SS**

1973 Charles Sydnow The History of the SS Totenkopfdivision and the Postwar Mythology of the Waffen SS

1987 Christoph Graf The Genesis of the Gestapo

**1988 Robert Gellately The Gestapo and German Society\_Political Denunciation in the Gestapo Case Files**

1991 Robert Gellately Rethinking the Nazi Terror System\_A Historiographical Analysis

1997 Mark Gingerich Waffen SS Recruitment in the Germanic Lands 1940-1941

1997 Michael Thad Allen SS Midel-Level Managers of the Extermination through Work

2006 Thomas Pegelow The Reich Kinship Office and the Competing Discourses and Powers of Nazism 1941-1943

**2009 Claire M Hall. An Army of Spies\_The Gestapo Spy Network 1933-45**

**2013 Timothy Scott Brown. The SA in the radical imagination of the long Weimar Republic.**

**Week 6**

***The Elimination of Opposition II.***

**Concentration Camps.**

**Reading**

The two main works are:

Kogon, Eugen. *The SS-State. The System of Concentration Camps*. 1946.

Wachsmann, Nikolaus. *KL. A History of Concentration Camps*. New York 2015.

1996 Michael Allen Modern technology and ideological consensus in an SS factory at Auschwitz.

**1996 Nikolaus Wachsmann Annihilation through Labor\_The Killing of State Prisoners in the Third Reich.**

2002 Michael Neufeld Wernher von Braun, the SS, and Concentration Camp Labor\_Questions of Moral, Political, and Criminal Responsibility.

2010 Christian Goeschel.Suicide in concentration camps.

**2010 Christian Goeschel & Nikolaus Wachsmann. Before Auschwitz\_The Formation of the Nazi Concentration Camps 1933-9**

2010 Dirk Riedel A Political Soldier and Practitioner of Violence\_The Concentration Camp Commandant Hans Loritz

2013 Kim Wünschmann The ‘Scientification’ of the Concentration Camp.

**2016 Henry J. Gwiazda II The Nazi Racial War\_Concentration Camps in the New Order.**

**Week 7**

## Film: Triumph of the Will by Leni Riefenstahl

**Riefenstahl claimed after World War II that she simply made an apolitical documentary film. How do we look at this film today – as a political document, an innovative work of art or a piece of successful Nazi propaganda?**

Please watch the film, it is to be found on youtube.

**Reading**

**Susan Sontag Fascinating Fascism. New York Review of Books 1975**

**David Hinton Reply to Susan Sontag. 1975**

**Schulte-Sasse, Linda. Leni Riefenstahl's Feature Films and the Question of a Fascist Aesthetic. In: Cultural Critique, No. 18 (Spring, 1991), pp. 123-148. Stable URL:** <http://www.jstor.org/stable/1354097>

Film script: *Triumph of the Will* [http://web.archive.org/web/20071120115905/www.geocities.com/emruf4/tri umph.html](http://web.archive.org/web/20071120115905/www.geocities.com/emruf4/triumph.html)

Hinton, David B. Triumph of the Will: Document of Artifice? Cinema Journal, vol.15, no.1 (Autumn 1975), pp. 48-57. Stable URL: <http://www.jstor.org/stable/1225104>

1990 Eric Rentschler German feature films 1933-45

**Jay, Martin. "The Aesthetic Ideology" as Ideology; Or, What Does It Mean to Aestheticize Politics? In: Cultural Critique, No. 21 (Spring, 1992), pp. 41-61.** StableURL: <http://www.jstor.org/stable/1354116>

Bach, Steven. The Puzzle of Leni Riefenstahl. In: The Wilson Quarterly (1976-), Vol. 26, No. 4 (Autumn, 2002), pp. 43-46. Stable URL: <http://www.jstor.org/stable/40260668>

Spector, Scott. Was the Third Reich Movie-Made? Interdisciplinarity and the ‘Reframing of Ideology. In: The American historical Review, vol.106, no.2 (Apr. 2001), pp. 460-484. Stable URL: <http://www.jstor.org/stable/2651614>

2003 Klaus Mann What's wrong with anti-Nazi films.

2004 Brigitte Peucker Riefenstahl-Tableaux

**Week 8**

## The Body, Community and Movement.

**The Body of the Master Race. Mass movement and modern dance as political “ornament” in the racial state.**

**Reading**

Riefenstahl, Leni. *Triumph of the Will*. Film 1934/35

**André Levinson, *The Modern Dance in Germany*, in: *Theatre Arts Monthly, vol.13, February 1929***

**Mary Wigman, *The Land without dance*, in: *Die Tanzgemeinschaft*, quarterly journal 2, 1929**

**Michael Burleigh. The Racial State. 1993**

**Lilian Karina & Marion Kant. *Hitler's Dancers.* Oxford, New York Berghahn Books 2003. The reorganisation of dance.**

**Week 9**

***Degeneracy in Art.***

**The Burning of the Books in May 1933 and the exhibitions of desirable and undesirable art; The exhibitions of German and “Degenerate” Art 1937 in Munich; “Degenerate Music”.**

**Reading**

**1933 Oskar Schlemmer letter.**

**1937 Adolf Hitler's Speech on the Opening of the House of German Art.**

"Decent" vs. "Degenerate" Art: The National Socialist Case. Mary- Margaret Goggin Source: Art Journal, Vol. 50, No. 4, Censorship II (Winter, 1991), pp. 84-92. Stable URL: <http://www.jstor.org/stable/777328>

Neil Levi. "Judge for Yourselves!"-The "Degenerate Art" Exhibition as Political Spectacle. In: October, Vol. 85 (Summer, 1998), pp. 41-64. Stable URL: <http://www.jstor.org/stable/779182>

1994 Jonathan Petropoulos.The collecting practices of the Nazi elite.

2008 Marion Deshmukh The Visual Arts and Cultural Migration in the 1930s and 1940s\_A Literature Review.

**Art, culture and media\_Jonathan Petropoulos Arno Breker’s Engagement with National Socialism.**

**Art, culture and media\_Albrecht Duemling. The ‘Degenerate Music’ Exhibition Dusseldorf 1938.**

**Week 10**

## Architecture and Urban Planning: Hitler and Speer. Germany’s Past and Germany’s Future.

**Reading**

**1936 Albert Speer. The Fuehrer’s Buildings.**

**1945 Cross-examination Albert Speer copy**

**1982 Interview Albert Speer.**

**1986 Barbara Miller Lane. Architects in Power: Politics and Ideology in the Work of Ernst May and Albert Speer**

1993 Eric Michaud NS architecture as acceleration of time

Paul Jaskot. Anti-semitic policy in Albert Speer's plans for the rebuilding of Berlin 1996

2012 Roger Forsgren. The architecture of evil.

Roger Moorhouse. Germania: Hitler’s Dream Capital. In: History Today vol.62 no.3 [March 2012]

**Week 11**

***World War II***

**Reading**

**1940 Dorothy Thompson The problem child of Europe.**

2011 Klaus P Fischer

- Hitler and America\_1938

- Hitler and America\_1943

-The Tide of War Shifts in Favor of Hitler’s Opponents

**2014 Henry J Gwiazda II. The Nazi racial war. The first stage in Building the new order**

**1994 Christopher Browning. The Nazi decision to commit mass murder, summer/fall 1941.**

**2000 Tobias Jersak. Blitzkriege re-visited.**

**Week 12**

## Popular culture: Entertaining the Masses: Jazz, Swing, Operetta, Film.

**Reading**

**1982 Karsten Witte\_JD Steakley\_Gabriele Hoover\_Aspects of the German Revue Film.**

**2002 Sabine Hake Popular Film in the Third Reich 1 & 2.**

2002 Sabine Hake German National Cinema\_Third Reich

**2003 Lilian Karina\_Marion Kant Hitler's Dancers Swing and Jazz**

2005 Jennifer Lee\_Musical comedy film in the Third Reich copy

**Week 13**

***Holocaust***

**Reading**

**Levi, Primo. *Survival in Auschwitz.* [*If this is a man*]*.* 1946/English translation 1959.**

**1998 Omer Bartov Defining enemies, making victims. Germans, Jews and the holocaust**

2008 Omar Bartov Eastern Europe as the site of genocide

2012 Charles King Can There Be a Political Science of the Holocaust

**1982 Michael Marrus & Robert Paxton. The Nazis and the Jews in Occupied Western Europe 1940-44.**

1994 Henry Friedländer. The expansion of murder 1939-41.

**1998 Christian Gerlach. The Wannsee Conference.**

**Week 14**

## Denazification

The problem of De-Nazification: Aesthetics versus Ethics (again). Are artists political actors and thus guilty for the politics of the Third Reich?

Examples: Arno Breker, Leni Riefenstahl and Albert Speer.

**1945 Denazification Questionnaire**

1947 Robert M W Kempner Murder by government

**1948 Cartoon on denazification**

1948 Leo Alexander War crimes and their motivation\_The socio-psychological structure of the SS and the criminalization of a society

**2002 Bill Niven\_The past in the present**

2003 Richard Bessel Functionalists vs. Intentionalists\_The Debate Twenty Years on or Whatever Happened to Functionalism and Intentionalism

**2015\_Bill Niven\_Jewish\_Exile\_in\_German\_Memory copy**

Judt, Tony. The Past Is Another Country: Myth and Memory in Postwar Europe. In: *Daedalus*, Vol. 121, No. 4, Immobile Democracy? (Fall, 1992), pp. 83-118.

Stable URL: <http://www.jstor.org/stable/20027138>

**1990 *Walter Grasskamp* The De-Nazification of art: ARNO BREKER and ALBERT STPEER today.**