**History 230-401 and German 232-401**

Spring Semester 2017

**The Nazi Revolution: Power and Ideology**

Marion Kant and Jonathan Steinberg

Tuesdays 1.30 to 4.30

Course description:

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 they attempted the extermination of the entire Jewish people, 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%

**“Double Marking”/Grades:**

Both instructors read all the students’ formal work independently, compare notes and arrive at a comprehensive mark, a system known as “double-marking”. This has two advantages for students: each reader checks the other’s grades for fairness and students get two opinions instead of one. Both instructors will be happy to help to improve technique, discuss questions and consider where problems have arisen. Improvement in thought and/or style over the semester will always be rewarded.

**Preparatory Reading**

This is a suggested reading list for those students who wish to engage with the topic before Spring semester begins. Essential course reading material will be provided on the Canvas site and thoroughly analysed and interpreted during lectures and seminars.

Chamberlain, Stewart Houston. *The Foundations of the Nineteenth Century*. 1899. Glaser, Hermann. *The Cultural Roots of National Socialism*. London, 1978.

Evans, Richard. *The Third Reich in History and Memory*, Little, Brown, 2015. & *The Pursuit of Power: Europe 1815-1914*, Viking 2016.

Haffner, Sebastian. *The Meaning of Hitler.* London: Orion Books 1979.

Hermand, Jost. *Old Dreams of a New Reich: Volkish Utopias and National Socialism*. Bloomington, 1992.

Hewitt, Andrew. *Fascist modernism: aesthetics, politics, and the avant-garde.*

Stanford, Calif.: Stanford University Press, 1993.

Kershaw, Ian. *Hitler, the Germans and the Final Solution*. Jerusalem, London, New Haven: Yad Vashem/Yale University Press 2008.

Kershaw, Ian. The End: Hitler’s Germany 1944-45. London: Penguin 2011. Kershaw, Ian *The Nazi dictatorship: problems and perspectives of interpretation* London: Arnold; New York: Co-published in the USA by Oxford University Press, 2000.

Michaud, Eric and Janet Lloyd. *The Cult of Art in Nazi Germany*. Stanford CA 2004.

Rauschning, Hermann. *The Revolution of Nihilism, Warning to the West*. New York: Alliance Book Corporation 1939.

Rosenberg, Alfred. *Der Mythus des zwanzigsten Jahrhunderts*. 1930 (*The Myth of the Twentieth Century*.)

Spengler, Oswald. *The decline of the West*. Translated by Charles Francis Atkinson. New York, 1939.

Stern, Fritz R. *The Politics of Cultural Despair: a Study in the Rise of German Ideology*. Berkeley, 1974.

Welch, David. *The Third Reich: Politics and Propaganda*. London, 1993.

Whisker, James B. *The Philosophy of Alfred Rosenberg*. Noontide Press 1990

**COURSE OUTLINE**

## 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**

Evans, Richard. *Rethinking German History: Nineteenth-Century Germany And The Origins Of The Third Reich*, London: Allen and Unwin, 1987.

Jackson J Spielvogel and David Redles. Hitler and Nazi Germany. A History. New York: Routledege 2005/2015.

Kershaw, Ian. *Hitler, the Germans and the Final Solution*. Jerusalem, London, New Haven: Yad Vashem/Yale University Press 2008. [Working Towards the Führer: Reflections on the Nature of the Hitler Dictatorship; Hitler and the Uniqueness of Nazism]

Adorno, Theodor W. "What National Socialism Has Done to the Arts," in *Theodor W. Adorno, Gesammelte Schriften*, Frankfurt/Main,1970-86). Vol. 20.2, pp. 413- 429.

Kershaw, Ian *The Nazi dictatorship: problems and perspectives of interpretation* London: Arnold; New York: Co-published in the USA by Oxford University Press, 2000

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>

The Art of Hitler. Steven Kasher. October, Vol. 59 (Winter, 1992), pp. 48-85. The MIT Press <http://www.jstor.org/stable/778831>

Review: Nazi Culture: Banality or Barbarism? Suzanne Marchand. The Journal of Modern History, Vol. 70, No. 1 (Mar., 1998), pp. 108-118. The University of Chicago Press. <http://www.jstor.org/stable/2991421>

## 2. Nazi Ideology and the Nazi State

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

**Reading**

The 25 Points 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>

Cecil, Robert, *The Myth of the Master Race: Alfred Rosenberg and Nazi Ideology*, London, 1972.

Chamberlain, Stewart Houston. *The Foundations of the Nineteenth Century*. 1899 <http://www.hschamberlain.net/grundlagen/division0_index.html>

Kershaw, Ian. *Hitler, the Germans and the Final Solution*. Jerusalem, London, New Haven: Yad Vashem/Yale University Press 2008. [Ideologue and Propagandist: Hitler in Light of His Speeches, writings and Orders 1925-1928;]

Kershaw, Ian. Reflections on the Nature of the Hitler Dictatorship. in: *The Third Reich. Essential Readings*. Ed. Christian Leitz. Blackwell Publ.

Rauschning, Hermann. *The Revolution of Nihilism, Warning to the West*. New York: Alliance Book Corporation 1939.

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

Sünner, Rüdiger (dir.) *Black Sun*: *The Mythological Background of National Socialism.* Medien – [www.absolutemedien.de](http://www.absolutemedien.de/) 2009 [1997]. DVD. Color. 90 minutes.

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

The cultural administration of the Nazi state.

**Reading**

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.

Petropoulos, Jonathan. *Art as Politics in the Third Reich*. Chapel Hill, NC 1996. & *The Faustian Bargain: The Art World in Nazi Germany*. New York 2000.

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

***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**

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

Snowman, Daniel. *The Hitler Emigrés The Cultural Impact on Britain of Refugees from Nazism*. London: Pimlico, 2003

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

***Concentration Camps***

**Reading**

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

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

## 6. 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?

**Reading**

Weinberg, David. Approaches to the Study of Film in the Third Reich: A Critical Appraisal. in: Journal of Contemporary History, Vol. 19, No. 1, Historians and Movies: The State of the Art: Part 2 (Jan., 1984), pp. 105-126. Stable URL: <http://www.jstor.org/stable/260427>

Schulte-Sasse, Linda. Entertaining in the Third Reich: Illusions of Wholeness in Nazi Cinema. Durham NC 1996 & 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>

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. Stable URL: <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>

## 7. The Body, Community and Dance

The Body of the Master Race.

Mass movement and modern dance as political “ornament”.

**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

Manning, Susan A. *Ecstasy and the demon. Feminism and Nationalism in the Dances of Mary Wigman*. Berkeley, Los Angeles, London 1993.

Karina, Lilian, Marion Kant. *Hitler's Dancers.* Oxford, New York Berghahn Books 2003.

Koegler, Horst, *In the Shadow of the Swastika*: Dance in Germany 1927-1936. (In: Dance Perspectives no. 57/1974)

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

SA, SS, Wehrmacht.

**Reading**

Evans, Richard J. *The Third Reich in Power.* New York: Penguin 2005*.*

Longerich, Peter. Heinrich Himmler: A Life. Oxford: University Press. 2011

Maracin, Paul. *The Night of the Long Knives: 48 Hours that Changed the History of the World*. The Lyons Press 2004.

McNab, Chris. *Hitler's Elite: The SS 1939–45.* Osprey Publishing 2013

***9. Degeneracy in Art: The exhibitions of German and “Degenerate” Art 1937 in Munich***

The Burning of the Books in May 1933 and the exhibitions of desirable and undesirable art.

**Reading**

Adolf Hitler's Speech on the Opening of the House of German Art 1937 Lehmann-Haupt, Helmut. *Art under a Dictatorship*. Oxford, 1954.

Barron, Stephanie, ed. *"Degenerate Art": The Fate of the Avant-Garde in Nazi Germany*. Los Angeles, New York, 1991.

*Art and Power: Europe under the Dictators 1930-1945*. The XXIII Council of Europe exhibition. Compiled and selected by Dawn Ades. Foreword by Eric Hobsbawm. Afterword by Neal Ascherson. London, 1995.

"Decent" vs. "Degenerate" Art: The National Socialist Case Author(s): 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>

Levi, Neil. "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>

Paret, Peter. Review: Three Perspectives on Art as a Force in German History. In: Central European History, Vol. 34, No. 1 (2001), pp. 83-89. Stable URL: <http://www.jstor.org/stable/4547034>

Braun, Emily. Expressionism as Fascist Aesthetic. In: Journal of Contemporary History, Vol. 31, No. 2, Special Issue: The Aesthetics of Fascism (Apr., 1996), pp. 273-292 Published by: Sage Publications, Ltd. Stable URL: <http://www.jstor.org/stable/261167>

Peter Adam. Art of the Third Reich. Harry Abrams 1992.

## 10. Architecture and Urban Planning: Hitler and Speer

***Germany’s Past and Germany’s Future.***

**Reading**

Frederic Spotts. *Hitler and the Power of Aesthetics*. Overlook Books 2003

Leon Krier. *Albert Speer. Architecture 1932-1942*. The Monacelli Press 2013.

Barbara M Lane. *Architecture and Politics in Germany 1918-1945*. Cambridge Mass 1968.

Alexander Scobie. *Hitler’s State Architecture: The Impact of Classical Antiquity*. University Park, PA 1990

Jochen Thies. *Hitler’s Plans for Global Domination: Nazi Architecture and Ultimate War Aims*. New York 1012.

Roger Moorhouse. Germania: Hitler’s Dream Capital. In: History Today vol.62 no.3 [March 29012]

***11. World War II***

**Reading**

Browning, Christopher. *Ordinary Men : Reserve Police Battalion 101 and the Final Solution in Poland*, New York: HarperCollins, 1992.

Evans, Richard. *The Third Reich at War: How the Nazis Led Germany from Conquest to Disaster*. London: Allen Lane, 2008.

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

**Reading**

*Siegfried Kracauer. From Caligari to Hitler. Princeton 1974.*

*The Arts in Nazi Germany. Continuity, Conformity and Change*. Ed. Jonathan Huener an d Francis R Nicosia. New York 2006.

Kater, Michael. *Different Drummers. Jazz in the Culture of Nazi Germany*. New York, Oxford, 1992.

Schulte-Sasse, Linda. Entertaining in the Third Reich: Illusions of Wholeness in Nazi Cinema. Durham NC 1996

Eric Rentschler. The Ministry of Illusion: Nazi Cinema and its Afterlife. Cambridge Mass 1996.

**13. Holocaust**

**Reading**

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

Bartov, Omer. *Holocaust: Origins, implementation, aftermath* London: Routledge: 2000.

Bauer, Jehuda. *Is the Holocaust explicable?* 1990

Friedlaender, Saul. *Nazi Germany and the Jews: The Years of Persecution, 1933-1939*, New York: HarperCollins, 1997. & *The Years of Extermination: Nazi Germany and the Jews, 1939-1945*, New York: Harper Collins, 2007.

Hilberg, Raul. *The Destruction of the European Jews*. New Haven: Yale University Press, 2003; originally published in 1961.

## 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.

1946: Public correspondence Frank Thiess and Thomas Mann. Definition of ‘Inner Exile’ by Frank Thiess.

Arendt, Hannah. *Eichmann in Jerusalem: A Report on the Banality of Evil.* 1963 &. New York: Viking, 1968.

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

*Flight of Fancy. New Perspectives on Inner Emigration in German Literature.* Neil H Donahue and Doris Kirchner. Ed. New York 2003.

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>

Keyzerlingk, Robert W. The German Situation Today. in: *International Journal*, Vol. 2, No. 1 (Winter, 1946/1947), pp. 26-36. Stable URL: <http://www.jstor.org/stable/40194100> .

Menck, Clara and George Wack. Germany Today. *The Review of Politics*, Vol. 8, No. 3 (Jul., 1946), pp. 354-380. Stable URL: <http://www.jstor.org/stable/1404424>

Schlie, Ulrich. Today's View of the Third Reich and the Second World War in German Historiographical Discourse. *The Historical Journal*, Vol. 43, No. 2 (Jun., 2000), pp. 543-564. Stable URL: <http://www.jstor.org/stable/3021041>