

# Mephisto In The Third Reich

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Scales of Memory - Justin Collings 2021-01-05

This monograph explores how the constitutional courts in the United States, Germany, and South Africa have invoked slavery, Nazism, and apartheid - three historical evils - as an aid in constitutional interpretation. It examines how the memory of evil pasts moulds constitutional meaning in the contested present.

**The Legacy of World War II in European Arthouse Cinema** - Samm Deighan 2021-05-28

World War II irrevocably shaped culture--and much of cinema--in the 20th century, thanks to its devastating, global impact that changed the way we think about and portray war. This book focuses on European war films made about the war between 1945 and 1985 in countries that were occupied or invaded by the Nazis, such as Poland, France, Italy, the Soviet Union, and Germany itself. Many of these films were banned, censored, or sharply criticized at the time of their release for the radical ways they reframed the war and rejected the mythologizing of war experience as a heroic battle between the forces of good and evil. The particular films examined, made by arthouse directors like Pier Paolo Pasolini, Rainer Werner Fassbinder, and Larisa Shepitko, among many more, deviate from mainstream cinematic depictions of the war and instead present viewpoints and experiences of WWII which are often controversial or transgressive. They explore the often-complicated ways that participation in war and genocide shapes national identity and the

ways that we think about bodies and sexuality, trauma, violence, power, justice, and personal responsibility--themes that continue to resonate throughout culture and global politics.

*Historical Dictionary of German Theater* - William Grange 2006-07-17  
The Historical Dictionary of German Theater covers the field of theater performance in the German language, concentrating on German-speaking Europe, through a chronology, a list of acronyms and abbreviations, an introductory essay, a bibliography, and several hundred cross-referenced dictionary entries on significant playwrights, directors, producers, designers, actors, plays, theaters, cities, dramatic genres, and movements such as the Sturm und Drang, Naturalism, and Expressionism.

Past for the Eyes - Oksana Sarkisova 2008-01-01

How do museums and cinema shape the image of the Communist past in today's Central and Eastern Europe? This volume is the first systematic analysis of how visual techniques are used to understand and put into context the former regimes. After history "ended" in the Eastern Bloc in 1989, museums and other memorials mushroomed all over the region. These efforts tried both to explain the meaning of this lost history, as well as to shape public opinion on their society's shared post-war heritage. Museums and films made political use of recollections of the recent past, and employed selected museum, memorial, and media tools and tactics to make its political intent historically credible. Thirteen

essays from scholars around the region take a fresh look at the subject as they address the strategies of fashioning popular perceptions of the recent past.

Hitler - Peter Longerich 2019

The story of how Adolf Hitler created his 'Führer dictatorship' -- consistently and ruthlessly destroying everything that stood in his way, and with with terrifying and almost limitless power over the German people.

**Politics, Art and Commitment in the East European Cinema** - D.W. Paul 1983-06-18

Art, Culture, and Media Under the Third Reich - Richard A. Etlin  
2002-10-15

Art, Culture, and Media Under the Third Reich explores the ways in which the Nazis used art and media to portray their country as the champion of Kultur and civilization. Rather than focusing strictly on the role of the arts in state-supported propaganda, this volume contributes to Holocaust studies by revealing how multiple domains of cultural activity served to conceptually dehumanize Jews and other groups. Contributors address nearly every facet of the arts and mass media under the Third Reich—efforts to define degenerate music and art; the promotion of race hatred through film and public assemblies; views of the racially ideal garden and landscape; race as portrayed in popular literature; the reception of art and culture abroad; the treatment of exiled artists; and issues of territory, conquest, and appeasement. Familiar subjects such as the Munich Accord, Nuremberg Party Rally Grounds, and Lebensraum (Living Space) are considered from a new perspective. Anyone studying the history of Nazi Germany or the role of the arts in nationalist projects will benefit from this book. Contributors: Ruth Ben-Ghiat David Culbert Albrecht Dümling Richard A. Etlin Karen A. Fiss Keith Holz Kathleen James-Chakraborty Paul B. Jaskot Karen Koehler Mary-Elizabeth O'Brien Jonathan Petropoulos Robert Jan van Pelt Joachim Wolschke-Bulmahn and Gert Gröning

*Staging the Third Reich* - Anson Rabinbach 2020-07-08

A widely celebrated intellectual historian of twentieth-century Europe, Anson Rabinbach is one of the most important scholars of National Socialism working over the last forty years. This volume collects, for the first time, his pathbreaking work on Nazi culture, antifascism, and the after-effects of Nazism on postwar German and European culture. Historically detailed and theoretically sophisticated, his essays span the aesthetics of production, messianic and popular claims, the ethos that Nazism demanded of its adherents, the brilliant and sometimes successful efforts of antifascist intellectuals to counter Hitler's rise, the most significant concepts to emerge out of the 1930s and 1940s for understanding European authoritarianism, the major controversies around Nazism that took place after the regime's demise, the philosophical claims of postwar philosophers, sociologists and psychoanalysts—from Theodor Adorno to Hannah Arendt and from Alexander Kluge to Klaus Theweleit—and the role of Auschwitz in European history.

Social Outsiders in Nazi Germany - Robert Gellately 2018-06-05

When Hitler assumed power in 1933, he and other Nazis had firm ideas on what they called a racially pure "community of the people." They quickly took steps against those whom they wanted to isolate, deport, or destroy. In these essays informed by the latest research, leading scholars offer rich histories of the people branded as "social outsiders" in Nazi Germany: Communists, Jews, "Gypsies," foreign workers, prostitutes, criminals, homosexuals, and the homeless, unemployed, and chronically ill. Although many works have concentrated exclusively on the relationship between Jews and the Third Reich, this collection also includes often-overlooked victims of Nazism while reintegrating the Holocaust into its wider social context. The Nazis knew what attitudes and values they shared with many other Germans, and most of their targets were individuals and groups long regarded as outsiders, nuisances, or "problem cases." The identification, the treatment, and even the pace of their persecution of political opponents and social outsiders illustrated that the Nazis attuned their law-and-order policies to German society, history, and traditions. Hitler's personal convictions,

Nazi ideology, and what he deemed to be the wishes and hopes of many people, came together in deciding where it would be politically most advantageous to begin. The first essay explores the political strategies used by the Third Reich to gain support for its ideologies and programs, and each following essay concentrates on one group of outsiders. Together the contributions debate the motivations behind the purges. For example, was the persecution of Jews the direct result of intense, widespread anti-Semitism, or was it part of a more encompassing and arbitrary persecution of "unwanted populations" that intensified with the war? The collection overall offers a nuanced portrayal of German citizens, showing that many supported the Third Reich while some tried to resist, and that the war radicalized social thinking on nearly everyone's part. In addition to the editors, the contributors are Frank Bajohr, Omer Bartov, Doris L. Bergen, Richard J. Evans, Henry Friedlander, Geoffrey J. Giles, Marion A. Kaplan, Sybil H. Milton, Alan E. Steinweis, Annette F. Timm, and Nikolaus Wachsmann.

**A Spy at the Heart of the Third Reich** - Lucas Delattre 2007-12-01  
The fascinating true story of a German bureaucrat who worked secretly with the Allies during World War II. In 1943 a young official from the German foreign ministry contacted Allen Dulles, an OSS officer in Switzerland who would later head the Central Intelligence Agency. That man was Fritz Kolbe, who had decided to betray his country after years of opposing Nazism. While Dulles was skeptical, Kolbe's information was such that he eventually admitted, "No single diplomat abroad, of whatever rank, could have got his hands on so much information as did this man; he was one of my most valuable agents during World War II." Using recently declassified materials at the US National Archives and Kolbe's personal papers, Lucas Delattre has produced a "disturbing and riveting biography" that moves with the swift pace of a Le Carré thriller (Booklist). "A richly detailed and well-crafted account of one of America's most valuable German spies." —Library Journal

**The Constitutional Jurisprudence of the Federal Republic of Germany** - Donald P. Kommers 1997

Kommers's comprehensive work surveys the development of German

constitutional doctrine between 1949, when the Federal Constitutional Court was founded, and 1996. Extensively revised and expanded to take into account recent developments since German unification, this second edition describes the background, structure, and functions of the Court and provides extensive commentary on German constitutional interpretation, and includes translations of seventy-eight landmark decisions. These cases include the highly controversial religious liberty and free speech cases handed down in 1995.

**Mephisto** - Klaus Mann 1995-09-01

"It chimes eerily with the times we are living through now." —Margaret Atwood, The New York Times Book Review  
Hendrik Hofgen is a man obsessed with becoming a famous actor. When the Nazis come to power in Germany, he willingly renounces his Communist past and deserts his wife and mistress in order to keep on performing. His diabolical performance as Mephistopheles in Faust proves to be the stepping-stone he yearned for: attracting the attention of Hermann Göring, it wins Hofgen an appointment as head of the State Theatre. The rewards - the respect of the public, a castle-like villa, a place in Berlin's highest circles - are beyond his wildest dreams. But the moral consequences of his betrayals begin to haunt him, turning his dreamworld into a nightmare. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

*The Third Reich in Power* - Richard J. Evans 2006-09-26

"[Evans's] three-volume history . . . is shaping up to be a masterpiece. Fluidly narrated, tightly organized and comprehensive." —William Grimes, The New York Times  
The definitive account of Germany's malign transformation under Hitler's total rule and the implacable march to war. This magnificent second volume of Richard J. Evans's three-volume history of Nazi Germany was hailed by Benjamin Schwartz of the Atlantic

Monthly as "the definitive English-language account... gripping and precise." It chronicles the incredible story of Germany's radical reshaping under Nazi rule. As those who were deemed unworthy to be counted among the German people were dealt with in increasingly brutal terms, Hitler's drive to prepare Germany for the war that he saw as its destiny reached its fateful hour in September 1939. The Third Reich in Power is the fullest and most authoritative account yet written of how, in six years, Germany was brought to the edge of that terrible abyss.

Nazi Cinema as Enchantment - Mary-Elizabeth O'Brien 2006

Explores how entertainment cinema served everyday fascism in Nazi Germany. Hitler's regime not only terrorized its citizens; it also seduced them, offering stability, a traditional value system, a sense of belonging, and hope of a better standard of living. Nazi cinema was part of this seduction, expressing positive social fantasies and promoting the enchantment of reality, so that one would want to share in the dream at any price. This interdisciplinary study, based on exhaustive research in German archives, examines how thirteen films from five genres - the historical musical, the foreign adventure film, the home-front film, the melodrama, and the problem film - enchanted audiences and enacted shared stories that can tell us much about how family, community, history, the nation, and the war were imagined in Nazi Germany. Mary-Elizabeth O'Brien is Professor of German at Skidmore College.

*Cursed Legacy* - Frederic Spotts 2016-01-01

Son of the famous Thomas Mann, homosexual, drug-addicted, and forced to flee from his fatherland, the gifted writer Klaus Mann's comparatively short life was as artistically productive as it was devastatingly dislocated. Best-known today as the author of *Mephisto*, the literary enfant terrible of the Weimar era produced seven novels, a dozen plays, four biographies, and three autobiographies--among them the first works in Germany to tackle gay issues--amidst a prodigious artistic output. He was among the first to take up his pen against the Nazis, as a reward for which he was blacklisted and denounced as a dangerous half-Jew, his books burnt in public squares around Germany, and his citizenship revoked. Having served with the U.S. military in Italy, he was

nevertheless undone by anti-Communist fanatics in Cold War-era America and Germany, dying in France (though not, as all other books contend, by his own hand) at age forty-two. Powerful, revealing, and compulsively readable, this first English-language biography of Klaus Mann charts the effects of reactionary politics on art and literature and tells the moving story of a supreme talent destroyed by personal circumstance and the seismic events of the twentieth century.

**The Faustian Bargain** - Jonathan Petropoulos 2000-03-30

Nazi art looting has been the subject of enormous international attention in recent years, and the topic of two history bestsellers, Hector Feliciano's *The Lost Museum* and Lynn Nicholas's *The Rape of Europa*. But such books leave us wondering: What made thoughtful, educated, artistic men and women decide to put their talents in the service of a brutal and inhuman regime? This question is the starting point for *The Faustian Bargain*, Jonathan Petropoulos's study of the key figures in the art world of Nazi Germany. Petropoulos follows the careers of these prominent individuals who like Faust, that German archetype, chose to pursue artistic ends through collaboration with diabolical forces. Readers meet Ernst Buchner, the distinguished museum director and expert on Old Master paintings who "repatriated" the Van Eyck brother's Ghent altarpiece to Germany, and Karl Haberstock, an art dealer who filled German museums with works bought virtually at gunpoint from Jewish collectors. Robert Scholz, the leading art critic in the Third Reich, became an officer in the chief art looting unit in France and Kajetan Mühlmann--a leading art historian--was probably the single most prolific art plunderer in the war (and arguably in history). Finally, there is Arno Breker, a gifted artist who exchanged his modernist style for monumental realism and became Hitler's favorite sculptor. If it is striking that these educated men became part of the Nazi machine, it is more remarkable that most of them rehabilitated their careers and lived comfortably after the war. Petropoulos has discovered a network of these rehabilitated experts that flourished in the postwar period, and he argues that this is a key to the tens of thousands of looted artworks that are still "missing" today. Based on previously unreleased information and

recently declassified documents, *The Faustian Bargain* is a gripping read about the art world during this period, and a fascinating examination of the intense relationship between culture and politics in the Third Reich. *In the Matter of Josef Mengele* - Neal M. Sher 1992

**Berlin** - Rory MacLean 2014-10-21

Why are we drawn to certain cities? Perhaps because of a story read in childhood. Or a chance teenage meeting. Or maybe simply because the place touches us, embodying in its tribes, towers and history an aspect of our understanding of what it means to be human. Paris is about romantic love. Lourdes equates with devotion. New York means energy. London is forever trendy. Berlin is all about volatility. Berlin is a city of fragments and ghosts, a laboratory of ideas, the fount of both the brightest and darkest designs of history's most bloody century. The once arrogant capital of Europe was devastated by Allied bombs, divided by the Wall, then reunited and reborn as one of the creative centers of the world. Today it resonates with the echo of lives lived, dreams realized, and evils executed with shocking intensity. No other city has repeatedly been so powerful and fallen so low; few other cities have been so shaped and defined by individual imaginations. Berlin tells the volatile history of Europe's capital over five centuries through a series of intimate portraits of two dozen key residents: the medieval balladeer whose suffering explains the Nazis' rise to power; the demonic and charismatic dictators who schemed to dominate Europe; the genius Jewish chemist who invented poison gas for First World War battlefields and then the death camps; the iconic mythmakers like Christopher Isherwood, Leni Riefenstahl, and David Bowie, whose heated visions are now as real as the city's bricks and mortar. Alongside them are portrayed some of the countless ordinary Berliners who one has never heard of, whose lives can only be imagined: the Scottish mercenary who fought in the Thirty Years' War, the ambitious prostitute who refashioned herself as a baroness, the fearful Communist Party functionary who helped to build the Wall, and the American spy from the Midwest whose patriotism may have turned the course of the Cold War. Berlin is a history book like no other, with an

originality that reflects the nature of the city itself. In its architecture, through its literature, in its movies and songs, Berliners have conjured their hard capital into a place of fantastic human fantasy. No other city has so often surrendered itself to its own seductive myths. No other city has been so shaped and defined by individual imaginations. Berlin captures, portrays, and propagates the remarkable story of those myths and their makers..

[Representing the "good German" in Literature and Culture After 1945](#) - Pól Ó Dochartaigh 2013

Essays analyzing postwar literary, cultural, and historical representations of "good Germans" during the Second World War and the Nazi period.

[The German Law of Torts](#) - Basil S Markesinis 2002-06-10

This edition has been extensively rewritten and enlarged and is an ideal tool for those interested in comparative torts and comparative methodology.

**Nazi Characters in German Propaganda and Literature** - Dagmar C. G. Lorenz 2018-06-19

Antifascist literature repurposed Nazi stereotypes to express opposition. These stereotypes became adaptable ideological signifiers during the political struggles in interwar Germany and Austria, and they remain integral elements in today's cultural imagination.

[Modernism and Morality](#) - M. Halliwell 2001-09-12

Modernism and Morality discusses the relationship between artistic and moral ideas in European and American literary modernism. Rather than reading modernism as a complete rejection of social morality, this study shows how early twentieth-century writers like Conrad, Faulkner, Gide, Kafka, Mann and Stein actually devised new aesthetic techniques to address ethical problems. By focusing on a range of decadent, naturalist, avant-garde and expatriate writers between 1890 and the late 1930s this book reassesses the moral trajectory of transatlantic fiction.

**Against the Third Reich** - Paul Tillich 1998-01-01

Paul Tillich, one of the greatest Protestant theologians of modern times, wrote more than one hundred radio addresses that were broadcast into

Nazi Germany from March 1942 through May 1944. The broadcasts were passionate and political--urging Germans to recognize the horror of Hitler and to reject a morally and spiritually bankrupt government. Largely unknown in the United States, the broadcasts have been translated into English for the first time, and approximately half of them are presented in this book.

**Culture in the Third Reich** - Moritz Föllmer 2020-05-25

'It's like being in a dream', commented Joseph Goebbels when he visited Nazi-occupied Paris in the summer of 1940. Dream and reality did indeed intermingle in the culture of the Third Reich, racist fantasies and spectacular propaganda set-pieces contributing to this atmosphere alongside more benign cultural offerings such as performances of classical music or popular film comedies. A cultural palette that catered to the tastes of the majority helped encourage acceptance of the regime. The Third Reich was therefore eager to associate itself with comfortable middle-brow conventionality, while at the same time exploiting the latest trends that modern mass culture had to offer. And it was precisely because the culture of the Nazi period accommodated such a range of different needs and aspirations that it was so successfully able to legitimize war, imperial domination, and destruction. Moritz Föllmer turns the spotlight on this fundamental aspect of the Third Reich's successful cultural appeal in this ground-breaking new study, investigating what 'culture' meant for people in the years between 1933 and 1945: for convinced National Socialists at one end of the spectrum, via the legions of the apparently 'unpolitical', right through to anti-fascist activists, Jewish people, and other victims of the regime at the other end of the spectrum. Relating the everyday experience of people living under Nazism, he is able to give us a privileged insight into the question of why so many Germans enthusiastically embraced the regime and identified so closely with it.

**Cursed Legacy** - Frederic Spotts 2016-04-26

Son of the famous Thomas Mann, homosexual, drug-addicted, and forced to flee from his fatherland, the gifted writer Klaus Mann's comparatively short life was as artistically productive as it was devastatingly dislocated.

Best-known today as the author of *Mephisto*, the literary enfant terrible of the Weimar era produced seven novels, a dozen plays, four biographies, and three autobiographies—among them the first works in Germany to tackle gay issues—amidst a prodigious artistic output. He was among the first to take up his pen against the Nazis, as a reward for which he was blacklisted and denounced as a dangerous half-Jew, his books burnt in public squares around Germany, and his citizenship revoked. Having served with the U.S. military in Italy, he was nevertheless undone by anti-Communist fanatics in Cold War-era America and Germany, dying in France (though not, as all other books contend, by his own hand) at age forty-two. Powerful, revealing, and compulsively readable, this first English-language biography of Klaus Mann charts the effects of reactionary politics on art and literature and tells the moving story of a supreme talent destroyed by personal circumstance and the seismic events of the twentieth century.

[A Concise History of the Third Reich](#) - Wolfgang Benz 2007-12-17

This is an authoritative history of the twelve years of the Third Reich from its political takeover of January 30, 1939 to the German capitulation in May 1945.

*Film in the Third Reich* - David Stewart Hull 1969

[Music and Displacement](#) - Erik Levi 2010-03-25

The grand narratives of European music history are informed by the dichotomy of placements and displacements. Yet musicology has thus far largely ignored the phenomenon of displacement and underestimated its significance for musical landscapes and music history. *Music and Displacement: Diasporas, Mobilities, and Dislocations in Europe and Beyond* constitutes a pioneering volume that aims to fill this gap as it explores the interactions between music and displacement in theoretical and practical terms. Contributions by distinguished international scholars address the theme through a wide range of case studies, incorporating art, popular, folk, and jazz music and interacting with areas, such as gender and post-colonial studies, critical theory, migration, and diaspora. The book is structured in three stages—silence,

acculturation, and theory—that move from silence to sound and from displacement to placement. The range of subject matter within these sections is deliberately hybrid and mirrors the eclectic nature of displacement itself, with case studies exploring Nazi Anti-Semitism in musical displacement; musical life in the Jewish community of Palestine; Mahler, Jewishness, and Jazz; the Irish Diaspora in England; and German Exile studies, among others. Featuring articles from such scholars as Ruth F. Davis, Sean Campbell, Jim Samson, Sydney Hutchinson, and Europea series co-editor Philip V. Bohlman, the volume exerts an appeal reaching beyond music and musicology to embrace all areas in the humanities concerned with notions of displacement, migration, and diaspora.

**1924** - Peter Ross Range 2016-01-26

The dark story of Adolf Hitler's life in 1924--the year that made a monster Before Adolf Hitler's rise to power in Germany, there was 1924. This was the year of Hitler's final transformation into the self-proclaimed savior and infallible leader who would interpret and distort Germany's historical traditions to support his vision for the Third Reich. Everything that would come--the rallies and riots, the single-minded deployment of a catastrophically evil idea--all of it crystallized in one defining year. 1924 was the year that Hitler spent locked away from society, in prison and surrounded by co-conspirators of the failed Beer Hall Putsch. It was a year of deep reading and intensive writing, a year of courtroom speeches and a treason trial, a year of slowly walking gravel paths and spouting ideology while working feverishly on the book that became his manifesto: *Mein Kampf*. Until now, no one has fully examined this single and pivotal period of Hitler's life. In 1924, Peter Ross Range richly depicts the stories and scenes of a year vital to understanding the man and the brutality he wrought in a war that changed the world forever.

*Theatre in the Third Reich, the Prewar Years* - Glen W. Gadberry 1995

This volume considers prewar theatre in Hitler's Germany, a previously neglected subject in theatre history. An extended introduction sets the theatre scene of 1933 and charts major theatre regulations. The initial essay examines the "unified folk community" used to achieve power. Two

chapters consider plays that achieved great success, and two cover specific theatres. The famous and privileged actor Werner Krauss is the subject of an essay on artistic responsibility, while a chapter on three famed directors shows how artists maneuvered for artistic freedom. The Propaganda Ministry's first national theatre festival in Dresden is covered. The two final chapters examine minority theatre--Jewish theatre in the anti-Semitic Third Reich and theatre in the concentration camps.

**Banned Books** - DK 2022-08-30

Immerse yourself in the stories behind the most shocking and infamous books ever published! Censorship of one form or another has existed almost as long as the written word, while definitions of what is deemed "acceptable" in published works have shifted over the centuries, and from culture to culture. *Banned Books* explores why some of the world's most important literary classics and seminal non-fiction titles were once deemed too controversial for the public to read - whether for challenging racial or sexual norms, satirizing public figures, or simply being deemed unfit for young readers. From the banning of *All Quiet on the Western Front* and the repeated suppression of *On the Origin of the Species*, to 1984, *Fahrenheit 451*, *Catcher in the Rye* and *Huckleberry Finn*, this must-have volume examines the astonishing role that some banned books have played in changing history. Packed with eye-opening insights into the history of the written word, and the political and social climate during the period of suppression or censorship, this is a must-read for anyone interested in literature, creative writing, politics, history, or the law.

Delve into this compelling collection of the world's most controversial books to discover: - Covers a broad range of genres and subject areas in fiction and non-fiction, ranging from *Alice's Adventures in Wonderland* to *Spycatcher* - Offers informative insights into society, politics, law, and religious beliefs, in different countries around the world - Features images of first editions and specially commissioned illustrations of the books' authors - Includes extracts from the banned books along with key quotations about them - Completely global in scope A must-have volume for avid readers and literary scholars alike, alongside those with an interest in the law, politics and censorship, *Banned Books* profiles a

selection of the most infamous, intriguing and controversial books ever written, whilst offering a unique perspective on the history of the written word, with insights into the often surprising reasons books have been banned throughout history and across the world. Whether as a gift or self-purchase, this brilliant book is a must-have addition to the library of curious thinkers, borrowers and lifelong learners. If you enjoy Banned Books, then why not try Great Loves - the first title in DK's quirky new hardback series, full of insightful and intriguing topics.

**German Culture through Film** - Robert C. Reimer 2017-09-01

German Culture through Film: An Introduction to German Cinema is an English-language text that serves equally well in courses on modern German film, in courses on general film studies, in courses that incorporate film as a way to study culture, and as an engaging resource for scholars, students, and devotees of cinema and film history. In its second edition, German Culture through Film expands on the first edition, providing additional chapters with context for understanding the era in which the featured films were produced. Thirty-three notable German films are arranged in seven chronological chapters, spanning key moments in German film history, from the silent era to the present. Each chapter begins with an introduction that focuses on the history and culture surrounding films of the relevant period. Sections within chapters are each devoted to one particular film, providing film credits, a summary of the story, background information, an evaluation, questions and activities to encourage diverse interpretations, a list of related films, and bibliographical information on the films discussed.

**The Captive Press in the Third Reich** - Oron James Hale 2015-03-08

Using interviews of Nazi officials and German publishers, as well as printed and manuscript sources, Mr. Hale tells how the Nazi party developed its own insignificant party press into mass circulation newspapers, and how it forced the transfer of ownership of important papers to camouflaged holding companies controlled by the party's central publishing house. Contents: Introduction. I. The Völkischer Beobachter—Central Organ of the Nazi Party. II. The Nazi Party Press, 1925-1933. III. The Organization of Total Control. IV. The Party and the

Publishing Industry, 1933-1934. V. The Final Solution—The Amann Ordinances. VI. Political and Economic Cleansing of the Press. VII. The Captive Publishing Industry, 1936-1939. VIII. The German Press in Wartime. Index. Originally published in 1964. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Nazi Wives - James Wyllie 2020-11-03

Nazi Wives is a fascinating look at the personal lives, psychological profiles, and marriages of the wives of officers in Hitler's inner circle. Goering, Goebbels, Himmler, Heydrich, Hess, Bormann—names synonymous with power and influence in the Third Reich. Perhaps less familiar are Carin, Emmy, Magda, Margaret, Lina, Ilse and Gerda... These are the women behind the infamous men—complex individuals with distinctive personalities who were captivated by Hitler and whose everyday lives were governed by Nazi ideology. Throughout the rise and fall of Nazism these women loved and lost, raised families and quarreled with their husbands and each other, all the while jostling for position with the Fuhrer himself. Until now, they have been treated as minor characters, their significance ignored, as if they were unaware of their husbands' murderous acts, despite the evidence that was all around them: the stolen art on their walls, the slave labor in their homes, and the produce grown in concentration camps on their tables. James Wyllie's Nazi Wives explores these women in detail for the first time, skillfully interweaving their stories through years of struggle, power, decline and destruction into the post-war twilight of denial and delusion.

**Theatre Under the Nazis** - John London 2000

Were those who worked in the theatres of the Third Reich willing participants in the Nazi propaganda machine or artists independent of official ideology? To what extent did composers such as Richard Strauss



and Carl Orff follow Nazi dogma? How did famous directors such as Gustaf Gründgens and Jürgen Fehling react to the new regime? Why were Shakespeare and George Bernard Shaw among the most performed dramatists of the time? And why did the Nazis sanction Jewish theatre? This is the first book in English about theater in the entire Nazi period. The book is based on contemporary press reports, research in German archives, and interviews with surviving playwrights, actors, and musicians.

*High Society in the Third Reich* - Fabrice D'Almeida 2008-12-22

This book is the first systematic study of the relations between German high society and the Nazis. It uses unpublished archival material, private diaries and diplomatic documents to take us into the hidden areas of power where privileges, tax breaks, and stolen property were exchanged. Fabrice D'Almeida begins by examining high society in the Weimar period, dominated by the old imperial aristocracy and a new republican aristocracy of government officials and wealthy businessmen. It was in this group that Hitler made his social debut in the early 1920s through the mediation of conservative friends and artists, including the family of the composer Richard Wagner. By the end of the 1920s, he enjoyed wide support among socialites, who played a significant role in his access to power in 1933. Their adherence to the Nazi regime, and the favors they received in return, continued and even grew until defeat loomed on the horizon. D'Almeida shows how members of German high society sought to outdo each other in showing zealous support for Hitler, how the old elites starting with the Kaiser's sons partied alongside parvenus, and how actors, aristocrats, SS technocrats, and diplomats came together to form a strange imperial court. Women also played a role in this theatre of power; they were persuaded that they had gained in dignity what they had lost in civil rights. There emerges a fascinating and disturbing picture of a group that allowed nothing - not war, the plundering of Europe, nor the extermination of peoples - to alter their cynical enjoyment of pleasures: hunting, regattas, the opera, balls, dinners and tennis. More than a study of a class or a chronicle, this book lifts the veil that has concealed a society that used secrecy to protect itself. High

Society in the Third Reich makes an important and unique contribution to the current reevaluation of the extent to which German society, including German high society, was responsible for Hitler's accession to power and the crimes that were committed by his regime.

**Mephisto in the Third Reich** - Emanuela Barasch Rubinstein  
2014-12-11

The association of Nazism with the symbol of ultimate evil- the devil- can be found in the works of Klaus and Thomas Mann, Else Lasker-Schüler, and Rolf Hochhuth. He appears either as Satan of the Judeo-Christian tradition, or as Goethe's Mephisto. The devil is not only a metaphor, but a central part of the historical analysis. Barasch-Rubinstein looks into this phenomenon and analyzes the premise that the image of the devil had a substantial impact on Germans' acceptance of Nazi ideas. His diabolic characteristics, the pact between himself and humans, and his prominent place in German culture are part of the intriguing historical observations these four German writers embedded in their work.

Whether writing before the outbreak of WWII, during the war, or after it, when the calamities of the Holocaust were already well-known, they all examine Nazism in the light of the ultimate manifestation of evil.

**Entertaining the Third Reich** - Linda Schulte-Sasse 1996

Taking a look at Nazi cinema, this book examines Nazi films as movies that contain propaganda rather than as propaganda vehicles that happen to be movies. It is of interest to scholars involved in the study of cinema, popular culture, Nazism and Nazi art, the workings of fascist culture, and the history of modern ideology.

*Film and Literature* - Wendell M. Aycock 1988

Offered here is a consideration of films and the dramas or books from which they derive as seen through the eyes of literary critics, a veteran Hollywood producer, and the screenwriters themselves.

*No Hamlets* - Andreas Höfele 2016-07-14

No Hamlets is the first critical account of the role of Shakespeare in the intellectual tradition of the political right in Germany from the founding of the Empire in 1871 to the 'Bonn Republic' of the Cold War era. In this sustained study, Andreas Höfele begins with Friedrich Nietzsche and

follows the rightist engagement with Shakespeare to the poet Stefan George and his circle, including Ernst Kantorowicz, and the literary efforts of the young Joseph Goebbels during the Weimar Republic, continuing with the Shakespeare debate in the Third Reich and its aftermath in the controversy over 'inner emigration' and concluding with Carl Schmitt's Shakespeare writings of the 1950s. Central to this enquiry is the identification of Germany and, more specifically, German intellectuals with Hamlet. The special relationship of Germany with Shakespeare found highly personal and at the same time highly political expression in this recurring identification, and in its denial. But Hamlet is not the only Shakespearean character with strong appeal: Carl

Schmitt's largely still unpublished diaries of the 1920s reveal an obsessive engagement with Othello which has never before been examined. Interest in German philosophy and political thought has increased in recent Shakespeare studies. No Hamlets brings historical depth to this international discussion. Illuminating the constellations that shaped and were shaped by specific appropriations of Shakespeare, Höfele shows how individual engagements with Shakespeare and a whole strand of Shakespeare reception were embedded in German history from the 1870s to the 1950s and eventually 1989, the year of German reunification.