Albert Speer is the great Enigma of Nazi Germany. Before he was thirty he had become Hitler's architect. Soon he was building the new Reich's Chancellery and had transformed the Nuremberg rallies with his cathedrals of light and gift for stage management. In 1942 Hitler appointed him his Armaments Minister and Speer quadrupled German arm's production, keeping the German Army in the field and prolonging the war. Joachim Fest examines all the phases of Speer's life and work. Precisely because of Speer's contradictions, Fest sees him as representative of the mood and susceptibilities of the German people of the time. In this brilliant and persuasive book Fest argues that Albert Speer's life helps to explain how Germany broke with its traditions in 1933 and descended so far into crime and barbarism. This book is a crowning achievement for the writer who pioneered a new school of biographical writing in the 1960s with his FACING THE THIRD REICH and his masterly Hitler biography, which has become a classic.

Scientific Essay from the year 2015 in the subject Cultural Studies - Empirc: Cultural Studies, Free University of Berlin (ICD), course: e-learning courses, language: English, abstract: The Party Rallies of the NSDAP had such a tremendous impact on the audience and spectators, that the Allied Forces after World War Second used of all places Nuremberg to execute the heads of the Nazi-regime. The Party Rallies of Nuremberg made such a powerful impression that today, the name of Nuremberg has become a symbol for a trial of crime against humanity. There is no doubt, the Party Rallies of Nuremberg were the most powerful nation branding ever. What made these Party Rallies so powerful and unforgettable that we even today can get under its spell? I interpret the fascination of the Party Rallies in Nuremberg as a fascination of movement of military parades and Tattoos. My main question is - what impact have structured and rhythmically arranged movement formations on the audience? Fundamentally, this is a philosophically question. We do not perceive the world out of our free will. The world is physiological and materially structured. These structures have an impact on us. How we regard and perceive the world is dependent on the structures of what we perceive. For example, rhythmically structures have a different impact on us than visual structures. The one can intensify and amplify the other. That happened in Nuremberg. At the Party Rallies at Nuremberg, the rhythmical structure was the music of marches. The function of marches is to regulate and unite the marching of troops and the movement of great mass formations. A perfect unifed movement is a marching machine. All human actions are instinctively driven into a rhythmically participation. The underlying rhythmical pattern of marches was at Nuremberg a uniting force. The coordinated and nearly supernatural conducted movement of hundred thousand of people had a tremendous impact on the audience. Seeing these masses moving in rhythmically regular drum beats with a sudden silence in between is even today a hypnotically experience. Why? A military parade and a Tattoo is a choreographically arranged show. I interpret a choreographically arranged movement as a dance. However, the main question is not the definition of dance, but the perception of dance. Why are we fascinated of a dance show? Why can a military deflation and Tattoo thrill us? Why can the mass arrangement of a hundred thousand of people carry us away?

Description: Entry of the flags at the Nuremberg rally. "Der Appell der politischen Amtswalter. Einmarsch der Fahnen auf dem Parteitag Nurnberg 1933". Nuremberg, 1933.

Now in its fifth edition, this guide to project work continues to be an indispensable resource for all students undertaking research. Guiding the reader right through from preliminary stages to completion, The Research Project: How to write it sets out in clear and concise terms the main tasks involved in doing a research project, covering: * choosing a topic * using the library effectively * taking notes * shaping and composing the project * providing footnotes, documentation and a bibliography * avoiding common pitfalls. Fully updated throughout, this new edition features a chapter on making the most out of the Internet, from knowing where to start, to assessing the quality of the material found there. Other features include a model example of a well researched, clearly written paper with notes and bibliography and a chapter on getting published in a learned journal for more advanced researchers. Whether starting out or experienced in research, The Research Project: How to write it is an essential tool for success.

Leni Riefenstahl will always be remembered for her brilliant film of the 1936 Olympic Games in Berlin - still rated as one of the best documentaries ever made. Before that she was acclaimed for her roles in silent feature films, when German cinema was in its artistic heyday in the 1920s. She pioneered the box office success of such classic mountaineering dramas as The White Hell of Piz Palu and then began to direct her own films. The Blue Light was admired by Hitler and led to her filming the Wagnerian Nuremberg Rally of 1934. After the war she was shunned by the film industry, despite a court in 1952 proclaiming her not guilty of supporting the Nazis in a punishable way. Her undoubted charisma led to many affairs and grandiose schemes - deep sea diving in her seventies and still filming wildlife in her nineties, Audrey Salkeld has sifted the fact from the legend and gives us a moving portrait of the great movie 'star' who suffered more in the 'wilderness' than her enduring fame suggests.

A Major Study of One of the Twentieth Century's Darkest Periods Until now there has been no up-to-date, one-volume, international history of Nazi Germany, despite its being among the most studied phenomena of our time. The Third Reich restores a broad perspective and intellectual unity to issues that have become academic subspecialties and offers a brilliant new interpretation of Hitler's evil rule. Filled with human and moral considerations that are missing from theoretical accounts, Michael Burleigh's book gives full weight to the experience of ordinary people who were swept up in, or repelled by, Hitler's movement and emphasizes international themes-for Nazi Germany appealed to many European nations, and its wartime conduct included efforts to dominate the Continental economy and involved gigantic population transfers and exterminations, recruitment of foreign labor, and multinational armies.

 Chronicles the Nazi's rise to power, conquest of Europe, and dramatic defeat at the hands of the Allies.

How does a city and a nation deal with a legacy of perpetrating atrocities? How are contemporary identities negotiated and shaped in the face of concrete
reminders of a past that most they did not have? Difficult Heritage focuses on the case of Nuremberg – a city whose name is indelibly linked with Nazism – to explore these questions and their implications. Using an original in-depth research, using archival, interview and ethnographic sources, it provides not only fascinating new material and perspectives, but also more general original theorizing of the relationship between heritage, identity and material culture. The book looks at how Nuremberg has dealt with its Nazi past post-1945. It focuses especially, but not exclusively, on the city's architectural heritage, in particular, the former Nazi party rally grounds, on which the Nuremberg rallies were staged. The book draws on original sources, such as city council debates and interviews, to chart a lively picture of debate, action and reaction in relation to this site and significant others, in Nuremberg and elsewhere. In doing so, Difficult Heritage seeks to highlight changes over time in the ways in which the Nazi past has been dealt with in Germany, and the underlying cultural assumptions, motivations and sources of friction involved. Whilst referencing wider debates and giving examples of what was happening elsewhere in Germany and beyond, Difficult Heritage provides a rich in-depth account of this most fascinating of cases. It also engages in comparative reflection on developments underway elsewhere in order to contextualize what was happening in Nuremberg and to show similarities to and differences from the ways in which other 'difficult histories' have been dealt with elsewhere. By doing so, the author offers an informed perspective on ways of dealing with difficult heritage, today and in the future, discussing innovative museological, educational and artistic practice.

A riveting account of how the Nazi Party came to power and how the failures of the Weimar Republic and the shortsightedness of German politicians allowed it to happen. Why did democracy fall apart so quickly and completely in Germany in the 1930s? How did a democratic government allow Adolf Hitler to seize power? In The Death of Democracy, Benjamin Carter Hett answers these questions, and the story he tells has disturbing resonances for our own time. To say that Hitler was elected is too simple. He would never have come to power if Germany's leading politicians had not responded to a spate of populist insurgencies by trying to co-opt him, a strategy that backed them into a corner from which the only way out was to bring the Nazis in. Hett lays bare the misguided confidence of conservative politicians who believed that Hitler and his followers would willingly support them, not recognizing that their efforts to use the Nazis actually played into Hitler's hands. They had willingly given him the tools to turn Germany into a vicious dictatorship. Benjamin Carter Hett is a leading scholar of twentieth-century Germany and a gifted storyteller whose portraits of these reckless politicians show how fragile democracy can be when those in power do not respect it. He offers a powerful lesson for today, when democracy once again finds itself embattled and the siren song of strongmen sounds ever louder.

Why do totalitarian propaganda such as those created in Nazi Germany and the former German Democratic Republic initially succeed, and why do they ultimately fail? Outside observers often make two serious mistakes when they interpret the propaganda of this time. First, they assume the propaganda worked largely because they were supported by a police state, that people cheered Hitler and Honecker because they feared the consequences of not doing so. Second, they assume that propaganda really succeeded in persuading most of the citizenry that the Nuremberg rallies were a reflection of how most Germans thought, or that most East Germans were convinced Marxist-Leninists. Subsequently, World War II Allies feared that rooting out Nazism would be a very difficult task. No leading scholar or politician in the West expected East Germany to collapse nearly as rapidly as it did. Effective propaganda depends on a full range of persuasive methods, from the gentlest suggestion to overt violence, which the dictatorships of the twentieth century understood well. In many ways, modern totalitarian movements present worldviews that are religious in nature. Nazism and Marxism-Leninism presented themselves as explanations for all of life—culture, morality, science, history, and recreation. We should provide people with reasons for accepting the status quo. Bending Spines examines the full range of persuasive techniques used by Nazi Germany and the German Democratic Republic, and concludes that both systems failed in part because they expected more of their propaganda than it was able to deliver.

Now fully updated, this guide to research work continues to be indispensable for students at school, college or university. In The Research Project: How to write it, Ralph Berry sets out in clear and concise terms the student's main tasks, in the order in which they will be encountered, covering: * choosing a topic * using the library * taking notes * shaping and composing the project * writing cross-references and bibliography. An important new chapter on the internet takes into account the increasing changes in the way research can be carried out today. An example of a well-researched, clearly written paper with notes and bibliography is included for reference, and common pitfalls outlined. An essential introduction for students just starting project work and an invaluable reference for the more experienced.

This book is an up-to-date, illustrated investigation into the notorious Nuremberg rallies and the party they played in the Nazi's quest to establish their vaunted 1,000 Year Third Reich. Between 1923 and 1938 the Nazis held ten 'Reich National Party Conventions' in the city of Nuremberg. Each rally was bigger than the last, with the number of visitors growing to over half a million, and this growth reflected the spread of National Socialism across Germany. This book explores how the rallies were organized, what the daily schedules were, who spoke at them and who attended. The development of the Rally Grounds under Albert Speer's direction is also explored. The importance of the rallies in Joseph Goebbels' propaganda campaign is dealt with as well as the story of Leni Riefenstahl. How did democracy fall apart so quickly and completely in Germany in the 1920s? How did a democratic government allow Adolf Hitler to seize power? In The Death of Democracy, Benjamin Carter Hett answers these questions, and the story he tells has disturbing resonances for our own time. To say that Hitler was elected is too simple. He would never have come to power if Germany's leading politicians had not responded to a spate of populist insurgencies by trying to co-opt him, a strategy that backed them into a corner from which the only way out was to bring the Nazis in. Hett lays bare the misguided confidence of conservative politicians who believed that Hitler and his followers would willingly support them, not recognizing that their efforts to use the Nazis actually played into Hitler's hands. They had willingly given him the tools to turn Germany into a vicious dictatorship. Benjamin Carter Hett is a leading scholar of twentieth-century Germany and a gifted storyteller whose portraits of these reckless politicians show how fragile democracy can be when those in power do not respect it. He offers a powerful lesson for today, when democracy once again finds itself embattled and the siren song of strongmen sounds ever louder.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (films not included). Pages: 32. Chapters: Triumph of the Will, Jud Suss, The Eternal Jew, Hitler Youth Quex, Wünschekonzert, Nazism and cinema, Titanic, Ohm Kruger, Heimkehr, Kolberg, Olympia, Das Erbe, Die Deutsche Woche, The Sieg des Glaubens, Hans Westmar. Einer von vielen. Ein deutsches Schicksal aus dem Jahre 1929, Tag der Freiheit: Unsere Wehrmacht, Friesennot, Theresienstadt, The Fox of Glenarvon, Fluchtlinge, Festliches Nurnberg, Sieg im Westen, Ich klage an, Wort und Tat, My life for Ireland, Kampf um Norwegen - Feldzug 1940, Von Baumbeln, das andere Blatter hat gewollt, U-Boote westwarts, Besatzung Dora, S.A.-Mann Brand, Eine Symphonie des Kampfwillens, Tran und Helle, Der Nurnberger Parteitag der NSDAP, Der Herrscher, Der Marsch zum Fuhrer, Feldzug in Polen, Erbkrank, Carl Peters, Opfer der Vergangenheit, Alles Leben ist Kampf, Der Postmeister, GPU, Der Westwall, Panorama. Excerpt: Triumph of the Will (German: ) is a propaganda film made by Leni Riefenstahl. It chronicles the 1934 Nazi Party Congress in Nuremberg (the Nuremberg Rally was attended by Nazi supporters to promote the Nazi political party), which was attended by more than 700,000 Nazi supporters. The film contains excerpts from speeches given by various Nazi leaders at the Congress, including portions of speeches by Adolf Hitler, interspersed with footage of massed party members. Hitler commissioned the film and served as an unofficial executive producer; his name appears in the opening titles. The overriding theme of the film is the return of Germany as a great power, with Hitler as the True German Leader who will bring glory to the nation. Triumph of the Will was released in 1935 and rapidly became one of the best-known examples of propaganda in film history. Riefenstahl's techniques, such as moving cameras, the use of long focus...

This book describes the background to and the development of the Nazi Party Rallies held at Nuremberg each September from 1933 to 1939. These Reichsparteitage (National Party Days) were vast and meticulously staged managed extravaganzas in which ritual and ceremony played an important part. The
The Nuremberg Rallies had two key objectives. The first was to focus public attention on the successes of the Nazi Party and connect with the public conscience and build a close bond between Party and people. Even more important was the rallies role in presenting Adolf Hitler as the savior of the German nation sent to restore national pride, power and prosperity after the shame and economic disaster of the post war years and the deeply resented Versailles Treaty. The Hitler Cult was bluntly promoted with revolutionary use of propaganda by the latest technology and iron control of the media. Using the authors superb collection of postcards and images, The Nazis Nuremberg Rallies takes the reader on a visual journey through each years Reichsparteitage. A truly fascinating way to understand this uniquely successful and threatening phenomena.

Abstract: Nuremberg, perhaps more than any other place, stands central among iconic images of Nazi Germany. The Nazi regime went to great lengths to inscribe its basic tenets into Nuremberg’s urban landscape. While many are already familiar with the role Nuremberg played as the site of the annual Nazi Party Rallies, few realize that the Nazi building programme in Nuremberg placed great emphasis on redesigning the city’s historical centre in addition to developing the extensive rally grounds on the city’s edge. This article explores the architectural form, performative function and motivating ideologies associated with these extensive building programmes in Nuremberg and, rather than seeing them as two separate projects, highlights the intimate connections between the construction of the rally grounds on the city’s edge and the concurrent redesign of the city’s historical centre. Although seemingly irreconcilable in terms of style and scale, these efforts to build and rebuild in Nuremberg were not.

“the power which has always started the greatest religious and political avalanches in history rolling has from time immemorial been the magic power of the spoken word, and that alone.”—Adolf Hitler, Mein Kampf. As historians have long noted, public oratory has seldom been as pivotal in generating and sustaining the vitality of a movement as it was during the rise and rule of the National Socialist Party, from 1919 to 1945. Led by the charismatic and indefatigable Hitler, National Socialists conducted one of the most powerful rhetorical campaigns ever recorded. Indeed, the mass addresses, which were broadcast live on radio, taped for re-broadcast, and in many cases filmed for play on theater newsreels throughout the Third Reich, constituted one of the most thorough exploitations of media in history. Because such evil lay at the heart of the National Socialist movement, its overwhelming rhetoric has often been negatively characterized as propaganda. As Randall Bytwerk points out, however, the “propaganda” label was anything but negative in the minds of the leaders of the National Socialist movement. In their view, the clear, simplistic, and even one-sided presentation of information was necessary to mobilize effectively all elements of the German population into the National Socialist program. Gathered here are thirteen key speeches of this historically significant movement, including Hitler’s announcement of the party’s reestablishment in 1925 following the unsuccessful Beer Hall Putsch, four addresses by Joseph Goebbels, the 1938 Kristallnacht speech by Julius Streicher, and four speeches drafted as models for party leaders’ use on various public occasions. The volume concludes with Adolf Hitler’s final public address on January 30, 1945, three months before his suicide. Several of these works are presented for the first time in English translation. Bytwerk provides a brief introduction to each speech and allows the reader to trace the development and downfall of the Nazi party. Landmark Speeches of National Socialism is an important volume for students of rhetoric, World War II, Nazi Germany, and the Holocaust.

Features an English translation of the account of the Hitler Youth ceremony at the party rally of the National Socialists (Nazis) that was held in 1936 in Nuremberg, Germany.

Travelers in the Third Reich is an extraordinary history of the rise of the Nazis based on fascinated first-hand accounts, drawing together a multitude of voices and stories, including politicians, musicians, diplomats, schoolchildren, communists, scholars, athletes, poets, fascists, artists, tourists, and even celebrities like Charles Lindbergh and Samuel Beckett. Their experiences create a remarkable three-dimensional picture of Germany under Hitler—one so palpable that the reader will feel, hear, even breathe the atmosphere. These are the accidental eyewitnesses to history. Disturbing, absurd, moving, and ranging from the deeply trivial to the deeply tragic, their tales give a fresh insight into the complexities of the Third Reich, its paradoxes, and its ultimate destruction.

A “smoothly written and fair-minded” (Wall Street Journal) biography of architect Philip Johnson—a finalist for the National Book Critic’s Circle Award When Philip Johnson died in 2005 at the age of 98, he was still one of the most recognizable—and influential—figures on the American cultural landscape. The first recipient of the Pritzker Prize and MoMA’s founding architectural curator, Johnson made his mark as one of America’s leading architects with his famous Glass House in New Canaan, CT, and his controversial AT&T Building in NYC, among many others in nearly every city in the country—but his most natural role was as a consummate power broker and shaper of public opinion. Johnson introduced European modernism—the sleek, glass-and-steel architecture that now dominates our cities—to America, and mentored generations of architects, designers, and artists to follow. He defined the era of “stararchitecture” with its flamboyant buildings and celebrity designers who esteemed aesthetics and style above all other concerns. But Johnson was also a man of deep paradoxes: he was a Nazi sympathizer, a designer of synagogues, an enfant terrible into his old age, a populist, and a snob. His clients ranged from the Rockefellers to televangelists to Donald Trump. Award-winning architectural critic and biographer Mark Lamster’s The Man in the Glass House lifts the veil on Johnson’s controversial and endlessly contradictory life to tell the story of a charming yet deeply flawed man. A rollercoaster tale of the perils of wealth, privilege, and ambition, this book probes the dynamics of American culture that made him so powerful, and tells the story of the built environment in modern America.

A rare, revealing, and chilling photographic history of Adolf Hitler—from mollycoddled child to vile propagandist to despotic madman. One of the most intriguing mysteries of the rise of history’s most despised dictator is just how utterly ordinary he once seemed. A chubby child, a mama’s boy, an idle student, a failed artist, self-pitying outcast, and just another face in the crowd. The early images of Adolf Hitler give no hint of the demonic spirit bent on global domination. Only later in his tortured life came the metamorphosis, and the mask fell away to reveal a monster. Adolf Hitler: Rare Photographs from Wartime Archives traces this dramatic process in photographs—some iconic, some rare and intimate. And they are all revealing in their gradually subtle and disturbing transformation, demonstrating the mesmerizing power that Hitler wielded not only over the German public but also statesmen, industrialists, and the global media. Many culled from the author’s private collection, the photographs collected here provide unique insight into the mind of a megalomaniac and architect of the twentieth century’s most unfathomable atrocity.

Classic work of National Socialist Germany, originally from 1930

An exposé of Hitler’s relationship with film and his influence on the film industry. A presence in Third Reich cinema, Adolf Hitler also personally financed, ordered, and censored films and newsreels and engaged in complex relationships with their stars and directors. Here, Bill Niven offers a powerful argument for reconsidering Hitler’s fascination with film as a means to further the Nazi agenda. In this first English-language work to fully explore Hitler’s influence on and relationship with film in Nazi Germany, the author calls on a broad array of archival sources. Arguing that Hitler was as central to the Nazi film industry as Goebbels, Niven also explores Hitler’s representation in Third Reich cinema, personally and through films focusing on historical figures with whom he was associated, and how Hitler’s vision for the medium went far beyond “straight propaganda.” He aimed to raise documentary film to a powerful art form rivaling architecture in its ability to reach the masses.
How American race law provided a blueprint for Nazi Germany Nazism triumphed in Germany during the high era of Jim Crow laws in the United States. Did the American regime of racial oppression in any way inspire the Nazis? The unsettling answer is yes. In Hitler’s American Model, James Whitman presents a detailed investigation of the American impact on the notorious Nuremberg Laws, the centerpiece anti-Jewish legislation of the Nazi regime. Contrary to those who have insisted that there was no meaningful connection between American and German racial repression, Whitman demonstrates that the Nazis took a real, sustained, significant, and revealing interest in American race policies. As Whitman shows, the Nuremberg Laws were crafted in an atmosphere of considerable attention to the precedents American race laws had to offer. German praise for American practices, already found in Hitler's Mein Kampf, was continuous throughout the early 1930s, and the most radical Nazi lawyers were eager advocates of the use of American models. But while Jim Crow segregation was one aspect of American law that appealed to Nazi radicals, it was not the most consequential one. Rather, both American citizenship and antimiscegenation laws proved directly relevant to the two principal Nuremberg Laws—the Citizenship Law and the Blood Law. Whitman looks at the ultimate, ugly irony that when Nazis rejected American practices, it was sometimes not because they found them too enlightened, but too harsh. Indelibly linking American race laws to the shaping of Nazi policies in Germany, Hitler's American Model upends understandings of America's influence on racist practices in the wider world.

Copyright code : d7574909b3a1c910d107ed7c3b2dab20