

# Film In The Third Reich Study Of German

**Rubble Films** Robert Shandley 2001 An insightful analysis of German film in the immediate postwar era.

**The Triumph of Propaganda** Hilmar Hoffmann 1996 Seeing German film during the Third Reich as a powerful and sinister tool for both indoctrination and escapist pacification, analyses the pictorial and spoken language to identify the psychological techniques used in the various genres, including news reels, documentaries, features, and cultural films. Two chapters focus on the role of flags, and another explains the rise of Hitler. Not illustrated. No subject index. First published as *Und die Fahne fuhr uns in die Ewigkeit* in 1988 by Fischer Taschenbuch Verlag in Frankfurt am Main. Annotation copyright by Book News, Inc., Portland, OR

*Hitler - Films from Germany* K. Machtans 2012-11-30 The first book-length study to critically examine the recent wave of Hitler biopics in German cinema and television. A group of international experts discuss films like *Downfall* in the context of earlier portrayals of Hitler and draw out their implications for the changing place of the Third Reich in the national historical imagination.

**Propaganda and the German Cinema, 1933-1945** David Welch 1983 This is the most comprehensive analysis to date of Nazi film propaganda in its political, social, and economic contexts, from the pre-war cinema as it fell under the control of the Propaganda Minister, Joseph Goebbels, through to the end of the Second World War. David Welch studies more than one hundred films of all types, identifying

those aspects of Nazi ideology that were concealed in the framework of popular entertainment.

### Antisemitism in Film Comedy in Nazi Germany

Valerie Weinstein 2019-03-05 How party propagandists worked behind the scenes to create unspoken racist messages in the German culture—even in the most lighthearted of movies. Today many Germans look back fondly on 1930s film comedies, viewing them as a part of the Nazi era that was not tainted with antisemitism. Here, Valerie Weinstein scrutinizes these comic productions and demonstrates that film comedy, despite its innocent appearance, was a critical component in the effort to separate “Jews” from “Germans” physically, economically, and artistically. Weinstein highlights how the German propaganda ministry used directives, pre- and post-production censorship, financial incentives, and influence over film critics and their judgments to replace Jewish “wit” with a slower,

simpler, and more direct German “humor” that affirmed values that the Nazis associated with the Aryan race. Through contextualized analyses of historical documents and individual films, Weinstein reveals how humor, coded hints and traces, absences, and substitutes in Third Reich film comedy helped spectators imagine an abstract “Jewishness” and a “German” identity and community free from the former. As resurgent populist nationalism and overt racism continue to grow around the world today, Weinstein’s study helps us rethink racism and prejudice in popular culture and reconceptualize the relationships between film, humor, national identity, and race.

*Literature and Film in the Third Reich* Karl-Heinz Schoeps 2004 This book is the first survey in English of literature and film in Nazi Germany. It treats not only works sympathetic to National Socialism, but also works of the so-called Inner Emigration, of the resistance, and those written in prisons and concentration

camp. Much of this literature is not easily accessible in German, and not available at all in English translation. Historical and ideological context is provided in chapters covering influential works of the time such as Alfred Rosenberg's *The Myth of the Twentieth Century* and Houston Stewart Chamberlain's *The Foundations of the Nineteenth Century*. Schoeps also analyzes Nazi cultural policies, fascist histories of literature, and the role of German studies and Germanists in the Nazi movement. A major section of the book is devoted to film, then a relatively new medium of communication whose propaganda value was clearly recognized by Goebbels, the minister for propaganda and president of the Reich's Chamber of Culture. One of the most interesting areas of research in recent years is the relationship between Hitler's cultural commissars, in particular Goebbels, and the literature and film production of the Nazi years. This book is based on the revised and expanded second German edition, *Literatur im*

*Dritten Reich* (1933-1945), but has again been revised and expanded, especially the chapter on film and Nazi policies toward the film industry. The chapter on cultural policies has also been expanded to include Himmler's efforts to meddle in this area. New also are sections dealing with Jewish entertainers in concentration camps (for example, Kurt Gerron) and activities of the Jewish Cultural League. Karl-Heinz Schoeps is professor of German at the University of Illinois at Urbana-Champaign.

*Film Professionals in Nazi-Occupied Europe*  
Pavel Skopal 2021-08-23  
This book analyses the film industries and cinema cultures of Nazi-occupied countries (1939-1945) from the point of view of individuals: local captains of industry, cinema managers, those working for film studios and officials authorized to navigate film policy. The book considers these people from a historical perspective, taking into account their career before the occupation and, where relevant, pays attention to their post-war lives.

The perspectives of these historical agents” contributes to an understanding of how top-down orders and haphazard signals from the occupying administration were moulded, adjusted and distorted in the process of their translation and implementation. This edited collection offers a more dynamic and less deterministic approach to research on the international expansion of Third-Reich cinema in World War Two; an approach that strives to balance the role of individual agency with the structural determinants. The case studies presented in this book cover the territories of Belgium, Czechoslovakia, France, the Netherlands, Norway, Poland and the Soviet Union.

**Veit Harlan** Frank Noack 2016-04-08 Veit Harlan (1899--1964) was one of Germany's most controversial and loathed directors. After studying with theatre and film pioneer Max Reinhardt and beginning a promising career, he became one of Joseph Goebbels's leading

filmmakers under the National Socialist regime. Harlan's *Jud Süß* ( *Jew Suss*, 1940), in particular, stands as one of the most artistically distinct and morally reprehensible films produced by the Third Reich. His involvement with this movie has led to many critical questions: Was the director truly forced to make the film under penalty of death? Is anti-Semitism a theme in his other productions? Can and should his work be studied in light of the horrors of Nazism and the Holocaust? The first English-language biography of the notorious director, Veit Harlan presents an in-depth portrait of the man who is arguably the only Nazi filmmaker with a distinct authorial style and body of work. Author Frank Noack reveals that both Harlan's life and work were marked by creative vision, startling ambiguities, and deep moral flaws. His meticulously detailed study explores the director's influence on German cinema and places his work within the contexts of World War II and film history as a whole. Rivalled only by

Leni Riefenstahl, Veit Harlan remains one of Germany's most infamous filmmakers, and virtually every book on Nazi cinema contains at least one chapter about Harlan or an analysis of one of his movies. This biography -- supplemented by production histories and rare interviews with actors, actresses, and cameramen -- offers the first comprehensive analysis of the director and his work and adds new perspective to the growing body of scholarship on filmmaking under the Third Reich.

**Hollywood and Hitler, 1933-1939** Thomas Doherty 2013-04-02 Between 1933 and 1939, representations of the Nazis and the full meaning of Nazism came slowly to Hollywood, growing more ominous and distinct only as the decade wore on. Recapturing what ordinary Americans saw on the screen during the emerging Nazi threat, Thomas Doherty reclaims forgotten films, such as Hitler's Reign of Terror (1934), a pioneering anti-Nazi docudrama by

Cornelius Vanderbilt Jr.; I Was a Captive of Nazi Germany (1936), a sensational true tale of "a Hollywood girl in Naziland!"; and Professor Mamlock (1938), an anti-Nazi film made by German refugees living in the Soviet Union. Doherty also recounts how the disproportionately Jewish backgrounds of the executives of the studios and the workers on the payroll shaded reactions to what was never simply a business decision. As Europe hurtled toward war, a proxy battle waged in Hollywood over how to conduct business with the Nazis, how to cover Hitler and his victims in the newsreels, and whether to address or ignore Nazism in Hollywood feature films. Should Hollywood lie low, or stand tall and sound the alarm? Doherty's history features a cast of charismatic personalities: Carl Laemmle, the German Jewish founder of Universal Pictures, whose production of All Quiet on the Western Front (1930) enraged the nascent Nazi movement; Georg Gyssling, the Nazi consul in

Los Angeles, who read the Hollywood trade press as avidly as any studio mogul; Vittorio Mussolini, son of the fascist dictator and aspiring motion picture impresario; Leni Riefenstahl, the Valkyrie goddess of the Third Reich who came to America to peddle distribution rights for *Olympia* (1938); screenwriters Donald Ogden Stewart and Dorothy Parker, founders of the Hollywood Anti-Nazi League; and Harry and Jack Warner of Warner Bros., who yoked anti-Nazism to patriotic Americanism and finally broke the embargo against anti-Nazi cinema with *Confessions of a Nazi Spy* (1939).

**Screening War** Paul Cooke 2010 Re-examines German cinema's representation of the Germans as victims during the Second World War and its aftermath.

Film in the Third Reich David Stewart Hull 1973  
**Hitler and the Nazi Cult of Film and Fame**  
Michael Munn 2013-05-09 In Nazi Germany, the cult of celebrity was the embodiment of Hitler's

style of cultural governance. Hitler's rise to power owed much to the creation of his own celebrity, and the country's greatest stars, whether they were actors, writers, or musicians, could be one of only two things. If they were compliant, they were lauded and awarded status symbols for the regime; but if they resisted—or were simply Jewish—they were traitors to be interned and murdered. This fascinating analysis offers a shocking portrait of a Hitler shaped by aspirations to Hollywood-style fame, of the correlation between art and ambition, of films used as weapons, and of sexual predilections. The Führer believed he was an artist, not a politician, and in his Germany politics and culture became one. His celebrity was cultivated and nurtured by Joseph Goebbels, Germany's supreme head of culture. Hitler and Goebbels enjoyed the company of beautiful female film stars, and Goebbels had his own "casting couch." In Germany's version of Hollywood there were scandals, starlets, secret agents,

premieres, and party politics. The Third Reich would launch filmmaker and actress Leni Riefenstahl to prominence by making her its own glorifying documentarian, most famously in *The Triumph of the Will*, the innovative propaganda film starring Hitler and widely considered to be one of the greatest movies ever made. It is no coincidence that Eva Braun, Hitler's longtime partner and wife for the two days leading up to their joint suicide, was a photographer, and in fact shot most of the surviving photographs and film footage of her lover. This book reveals previously unpublished information about the "Hitler film," which Goebbels envisaged as "the greatest story ever told," although it was ultimately trumped by the dictator's own, real-life Wagnerian finale.

*The Rise and Fall of the Third Reich* William L. Shirer 2011-10-11 History of Nazi Germany.

**Nazi Film Melodrama** Laura Heins 2013-09-16 Cultural productions in the Third Reich often served explicit propaganda functions of

legitimizing racism and glorifying war and militarism. Likewise, the proliferation of domestic and romance films in Nazi Germany also represented an ideological stance. Rather than reinforcing traditional gender role divisions and the status quo of the nuclear family, these films were much more permissive about desire and sexuality than previously assumed. Focusing on German romance films, domestic melodramas, and home front films from 1933 to 1945, *Nazi Film Melodrama* shows how melodramatic elements in Nazi cinema functioned as part of a project to move affect, body, and desire beyond the confines of bourgeois culture and participate in a curious modernization of sexuality engineered to advance the imperialist goals of the Third Reich. Offering a comparative analysis of Nazi productions with classical Hollywood films of the same era, Laura Heins argues that German fascist melodramas differed from their American counterparts in their negative views of

domesticity and in their use of a more explicit antibourgeois rhetoric. Nazi melodramas, film writing, and popular media appealed to viewers by promoting liberation from conventional sexual morality and familial structures, presenting the Nazi state and the individual as dynamic and revolutionary. Some spectators objected to the eroticization and modernization of the public sphere under Nazism, however, pitting Joseph Goebbels' Ministry of Propaganda against more conservative film audiences in a war over the very status of domesticity and the shape of the family. Drawing on extensive archival research, this perceptive study highlights the seemingly contradictory aspects of gender representation and sexual morality in Nazi-era cinema.

*Nazi Cinema as Enchantment* Mary-Elizabeth O'Brien 2006 The Nazi regime did not merely terrorize its citizens into submission; it also seduced them by offering stability, a traditional value system, a sense of belonging, and hope of

a better standard of living. Nazi cinema's popularity rested on its ability to express positive social fantasies and promote the enchantment of reality, so that one would want to share in the dream at any price. This is an interdisciplinary study, written for scholars and students in the fields of film studies, German studies, history, critical studies, and political science, that explores how cinema participated in the larger framework of everyday fascism. The book examines how five film 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. The book analyzes thirteen motion pictures, many of which are not well known to English-speaking audiences: *Wunschkonzert*, *Die große Liebe*, *Tanz auf dem Vulkan*, *Damals*, *Die Degenhardts*, *Opfergang*, *Kautschuk*, *Robert und Bertram*,

Verklungene Melodie, Frauen für Golden Hill, Das Leben kann so schön sein, Der verzauberte Tag, and Via Mala. Based on exhaustive research in German archives, the book examines, in addition to the films themselves, articles from the propaganda ministry's official organ, Der deutsche Film, daily trade sheets, fan magazines, and even studio press packages for individual stars and films. Mary-Elizabeth O'Brien is Professor of German at Skidmore College, Saratoga Springs, New York.

Hitler's Furies Wendy Lower 2013 A history of German women in the Holocaust reveals their roles as plunderers, witnesses, and actual executioners on the Eastern front, describing how nurses, teachers, secretaries, and wives responded to what they believed to be Nazi opportunities only to perform brutal duties.

**Dietrich's Ghosts** Erica Carter 2019-07-25 This text looks at the star system under the Third Reich. Following the experiments of Weimar, much of cinema after 1933 became part of a

wider Nazi backlash against modernism in all its forms. This study contributes to contemporary debates concerning the historical study of film spectatorship.

Entertaining the Third Reich Linda Schulte-Sasse 1996 On Nazi cinema

**Nazi-retro Film** Robert Charles Reimer 1992 In Nazi-retro Film: How German Narrative Cinema Remembers the Past, Robert and Carol Reimer cite the more than 100 German films made since 1946 that, like Salomon Perel, look back on those years in an effort to comprehend them.

"Since the end of World War II and the collapse of the Third Reich, Germans have been trying to come to terms with the legacy bequeathed them by Hitler and the Nazis," the Reimers write, "The essence of the legacy is so powerful that single words convey the hold the past has on the psyche: Auschwitz, genocide, the Holocaust."

**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 groundbreaking 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. *Cultural History Through a National Socialist Lens* Robert Charles Reimer 2000 This collection of essays offers a view of Nazi Germany through an analysis of twenty films. These represent a sampling of the period's directors and reflect the film medium's major genres. For in spite of the control that Goebbels's film industry exercised over all aspects of filmmaking in the Third Reich, the films reveal an individuality that belies subsuming them under any one rubric or containing them within any one theory. Films

such as Hitlerjunge Quex, Die groe Liebe, and Auf Wiedersehen Franziska represent the Nazi film industry's efforts to propagandize through entertainment. Others such as Immensee, Kleider machen Leute, and Der Schimmelreiter reveal an attempt to expropriate Germany's rich literary past for the regime. These literary adaptations and films like Gl ckskinder, La Habanera, and Der Kaiser von Kalifornien today seem void of Nazi ideology if viewed outside the context of Nazism. Yet another film, Der ewige Jude, shocks us with its virulent anti-Semitism and hateful propaganda almost sixty years after its release. All of the films treated, regardless of their fame or notoriety or the level of commitment of their directors to the Nazi cause, played an important role in a cinema that not only represents the dreams and lives of the citizens of the Third Reich, but influenced them as well. Robert C. Reimer is professor of German at the University of North Carolina, Charlotte. Hitler's Monsters Eric Kurlander 2017-06-06 "A

dense and scholarly book about . . . the relationship between the Nazi party and the occult . . . reveals stranger-than-fiction truths on every page."—Daily Telegraph The Nazi fascination with the occult is legendary, yet today it is often dismissed as Himmler's personal obsession or wildly overstated for its novelty. Preposterous though it was, however, supernatural thinking was inextricable from the Nazi project. The regime enlisted astrology and the paranormal, paganism, Indo-Aryan mythology, witchcraft, miracle weapons, and the lost kingdom of Atlantis in reimagining German politics and society and recasting German science and religion. In this eye-opening history, Eric Kurlander reveals how the Third Reich's relationship to the supernatural was far from straightforward. Even as popular occultism and superstition were intermittently rooted out, suppressed, and outlawed, the Nazis drew upon a wide variety of occult practices and esoteric sciences to gain power, shape propaganda and

policy, and pursue their dreams of racial utopia and empire. “[Kurlander] shows how swiftly irrational ideas can take hold, even in an age before social media.”—The Washington Post “Deeply researched, convincingly authenticated, this extraordinary study of the magical and supernatural at the highest levels of Nazi Germany will astonish.”—The Spectator “A trustworthy [book] on an extraordinary subject.”—The Times “A fascinating look at a little-understood aspect of fascism.”—Kirkus Reviews “Kurlander provides a careful, clear-headed, and exhaustive examination of a subject so lurid that it has probably scared away some of the serious research it merits.”—National Review

**Inside Hitler's Germany** Benjamin C. Sax 1992 A collection of 126 items from source materials (documents, excerpts from books, etc.), dealing with various aspects of the history of Nazi Germany, with essays and comments by the editors. Pp. 185-188 survey Nazi racist ideology.

In reference to the Jews, see especially ch. 13 (pp. 397-425), "The Solutions to the 'Jewish Problem', 1933-1941" (items 94-102) and ch. 14 (pp. 427-455), "The Death Camps, 1941-1945" (items 103-106).

*Cinema and the Swastika* Roel Vande Winkel 2007-02-07 This is the first publication to bring together comparative research on the international expansion of Third Reich cinema. This volume investigates various attempts to infiltrate - economically, politically and culturally - the film industries of 20 countries and regions either occupied by, friendly with or neutral towards Nazi Germany.

**Ministry of Illusion** Eric Rentschler 1996-10 Overview of Nazi cinema

The Nazi Past in Contemporary German Film Axel Bangert 2014 From intimate portrayals of ordinary Germans and Nazi leaders to immersive spectacles of war and defeat, this study argues that, since 1990, German film has focused on portraying the Nazi past from within.

*A Critical History of German Film* Stephen Brockmann 2010 A history of German film dealing with individual films as works of art has long been needed. Existing histories tend to treat cinema as an economic rather than an aesthetic phenomenon; earlier surveys that do engage with individual films do not include films of recent decades. This book treats representative films from the beginnings of German film to the present. Providing historical context through an introduction and interchapters preceding the treatments of each era's films, the volume is suitable for semester- or year-long survey courses and for anyone with an interest in German cinema. The films: The Student of Prague - The Cabinet of Dr. Caligari - The Last Laugh - Metropolis - The Blue Angel - M - Triumph of the Will - The Great Love - The Murderers Are among Us - Sun Seekers - Trace of Stones - The Legend of Paul and Paula - Solo Sunny - The Bridge - Young T rless - Aguirre, The Wrath of God - Germany in Autumn - The

Marriage of Maria Braun - The Tin Drum - Marianne and Juliane - Wings of Desire - Maybe, Maybe Not - Rossini - Run Lola Run - Good Bye Lenin - Head On - The Lives of Others Stephen Brockmann is Professor of German at Carnegie Mellon University and past President of the German Studies Association.

*Film in the Third Reich* David Stewart Hull 1969 East German Film and the Holocaust Elizabeth Ward 2021-04-01 East Germany's ruling party never officially acknowledged responsibility for the crimes committed in Germany's name during the Third Reich. Instead, it cast communists as both victims of and victors over National Socialist oppression while marginalizing discussions of Jewish suffering. Yet for the 1977 Academy Awards, the Ministry of Culture submitted Jakob der Lügner - a film focused exclusively on Jewish victimhood that would become the only East German film to ever be officially nominated. By combining close analyses of key films with extensive archival

research, this book explores how GDR filmmakers depicted Jews and the Holocaust in a country where memories of Nazi persecution were highly prescribed, tightly controlled and invariably political.

**Refractions of the Third Reich in German and Austrian Fiction and Film**

Chloe Paver  
2007-02-22 Six decades after the defeat of National Socialism, commemoration and mourning are ongoing, open-ended projects in Germany and Austria, and continue to generate a steady stream of literature and film about the Nazi past that, while comparatively modest in volume, is often disproportionately influential in public debates. At the same time, new museums and memorials are being established all the time in what Andreas Huyssen has called a 'memory boom', while what is remembered and how it is remembered is subject to continuous change. Scholars have to keep pace with each new development in this culture of commemoration. Rather than add to the growing body of surveys

of literature and film about the Third Reich, this study instead puts scholars' critical approaches under the microscope. Chloe Paver considers how far the object of the study is not just analysed but also constructed by the scholar's approach and identifies the criteria by which academics judge the values of works that deal with the Third Reich. This book brings aspects of film, fiction, and memorial culture together in a single study that pays as much attention to images (and in the case of film to sound) as it does to text. The study of film, historical exhibitions, and sites of memory also demands consideration of social contexts and practices. A case study of memory at two of Austria's sites of terror demonstrates the methods used in the study of memorials and museums and considers the ways in which memory attaches itself to place.

**Popular Cinema of the Third Reich**

Sabine Hake 2001 Too often dismissed as escapist entertainment or vilified as mass manipulation,

popular cinema in the Third Reich was in fact sustained by well-established generic conventions, cultural traditions, aesthetic sensibilities, social practices, and a highly developed star system—not unlike its Hollywood counterpart in the 1930s. This pathfinding study contributes to the ongoing reassessment of Third Reich cinema by examining it as a social, cultural, economic, and political practice that often conflicted with, contradicted, and compromised the intentions of the Propaganda Ministry. Nevertheless, by providing the illusion of a public sphere presumably free of politics, popular cinema helped to sustain the Nazi regime, especially during the war years. Rather than examining Third Reich cinema through overdetermined categories such as propaganda, ideology, or fascist aesthetics, Sabine Hake concentrates on the constituent elements shared by most popular cinemas: famous stars, directors, and studios; movie audiences and exhibition practices; popular genres and new

trends in set design; the reception of foreign films; the role of film criticism; and the representation of women. She pays special attention to the forced coordination of the industry in 1933, the changing demands on cinema during the war years, and the various ways of coming to terms with these filmic legacies after the war. Throughout, Hake's findings underscore the continuities among Weimar, Third Reich, and post-1945 West German cinema. They also emphasize the codevelopment of German and other national cinemas, especially the dominant Hollywood model.

*Nazi Cinema's New Women* Jana F. Bruns  
2009-04-27 This book examines the careers of three of Nazi cinema's preeminent movie actresses, painting a unique portrait of mass entertainment and stardom under Nazi rule. Bruns uses undiscovered sources and a new approach, which integrates visual analysis within a thorough political and social context, to

trace how the Nazis tried to use films and stars to build National Socialism. This analysis focuses on female stars - an important but largely unexplored area - because they were mostly responsible for Nazi cinema's spectacular commercial success and political failure.

Challenging earlier studies, which view Nazi cinema as an effective propaganda instrument that helped turn Germans into devoted "Aryan" mothers and tough warriors, the book shows that the Nazi regime's liaison with the cinema was ambivalent. Films failed to disseminate a coherent political message and to Nazify German society. However, they helped the regime maintain power by diverting people's attention from the brutality of Hitler's rule and, eventually, from impending defeat.

*Propaganda and the German Cinema, 1933-1945*

David Welch 2001-03-23 This is the most comprehensive analysis to date of Nazi film propaganda in its political, social, and economic contexts, from the pre-war cinema as it fell

under the control of the Propaganda Minister, Joseph Goebbels, through to the end of the Second World War. David Welch studies more than one hundred films of all types, identifying those aspects of Nazi ideology that were concealed in the framework of popular entertainment.

**The Nazification of Art: Art, Design, Music, Architecture and Film in the Third Reich**

Brandon Taylor 1990

[Photography in the Third Reich: Art,](#)

[Physiognomy and Propaganda](#) Christopher

Webster 2021-01-07 This lucid and

comprehensive collection of essays by an

international group of scholars constitutes a

photo-historical survey of select photographers

who embraced National Socialism during the

Third Reich. These photographers developed

and implemented physiognomic and

ethnographic photography, and, through a

Selbstgleichschaltung (a self-co-ordination with

the regime), continued to practice as

photographers throughout the twelve years of the Third Reich. The volume explores, through photographic reproductions and accompanying analysis, diverse aspects of photography during the Third Reich, ranging from the influence of Modernism, the qualitative effect of propaganda photography, and the utilisation of technology such as colour film, to the photograph as ideological metaphor. With an emphasis on the idealised representation of the German body and the role of physiognomy within this representation, the book examines how select photographers created and developed a visual myth of the 'master race' and its antitheses under the auspices of the Nationalist Socialist state. Photography in the Third Reich approaches its historical source photographs as material culture, examining their production, construction and proliferation. This detailed and informative text will be a valuable resource not only to historians studying the Third Reich, but to scholars and students of film, history of art,

politics, media studies, cultural studies and holocaust studies.

Travelers in the Third Reich Julia Boyd  
2018-08-07 Travelers in the Third Reich is an extraordinary history of the rise of the Nazis based on fascinating 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.

**Filming Women in the Third Reich** Jo Fox

2000-07 In 1936, Goebbels stated that 'a government that controls art will remain forever', and the German film industry became inextricably linked with National Socialist propaganda. This book is an historical evaluation of the role and image of women in the feature films of the Third Reich. The author challenges current perceptions of the National Socialist position with regards to women and examines the creation of a female film culture, as well as the 'blurring' of gender distinctions as a result of the war. Goebbels and his wife personally selected young movie actresses at their home to portray mothers, vamps, girls-next-door and exotic love interests. His interest in film opens up an array of important issues central to this book: Were women compliant with Nazism or were they the victims of a regime imposing policies ultimately detrimental to their condition? Is it true that the war helped to emancipate women who were not only romantic and patriotic heroines on screen but employed

as drivers, technicians and even managers of government affiliated film departments? Did all films produced under the auspices of the Third Reich serve as propaganda and if so, how successful were they? And finally, what can the study of cinema contribute to the historical debate surrounding National Socialism? This book fills a considerable gap in the research of the Nazi star system and makes a crucial contribution not only to cinema history, but also to our view of the perceived role of women in the Third Reich.

Hitler's True Believers Robert Gellately 2020  
Nazi ideology drove Hitler's quest for power in 1933, colored everything in the Third Reich, and culminated in the Second World War and the Holocaust. In this book, Gellately addresses often-debated questions about how Führer discovered the ideology and why millions adopted aspects of National Socialism without having laid eyes on the "leader" or reading his work.

Through Amateur Eyes Frances Guerin 2012 A history of rare archival amateur photographs and films from Nazi Germany  
*Nazi Films in America, 1933-1942* Harry Waldman 2020-08-05 From 1933 until America's entry into World War II in 1941, nearly 500 Nazi films were shown in American theaters, accounting for nearly half of all foreign language film imports during the period. These poorly disguised propaganda films were produced by Germany's top studios and featured prominent pro-German and Nazi actors, directors and technicians. The films were replete with overt and covert anti-Jewish imagery and themes, but in spite of this obvious intent to use the medium to justify Nazi ascendancy, viewers and film critics from such prominent publications as the New York Times, Variety, the Washington Post and the Chicago Times consistently overlooked the films' anti-Semitic message, dubbing them harmless entertainment. This is the complete history of German films shown in America from

the founding of the Nazi government to America's involvement in the war. Summaries, descriptions and discussions of these almost 500 films serve to examine the major filmmakers and distributors who kept the German film industry alive during the rule of Hitler and the Third Reich. Special emphasis is placed on films directly commissioned by Joseph Goebbels, head of the German Ministry for the Enlightenment of the People and Propaganda and the man directly responsible for ensuring that the anti-Semitic ideology of the new regime was reflected in all films produced after January 30, 1933. Rarely seen photographs and illustrations complete an in-depth study of the Nazi use of this global medium.

## Film In The Third Reich Study Of German

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