ART AND THE NAZIS
HONR 3300-304
PROF. LAUREN FOGLE

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Course Description:

Why were Hitler and the Nazis so obsessed with obtaining certain types of art? How/why did they condemn and destroy art and artists that did not meet the Nazi ideal? This course will explore these questions by illuminating the artistic and cultural policies imposed by the Third Reich from 1933-1945. Topics included (but not limited to) are: Degenerate Art in Germany and German-occupied territories, Nazi art and cultural ideology, Nazi-led art looting in France, Italy, Poland, the Netherlands, and the Soviet Union and Allied retrieval and restitution of looted art.
Course Requirements:

Attendance and participation in class is not only important, it is NECESSARY to successfully complete this course. Evaluation in this class is based not only on reading, but on lecture material which may or may not be overlapping.

Books:

**Required for the class:** *The Rape of Europa* by Lynn Nicholas (New York: Vintage, 1995)

**Recommended books at O'Leary Library:** (at reserve desk)

- *The Faustian Bargain: The Art World in Nazi Germany*
- *The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History*
- *Saving Italy: The Race to Rescue a Nation's Treasures from the Nazis*
- *The Venus Fixers: The Remarkable Story of the Allied Soldiers Who Saved Italy's Art During World War II*
- *Degenerate Art: the fate of avant-garde in Nazi Germany*
- *Rescuing DaVinci*
- *Lost Lives, Lost Art*

Assignments and Grading:

Attendance and class participation: 25%
Mid-term exam: 25%
Research paper: 25%
Final exam: 25%

**A separate instruction sheet will be provided for the research paper.**
Exam make-ups are not available unless there is documented serious illness. If you are more than 30 min late to an exam you forfeit the right to take the exam. Late assignments are deducted 10 points per day.
Grading rubric:
93 and up=A
90-92=A-
87-89=B+
83-86=B
80-82=B-
e tc.

Here are important dates to remember:

Monday 10/8: No class Columbus Day
Thursday 10/11: Monday class schedule
11/21-23: No class Thanksgiving Break
12/7: Research papers due
Final exam: TBD

Weekly lecture topics/reading.
(One lecture will take two-three classes)

Lecture 1: Historical background

--Germany’s history from the Middle Ages to World War I (brief overview)
--Psychological cost on WWI on both sides and how that began to affect culture, art
and society
--Hitler’s experiences before, during, and after the war and his attempts to enter art
school
--Hitler’s fascination with National Socialism, and his propagation of the “Stab in the
back” theory

Readings: nothing yet, we are just getting warmed up

Lecture 2: “The Degenerates: Modern Art in Germany After 1933”

--Classifying “degenerate” art
--WWI representations in German art
--The fate of Jewish and modern artists & professors
--Entarte Kunst exhibit and Day of German Art

Readings: The Rape of Europa (chap 1/prologue); Degenerate Art (chap 1 From
Nordau to Hitler)
Lecture 3: “The Nazi collectors”

--Collection war begins between Hitler and Goering
--Art & the Anschluss (Annexation of Austria)
--German art dealers get in the game
--First major looting in Austria and Czechoslovakia
--Hitler visits Mussolini in Italy (visits the Uffizi)
--England and France evacuate their elite museums

Readings: The Rape of Europa (chap 2); Lost Lives, Lost Art (Adele and Ferdinand Bloch-Bauer pp. 156-171)

Lecture 4: “The Eastern Blitzkrieg”

--Concepts of lebensraum, Kulturkitsch, and untermensch
--Nazi invasion of Poland, differences between Warsaw and Krakow
--The Czartoryski “Big Three” and the Viet Stoss Altarpiece
--Nazi racial theory and Polish culture

Readings: The Rape of Europa (chap 3)

Lecture 5: “Looting by method: The Nazi invasion of Western Europe”
(w/special attention to The Netherlands)

--Evacuation of the Ghent Altarpiece, the Bayeux Tapestry, and the English and French national collections
--Art dealing explosion in the Netherlands
--Hans van Meegren and selling forged art to the Nazis
--Trading Jewish lives for art
--Aryanization of Jewish-owned art dealers/galleries
--Nazi art as propaganda

Readings: The Rape of Europa (chap 4); The Faustian Bargain (chap 2)

Lecture 6: “The Looting of France”

--Occupation of Paris/Nazi propaganda machine
--Re-writing WWI history
--The Kunstschutz in France
--The Kümmel Report
--Napoleon’s legacy
--The ERR looting apparatus
--German theft of the Ghent Altarpiece
--Shipping to Neuschwanstein Castle
--Möbel Aktion (Operation Furniture)
--“Cultural exchange”

Readings: The Rape of Europa (chap 5)
Lecture 7: “Operation Barbarossa: The German Invasion of the Soviet Union”

--The dissolution of the Molotov-von Ribbentrop pact
--Scorched earth policy
--The “Holocaust by Bullets”
--Evacuation of the Hermitage Museum in Leningrad
--The Amber Room
--Winters 1941-1943/Stalingrad (echoes of Napoleon)
--Fate of Pushkin Museum, homes/museums of Tchaikovsky and Tolstoy

Readings: *The Rape of Europa* (chap 7)

Lecture 8: “The Monuments Men: The Allied Protection Effort”

--Evacuation/protection of US art museums
--National level art protection committees (resulting in the Roberts Commission)
--American Defense Group Harvard
--George Stout & Mason Hammond
--Allied invasion of Sicily
--British art propaganda problems in North Africa

Readings: *The Rape of Europa* (chap 8); *The Monuments Men* (chaps 5 & 6)

Lecture 9: “The Art War in Italy”

--Mussolini becomes “The Sawdust Caesar”
--Operation Avalanche (Allied invasion of Italy)
--Art propaganda war (Italians, Germans, Americans)
--German “Art Preservation Units”
--Destruction in Naples
--Monte Cassino
--Hermann Goering division
--The *Ricoveri* in Rome/Florence
--The Brenner Pass (alpine loot hideout)
--Partial destruction of Florence
--The Campo Santo at Pisa

Readings: *The Rape of Europa* (chap 9); *The Venus Fixers* (chap 7)
Lecture 10: “D Day: The Allied Invasion of Northern Europe”

--Monuments Men land in Normandy and drive north from Italy
--SS Destruction Units in France
--Allied liberation of Paris (and the art of Paris)
--The art repository at Sourches/The Medici Cycle by Rubens
--Evacuating the ERR/Rose Valland and the “Art Train”
--James Rormier—Monuments Man in charge in Paris
--Late German looting of the Bruges Madonna
--Berlin’s treasures hidden (Pergamon Altar, Priam’s Gold)
--Germans use flak towers and mines to hide art
--Mine at Alt Aussee in Austria

Readings: The Rape of Europa (chap 10); The Monuments Men (chaps 12, 13, 14)

Lecture 11: “Buried Treasure”

--Allied bombing devastation—particularly cities like Dresden, Hamburg, Cologne, etc.
--The Trümmerfrauen/last ditch Nazi propaganda
--The first mine finds at Heilbronn, Siegen and Merkers
--Allies take Neuschwanstein
--The major find at the salt mine, Alt Aussee, Austria
--Hermann Göring’s collection/Göring’s arrest
--Crown Jewels of Holy Roman Empire/Nuremburg Bunker
--The Hesse heist
--The Collecting Points
--Russian “Trophy Commission”

Readings: The Rape of Europa (chap 11); The Monuments Men (chaps 51 & 52)

Lecture 12: “Restitution”

--Origins of Cold War (OSS/ALIU operations)
--Art reparations discussed at Potsdam
--Classification of looted art
--The National Gallery show
--The Bloch-Bauer case
--The Rosenberg case
--The Rothschild Collection/MFA Boston
--The Berlinka Collection—art in politics today
--Efforts of the US Congress on art restitution

Readings: The Rape of Europa (chaps 12 & 13); Interrogations—Testimony of Hermann Goering, 1945 (pp.288-296)
WORLD READY REQUIREMENT

This course may be used to meet the World Ready requirement if the student focuses on a country or geographical region(s) where the language in question, taught at UML, is the primary language for the major product of the course. Students engage in substantive research and produce a major product that focuses on their linguistic area. To receive credits for the World Ready track, the student must obtain at the end of the course an exception form signed by the faculty member teaching the course acknowledging that the student completed substantive work on a specific linguistic area. An exception form is required to confirm that this requirement has been met. It is the student’s responsibility to make sure that he or she has elected a language taught at UML for this track and that all necessary paperwork is signed and submitted.

ACADEMIC INTEGRITY

Academic dishonesty is prohibited in all programs of the University. Sanctions may be imposed on any student who has committed an act of academic dishonesty. This includes any questionable activity during exams, or any use of another’s work on written assignments.

STUDENTS WITH DISABILITIES

The University of Massachusetts Lowell is committed to serving all students with disabilities as defined by federal regulations. If you have a disability and are not yet being accommodated please contact the Office of Student Disability Services at disability@uml.edu to register for accommodations. If you are receiving accommodations please speak to me during office hours, or privately after class, as we want to protect your privacy, so that we can make appropriate arrangements to receive your classroom and testing accommodations. Please contact me as soon as possible to ensure that we can provide accommodations as the semester begins. Additionally Student Disability Services supports software for all students. Read&Write Gold is literacy software that allows you to read on-screen text aloud, research and check written work, and create study guides. You can download the software from the IT Software webpage on the UML website: https://www.uml.edu/IT/Services/Software/Read-Write-Gold.aspx

**PLEASE NOTE THAT THE INSTRUCTOR MAY CHANGE THE SYLLABUS AT ANY TIME (YOU WILL BE NOTIFIED ABOUT ANY CHANGES)
**THERE IS TO BE NO USE OF CELL PHONES ETC. DURING CLASS
***LAPTOPS MAY BE USED FOR NOTETAKING PURPOSES ONLY—ANY OTHER USE DURING CLASS IS NOT ALLOWED