Tufts University Experimental College
EXP-0004-F
Fall 2016

ART AND THE NAZIS

Instructor: Lauren Fogle, B.A., M.A., Ph.D.
Email: TBD
Class time: Mondays 6-8:30 pm

Course Description:

This course will explore 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 and the Netherlands, 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. I also make heavy use of email during the term, so you MUST CHECK YOUR COLLEGE EMAIL ACCOUNT.

Books:

Required for the class: The Rape of Europa by Lynn Nicholas (New York: Vintage, 1995); The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History by Robert Edsel
Recommended books:

*The Faustian Bargain: The Art World in Nazi Germany* by Jonathan Petropoulos (Tisch)

*Saving Italy: The Race to Rescue a Nation’s Treasures from the Nazis* (BPL)

*The Venus Fixers: The Remarkable Story of the Allied Soldiers Who Saved Italy’s Art During World War II* by Ilaria Dagnini (Tisch)

*Degenerate Art: The Attack on Modern Art in Nazi Germany 1937* ed. by Olaf Peters (Tisch)

*Lost Lives, Lost Art: Jewish Collectors, Nazi Art Theft, and the Quest for Justice* (On reserve)

*Rescuing Da Vinci (photos with captions)* (On reserve)

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. Late papers lose a letter grade per day of lateness. 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.**

Here are important dates to remember:

10/10: No class Indigenous People’s Day
10/17: Mid-term exam
11/28: Research paper due
12/5: Final Exam
Weekly lecture topics/reading.
(readings listed must be read before class)

Week 1: Historical background
--Germany’s history from the Middle Ages to World War I
--What was the psychological cost of WWI on both sides and how did that begin 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

Week 2: “The Degenerates: Modern Art in Germany After 1933”
--what is “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)

Week 3: “The Nazi collectors”
--was there an art collection war 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)

Week 4: “The Eastern Blitzkrieg”
--what are the 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)
Week 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
-- who was Hans van Meegren?
-- 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)

Week 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)

Readings: The Rape of Europa (chap 5)

Week 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)
Week 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)

Week 9: “The Art War in Italy”

-- how does Mussolini become “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)

Week 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)
Week 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/Nuremberg Bunker
--The Hesse heist
--The Collecting Points
--Russian “Trophy Commission”

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

Week 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

Readings: The Rape of Europa (chaps 12 & 13); Interrogations—Testimony of Hermann Goering, 1945 (pp.288-296)
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/iPods etc. during class**

**Academic dishonesty in class or on any class assignment is taken very seriously and reported to the administration immediately.**

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