

Weimar In Exile The Antifascist Emigration In Europe And America

This biography chronicles the life of professor Emil J. Gumbel (1891-1966) one of Weimar Germany's foremost left-wing intellectuals. A pacifist, socialist, and human rights activist, Gumbel is best remembered for his exposes on political violence and politicized justice in Nazi Germany. A one-man party, at the center of the most acrimonious political battle in Weimar academia, Gumbel stood alone among his peers courageously speaking out against the Nazis.

First publication in English of what has been described as the culmination of the career of this great German novelist, a committed activist and writer who lived through many of the twentieth century's most horrific political and historical events and tackled them in deeply humanist writing.

"The Last Revolutionaries" tells a story of unwavering political devotion: it follows the lives of German communists across the tumultuous twentieth century. Before 1945, German communists were political outcasts in the Weimar Republic and courageous resisters in Nazi Germany; they also suffered Stalin's Great Purges and struggled through emigration in countries hostile to communism. After World War II, they became leaders of East Germany, where they ran a dictatorial regime until they were swept out of power by the people's revolution of 1989. In a compelling collective biography,

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Catherine Epstein conveys the hopes, fears, dreams, and disappointments of a generation that lived their political commitment. Focusing on eight individuals, "The Last Revolutionaries" shows how political ideology drove people's lives. Some of these communists, including the East German leaders Walter Ulbricht and Erich Honecker, enjoyed great personal success. But others, including the purge victims Franz Dahlem and Karl Schirdewan, experienced devastating losses. And, as the book demonstrates, female and Jewish communists faced their own sets of difficulties in the movement to which they had given their all. Drawing on previously inaccessible sources as well as extensive personal interviews, Epstein offers an unparalleled portrait of the most enduring and influential generation of Central European communists. In the service of their party, these communists experienced solidarity and betrayal, power and persecution, sacrifice and reward, triumph and defeat. At once sordid and poignant, theirs is the story of European communism--from the heroic excitement of its youth, to the bureaucratic authoritarianism of its middle age, to the sorry debacle of its death. A significant new look at the legacy of the Nazi regime, this book exposes the workings of past beliefs and political interests on how--and how differently--the two Germanys have recalled the crimes of Nazism, from the anti-Nazi emigration of the 1930s through the establishment of a day of remembrance for the victims of National Socialism in 1996.

Richardson-Little exposes the forgotten history of human rights in the German

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Democratic Republic, placing the history of the Cold War, Eastern European dissidents and the revolutions of 1989 in a new light. By demonstrating how even a communist dictatorship could imagine itself to be a champion of human rights, this book challenges popular narratives on the fall of the Berlin Wall and illustrates how notions of human rights evolved in the Cold War as they were re-imagined in East Germany by both dissidents and state officials. Ultimately, the fight for human rights in East Germany was part of a global battle in the post-war era over competing conceptions of what human rights meant. Nonetheless, the collapse of dictatorship in East Germany did not end this conflict, as citizens had to choose for themselves what kind of human rights would follow in its wake.

A prize-winning account reveals how the difference in the postwar political regimes of communist East Germany and democratic West Germany led to differences in the way the Nazi period and the Holocaust were publicly remembered in the two countries. UP. Antifascism is usually described as either a political ideology of activists and intellectuals confronting the dictatorships of Hitler and Mussolini, or as a cynical tool that justified the Stalinist expansion of communism in Europe. Andreas Agocs widens our understanding of antifascism by placing it in the context of twentieth-century movements of 'cultural renewal'. He explores the concept of 'antifascist humanism', the attempt by communist and liberal intellectuals and artists to heal the divisions of Nazism by reviving the 'other Germany' of classical

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Weimar. This project took intellectual shape in German exile communities in Europe and Latin America during World War II and found its institutional embodiment in the Cultural League for Democratic Renewal in Soviet-occupied Berlin in 1945. During the emerging Cold War, antifascist humanism's uneasy blend of twentieth-century mass politics and cultural nationalism became the focal point of new divisions in occupied Germany and the early German Democratic Republic. This study traces German traditions of cultural renewal from their beginnings in antifascist activism to their failure in the emerging Cold War.

This innovative and ambitious work is a systematic examination of the many instances of genocide that took place in the late nineteenth and early twentieth-century centuries that were precursors to the Holocaust. There is an appalling symmetry to the many instances of genocide that the late nineteenth- and early twentieth-century world witnessed. In the wake of the break-up of the old Hapsburg, Ottoman and Romanov empires, minority populations throughout those lands were persecuted, expelled and eliminated. The reason for the deplorable decimations of communities - Jews in Imperial Russia and Ukraine, Ottoman Assyrians, Armenians and Muslims from the Caucasus and Balkans - was, Cathie Carmichael contends, located in the very roots of the new nation

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states arising from the imperial rubble. The question of who should be included in the nation, and which groups were now to be deemed 'suspect' or 'alien', was one that preoccupied and divided Europe long before the Holocaust. Examining all the major eliminations of communities in Europe up until 1941, Carmichael shows how hotbeds of nationalism, racism and developmentalism resulted in devastating manifestations of genocidal ideology. Dramatic, perceptive and poignant, this is the story of disappearing civilizations - precursors to one of humanity's worst atrocities, and part of the legacy of genocide in the modern world.

A magisterial history of the artists and writers who left Weimar when the Nazis came to power In 1933 thousands of intellectuals, artists, writers, militants and other opponents of the Nazi regime fled Germany. They were, in the words of Heinrich Mann, "the best of Germany," refusing to remain citizens in this new state that legalized terror and brutality. Exiled across the world, they expressed the fight against Nazism in prose, poetry, painting, architecture, film and theater. Weimar in Exile follows these lives, from the rise of national socialism to the return to their ruined homeland, retracing their stories, struggles, setbacks and rare victories. The dignity in exile of Walter Benjamin, Ernst Bloch, Bertolt Brecht, Alfred Doblin, Hans Eisler, Heinrich Mann, Thomas Mann, Anna Seghers, Ernst

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Toller, Stefan Zweig and many others provides counterpoint to the story of Germany under the Nazis.

This original study brings critical social theory to bear on the ideas of architectural and design education at the Bauhaus - tracing the spread and influence of these ideas worldwide. Written for those in the fields of architectural and design education, architectural history and critical pedagogy, it is also for teachers and students in German art and cultural history.

DEMOCRACY IN EXILE -- Contents -- Preface -- Acknowledgments -- Introduction: Democracy, Expertise, and U.S. Foreign Policy -- 1. Masses and Marxism in Weimar Germany -- 2. The Social Role of the Intellectual Exile -- 3. Public Opinion, Propaganda, and Democracy in Crisis -- 4. Psychological Warfare in Theory and Practice -- 5. The Making of a Defense Intellectual -- 6. The Adviser -- 7. The Institution Builder -- 8. Social Science and Its Discontents -- Conclusion: Speier, Expertise, and Democracy after 1960 -- Abbreviations -- Archival and Source Abbreviations -- Notes -- Archives Cited -- Index

The antifascist exile beginning in 1933 led to a cooling among the émigrés of the artistic and literary modernist experiments of the Weimar Republic and to a return to realism and the traditional novel form. *Epic and Exile* examines the Popular Front– oriented cultural initiatives of the 1930s less in terms of their political

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strategy than in their function as a cultural and literary program for the exiles, implying a specific relationship to questions of artistic form, historical conceptions, and indeed the political as such. A popular front aesthetics is, Bivens argues, realist and modernist at once, and, in its focus on the opacities and contradictions of everyday life as a historical formation, it is particularly concerned with problems of the epic form.

Since the appearance of its first edition in Germany in 1979, *A History of German Literature* has established itself as a classic work used by students and anyone interested in German literature. The volume chronologically traces the development of German literature from the Middle Ages to the present day. Throughout this chronology, literary developments are set in a social and political context. This includes a final chapter, written for this latest edition, on the consequences of the reunification of Germany in 1990. Thoroughly interdisciplinary in method, the work also reflects recent developments in literary criticism and history. Highly readable and stimulating, *A History of German Literature* succeeds in making the literature of the past as immediate and engaging as the works of the present. It is both a scholarly study and an invaluable reference work for students.

In contrast to the sometimes overly generous treatment of German writers forced

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into exile by Hitler's fascist regime, *Anti-Nazi Writers in Exile* applies the strict aesthetic and historical standards of literary criticism, putting aside any special pleading for their anti-Nazi political views. This critical approach leads to two important conclusions: that the emigrant writers' sacrifices and opposition to Hitler's Germany, however courageous, were ultimately futile and that the literature they produced was largely an aesthetic failure, due in part to the very nature of the exile experience. *Anti-Nazi Writers in Exile* includes a brief description of literary life in the Third Reich, but then concentrates on the United States as the scene of the exile's greatest activity after the outbreak of World War II. Krispyn concludes that the exiles' failure to achieve their political and artistic aims constitutes an important political case history within the larger history of Nazi Germany. Artistic and intellectual activities seem powerless to oppose terror, and the turn of the creative mind to political ends seemingly undermines the aesthetic force of creation.

Just two weeks before his death in January 1999, George L. Mosse, one of this century's great historians, finished writing his memoir, a fascinating and fluent account of a remarkable life that spanned three continents and many of the major events of the twentieth century. Writing about the events of his life through a historian's lens, Mosse gives us a personal history of our century. This is a story

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told with the clarity, passion, and verve that entranced thousands of Mosse's students and that countless readers have found, and will continue to find, in his many scholarly books. *Confronting History* describes Mosse's opulent childhood in Weimar Berlin; his exile in Paris and England, including boarding school and study at Cambridge University; his second exile in the U.S. at Haverford, Harvard, Iowa, and Wisconsin; and his extended stays in London and Jerusalem. Mosse also deals with matters of personal identity. He discusses being a Jew and his attachment to Israel and Zionism. He addresses his gayness, his coming out, and his growing scholarly interest in issues of sexuality. This touching memoir, sometimes harrowing, often humorous, is guided in part by Mosse's belief that "what man is, only history tells," and by his constant themes of the fate of liberalism, the defining events that can bring about the generational political awakenings of youth (from the anti-fascism struggles of the 1930s to the campus anti-war movement of the 1960s, the meanings of masculinity and racial and sexual stereotypes, the enigma of exile, and -- most of all -- the importance of finding one's self through the pursuit of truth, and through an honest and unflinching analysis of one's place in the context of his times.).

Traces the 1930s flight of German intellectuals, artists, militants, and other opponents of the Nazi regime, discussing how their works reflected their

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resistance to oppression as well as the rise of national socialism and their return to ruined homes, in a collective portrait that includes profiles of such figures as Walter Benjamin, Heinrich Mann, and Anna Seghers.

BETWEEN 1933 AND 1945 MEMBERS OF THREE GROUPS-THE Nazi fascists, Inner Emigration, and Exiles-fought with equal fervor over who could definitively claim to represent the authentically "great German culture," as it was culture that imparted real value to both the state and the individual. But when authorities made pronouncements about "culture" were they really talking about high art? This book analyzes the highly complex interconnections among the cultural-political concepts of these various ideological groups and asks why the most artistically ambitious art forms were viewed as politically important by all cultured (or even semi-cultured) Germans in the period from 1933 to 1945, with their ownership the object of a bitter struggle between key figures in the Nazi fascist regime, representatives of Inner Emigration, and Germans driven out of the Third Reich.

Bibliography: p. 321-323. Index.

In the 1930s and '40s, LA became a cultural sanctuary for a distinguished group of German artists and intellectuals - including Thomas Mann, Theodor W. Adorno, Bertolt Brecht, Fritz Lang, and Arnold Schoenberg - who were fleeing

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total control of the visual and performing arts, even though research has shown that many artists and their works thrived under Hitler. To answer this question, Pamela M. Potter investigates how historians since 1945 have written about music, art, architecture, theater, film, and dance in Nazi Germany and how their accounts have been colored by politics of the Cold War, the fall of communism, and the wish to preserve the idea that true art and politics cannot mix. Potter maintains that although the persecution of Jewish artists and other “enemies of the state” was a high priority for the Third Reich, removing them from German cultural life did not eradicate their artistic legacies. *Art of Suppression* examines the cultural histories of Nazi Germany to help us understand how the circumstances of exile, the Allied occupation, the Cold War, and the complex meanings of modernism have sustained a distorted and problematic characterization of cultural life during the Third Reich.

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.

The volume presents a unique cross-section of contemporary research in the broad field of migration and exile studies. Its particular focus is on the manner in which ideas,

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methodologies, scholarship and innovation, developed in German-speaking Europe, were transferred to Britain and the USA after 1933. The transformative effect of this exodus of talent upon the host cultures, and the corresponding impact of the host cultures upon the refugees, helped produce the groundbreaking work of German-speaking refugees in diverse areas. The essays include surveys of the contributions of exiles to academic disciplines and to art and design, and fresh examinations of the work of prominent refugees like Wittgenstein, as well as less well known figures such as Nina Rubinstein and Gaby Schreiber.

AntiFascism and Memory in East Germany is a book about remembering and about forgetting, about war, and about the peace which eventually followed. In the unlikely setting of the German Democratic Republic (GDR), the Spanish Civil War became the subject of a debate which both predated and outlasted the Cold War, involving historians, veterans, politicians, censors, artists, writers, and Church activists. Examining these multiple memories and interpretations of Spain casts new and unexpected light on the legacy of the Spanish Civil War, and the relationship between history and memory under state socialism. The ruling Socialist Unity Party made full use of the antifascist legacy as legitimation for a non-democratic state. But despite dogged attempts at control and censorship, the state was unable to silence competing voices. All over East Germany, International Brigade veterans preserved their version of events - in letters to each other, in communications with the party, in discussions with friends

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and family around the kitchen table, and in memoirs written for the 'desk drawer'. For younger East Germans, the war retained an undeniably romantic aura. From their perspective, Spain was a far-away land to which they were forbidden to travel, the stuff of camp-fire singalongs and fantasies of adventure. This book dissects the relationship between state-sponsored history, the lobbying of veterans, cultural interpretations of war, and the memory traces left behind by marginalised or politically oppositional groups and individuals. It is a cultural history of memory under state socialism, a social history of veteran groups and their relationship with the state, and a political history of communist culture. Above all, it is the story of how post-war Europeans came to terms with the heavy burden of their pre-war past.

Beginning with an exploration of proto-Nazi literature in the late nineteenth century and pursuing later developments up to the arrival of fully fledged National Socialist literature, the author shows the Nazi reaction against big city decadence, Marxism and pacifism. The author examines not only the literature produced inside Germany during the Nazi period, but the exile literature produced outside Germany. The final section of the book discusses the aftermath of the Nazi regime and the problems facing exiles and the reasons for the ultimate lack of resonance of antifascist exile literature in postwar Germany.

Building on many years of inquiry into the sociology of intellectuals, notably through a series of books on the sociologist, Karl Mannheim, this book brings together the results

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of ten years of work on the special problems of intellectuals in exile. The historical materials all relate to the emigration from Nazi Germany, not only because this event has generated the richest literature in exile studies, but also because of the author's personal connections to the situation and to a number of outstanding representatives of that exile. Case studies are devoted to the following figures: Johannes Becher, Ernst Fraenkel, Hans Gerth, Oskar Maria Graf, Kurt Hiller, Erich Kahler, Alfred Kantorowicz, Hermann Kesten, Siegfried Kracauer, Karl Mannheim, Hans Mayer, Franz Neumann, Nina Rubinstein, Oskar Seidlin and Carl Zuckmayer. The book opens with a systematic proposal for the study of intellectual exile, entailing a critique of approaches that neglect concrete political dimensions in favor of a metaphorical cultural approach. In the distinctive approach elaborated through a series of problem-centered case studies, the focus is on the multiple, complex and changing negotiating processes and bargaining structures constitutive of exile, especially as the question of return interplays with the politics of memory. [NP] The first three chapters deal with émigré intellectuals whose writings contain theoretically important reflections on exile and related conditions. The interplay and conflicts between the priorities of ambitious American university scholarship and the self-understanding of the exile cohort identified with the Humanities is the theme of the next detailed study. In the following long chapter, the focus is on the outcome of exile, documented by the first letters written by intellectual and literary exiles to individuals who had remained in Germany and with whom they had unfinished

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business. These diverse reopenings of negotiations are uniquely revealing about different ways of settling with the experiences of exclusion and the prospects of return. The final section of the book reverts to its very beginnings in two senses: it offers a self-reflection by the author about his own relations to the exile under study as a member of the “second wave” generation that arrived from Germany as children, with special attention to the elective affinities between himself and members of the actual primary cohort.

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