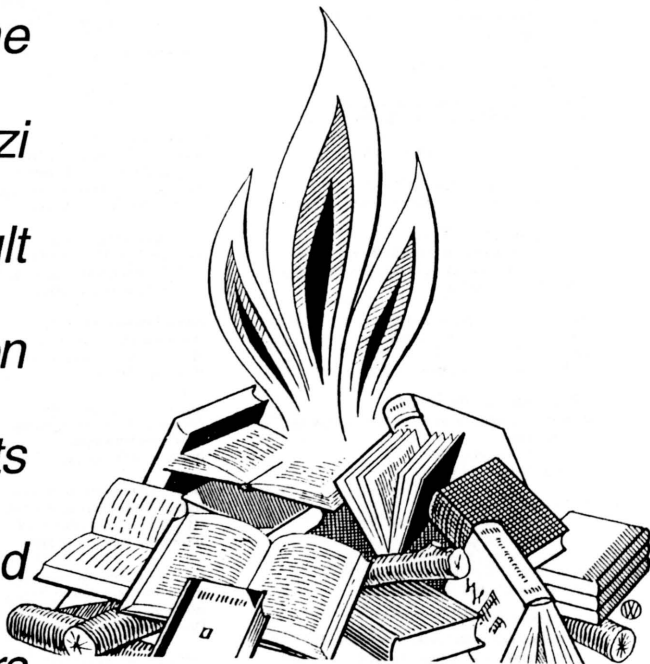


“The Un-German Spirit”:

*The
Nazi
Assault
on
Arts
and
Letters*



July 8 – November 28, 1991

An Exhibition in the Department of Special Collections

THE UNIVERSITY OF CHICAGO LIBRARY

INTRODUCTION

The period between the end of World War I and Adolf Hitler's accession to power in 1933 was an era of heady ferment for German arts and letters. In painting, architecture and design, in music and dance, in literature, theater, and film a veritable explosion of creativity burst upon the scene. But just as the freedom of the Weimar Republic fostered the full expression of artistic movements that had begun earlier, the National Socialists' rise to power unleashed forces opposed to the culture of modernism. Beginning with book burnings in May 1933 and continuing with the official exhibits of "Degenerate Art" and "German Art" in 1937 and "Degenerate Music" in 1938, the Nazi regime waged what Hitler called a *Säuberungskrieg* (cleansing war) against an ostensibly "un-German spirit" manifested in the arts by "Jews, Bolsheviks, and rootless cosmopolitans."

The Art Institute of Chicago's presentation of the recreation of the 1937 "Degenerate Art" exhibition provides an opportunity to draw together materials in the Ludwig Rosenberger Library of Judaica as well as other Library holdings related to this theme. These materials document the Nazi purge of literature and the arts and responses to it.

Installed as Minister of National Education and Propaganda on 13 March 1933, Joseph Goebbels moved quickly with an orchestrated campaign to squelch authors and books contrary to the Nazi world-view. Within weeks his office published a list of "subversive writings" to be removed from bookshops and libraries. Authors who were Jewish, leftist, or gay were conspicuously included as were books deemed morally decadent or critical of heroic figures of German history. In April the German Students' Press and Propaganda Office published twelve theses "Against the Un-German Spirit," called upon students to cleanse university libraries as well as their own; and announced simultaneous public rallies throughout the country on 10 May.

That night in university towns across the country exhilarated students and Nazi party members cast books into bonfires to the sound of cheers and a litany of condemnations. The list of

authors whose works were burned reads like an honor roll of modern German literature and thought: Döblin, Einstein, Freud, Kafka, Mann, and so on. Indeed, at least one writer, Oskar Maria Graf, protested because his books were not included! Distinguished foreign authors considered pernicious were excoriated as well: Dreiser, Gide, Hemingway, Helen Keller.

Outside Germany, reactions were swift and scathing: 80,000 to 100,000 people attended a protest in New York; 50,000 paraded in Chicago, 20,000 in Philadelphia. Public figures and the press deplored the violation of intellectual freedom and denounced the Nazis' contempt for Germany's great cultural heritage.

Along with other repressive measures, the book burnings swelled the tide of refugees fleeing Germany. Whether in exile or in "inner emigration," the condemned authors continued what they did best, putting pen to paper to express eloquently the strength of the human will for freedom and dignity. A host of expatriate journals and publishing houses were established, disseminating the literature of anti-Nazi resistance. In Paris Dr. Alfred Kantorowicz and other emigrés collected suppressed literature in a "German Library of Burned Books."

As the Nazis consolidated their control of German culture, propaganda exhibits of "degenerate" art and music followed the book burnings. Presenting expressionist and abstract masterpieces in chaotic juxtaposition to primitive sculptures, naive paintings by mentally ill artists, and photographs of facial deformities, the "Degenerate Art" exhibition ridiculed modern art. A concurrent "Great German Art Exhibition" displayed Nazi-approved works. The "Degenerate Music" exhibit followed a similar pattern, attacking jazz, atonalism, and Jewish influence on German music.

In the end, the National Socialists failed to eradicate the cultural avant-garde in Germany. The survival of the books exhibited here is a testament to their inability to silence the voices of German modernism.

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