12-1-2002

Review of Hitler and the Power of Aesthetics

Michael F. Russo Etc.
Louisiana State University and Agricultural & Mechanical College, mrusso1@lsu.edu

Follow this and additional works at: https://digitalcommons.lsu.edu/libraries_pubs

Part of the European History Commons, History of Art, Architecture, and Archaeology Commons, and the Holocaust and Genocide Studies Commons

Recommended Citation
Russo, Michael F. Etc., "Review of Hitler and the Power of Aesthetics" (2002). Faculty Publications. 69.
https://digitalcommons.lsu.edu/libraries_pubs/69

This Book Review is brought to you for free and open access by the LSU Libraries at LSU Digital Commons. It has been accepted for inclusion in Faculty Publications by an authorized administrator of LSU Digital Commons. For more information, please contact gcoste1@lsu.edu.
Review

Author: Frederic Spotts
Title: Hitler and the Power of Aesthetics
Publisher: The Overlook Press
Release date: January 2003
Number of pages: 488
Features: 100 B/W and 4 color illustrations; indexed
Format: Hard cover
Price: $37.50

Unlike biographies of Adolf Hitler which focus on the ideological and humanitarian disaster wrought by his intense anti-Semitism, Spotts’ book posits that the thirteen-year nightmare of the Third Reich was just as much a result of Hitler’s artistic nature. Though other authors have touched on certain aspects of Hitler’s artistic side—Speer (Inside the Third Reich) on Hitler’s obsession with monumental architecture, Fest (Hitler) on the relationship between the dictator’s grandiosity and his love of Wagnerian opera—only Spotts has leapt with both feet into a full exploration of Der Führer as artist.

Spotts argues that it was Hitler’s aesthetic nature that compelled him to destroy society only to re-create it according to the image in his artist’s eye. All the arts felt his deadening influence, and his influence was very, very personal indeed.

While truly seminal art always envisions something new, Hitler’s art—the art of centuries past—envisioned nothing new. Modern art repelled him. Spotts makes the point visually, with numerous photographs and drawings—many by Hitler himself. Hitler used Germany and, later, Europe as his canvas to make a picture his stunted mind could understand. Spotts, with scholarship and true artistry, has exposed this picture in a book that is accessible to the average reader, but that will be of interest to academicians as well.

Michael F. Russo
Louisiana State University Libraries
Baton Rouge, Louisiana
The best book on the matter is Frederic Spotts's Hitler and the Power of Aesthetics, which takes Hitler's artistic side seriously. Spotts comments: "He had a modicum of talent at least in sketching buildings but what technique he learned he picked up on his own. Like most amateurs, he began by painting simple landscapes. With neither innate originality nor professional training, he went on to imitate the watercolors and prints of the south German school and the postcard scenes everyday urban views that were popular at the time. Moreover, he had to paint the sort of thing that a 3,042 words. Frederic Spotts Hitler and the Power of Aesthetics New York: The Overlook Press, 2003. Leaders throughout history have frequently deployed the arts as a means by which to display their power. Hitler is unusual, however, in that art was central to his political vision. He was intensely interested in the arts (painting, sculpture, music, and architecture) and dreamed of forging a state whose artistic and cultural achievements would rival those of ancient Greece and Rome. Read more]
A former American diplomat and cultural historian, Frederic Spotts takes seriously Adolf Hitler’s claim that he made an art of politics and a work of art of the Nazi state. Hitler remarked in 1941, sounding the two overarching motifs of his regime, “In the face of an uncomprehending world I succeeded in making the racial idea the basis of life, and second that I made culture the driving force in German greatness.” The best book on the matter is Frederic Spotts’ Hitler and the Power of Aesthetics, which takes Hitler’s artistic side seriously. Spotts comments: “He had a modicum of talent at least in sketching buildings but what technique he learned he picked up on his own. Like most amateurs, he began by painting simple landscapes. With neither innate originality nor professional training, he went on to imitate the watercolors and prints of the south German school and the postcard scenes everyday urban views that were popular at the time. Moreover, he had to paint the sort of thing that a starling reassessment of Hitler’s aims and motivations, Frederic Spotts’ Hitler and the Power of Aesthetics is an adroitly argued and highly original work that provides a key to fuller understanding of the Third Reich. Spotts convincingly demonstrates that contrary to the traditional view that Hitler had no life outside of politics, Hitler’s interest in the arts was as intense as his racism and that he used the arts to disguise the heinous crimes that were the means to fulfilling his ends. I highly recommend this book if you want to know more about the real Hitler, not just the crazed anti-Semite and warmonger, here you find an equally crazed man, but motivated by artistic concerns as a means to truly remake society. ...more.
Publisher's Summary. A startling reassessment of Hitler's aims and motivations, Frederic Spotts' Hitler and the Power of Aesthetics is an adroitly argued and highly original work that provides a key to fuller understanding of the Third Reich. Spotts convincingly demonstrates that, contrary to the traditional view that Hitler had no life outside of politics, Hitler's interest in the arts was as intense as his racism - and that he used the arts to disguise the heinous crimes that were the means to fulfilling his ends. Hitler's vision of the Aryan superstate was to be exp Hitler's aim was the Aryan super-state, but it was to be expressed as much in Nazi art as in politics. Culture was not only the end, to which power should aspire, but the means of achieving it. This reassessment of Hitler's aims and motivations examines his perverse obsessions and shows how his artistry - expressed in spectacles, festivities, parades, rallies and political dramas, as well as in architecture, painting and music - destroyed any sense of individuality and linked the German people with his own drives.

@inproceedings{Dreijmanis2002HitlerAT, title={Hitler and the Power of Aesthetics}, author={John Dreijmanis and Frederic Spotts}, year={2002} }.
Astarling reassessment of Hitler's aims and motivations, Frederic Spotts' Hitler and the Power of Aesthetics is an adroitly argued and highly original work that provides a key to fuller understanding of the Third Reich. Spotts convincingly demonstrates that contrary to the traditional view that Hitler had no life outside of politics, Hitler's interest in the arts was as intense as his racism-and that he used the arts to disguise the heinous crimes that were the means to fulfilling his ends. Hitler's aim was the Aryan super-state, but it was to be expressed as much in Nazi art as in politics. Culture was not only the end, to which power should aspire, but the means of achieving it. This reassessment of Hitler's aims and motivations examines his perverse obsessions and shows how his artistry - expressed in spectacles, festivities, parades, rallies and political dramas, as well as in architecture, painting and music - destroyed any sense of individuality and linked the German people with his own drives. In a wide-ranging argument which covers topics as varied as Wagner’s opera performances, Hitler and the Power of Aesthetics by Frederic Spotts (Overlook; $37.50), March 3, 2003 Issue. There is something refreshing about the deadpan tone that Spotts brings to his book on Hitler the artist. He has no grand theory to push, and pronounces his subject merely interesting. At times, he takes understatement too far, as when he mentions the occasional shrillness of Hitler's oratory. But his study of the Führer's fascination with architecture, painting, sculpture, and music is for the most part elegantly com
Frederic Spotts's new book, "Hitler and the Power of Aesthetics," has a wonderful beginning, and typically it comes with just the right photo: Hitler lost for hours in contemplation of a model of his native city, Linz, Austria, which he planned to turn into an unparalleled cultural center. Eerily reminiscent of Wotan brooding in Valhalla or the "mad" King Ludwig II of Bavaria, this dream world took place in February 1945 deep in the Führer's Berlin bunker, his 1,000-year Reich collapsing in flames above him and the Russians at the Oder, onl Hitler's aim was the Aryan super-state, but it was to be expressed as much in Nazi art as in politics. Culture was not only the end, to which power should aspire, but the means of achieving it. This reassessment of Hitler's aims and motivations examines his perverse obsessions and shows how his artistry - expressed in spectacles, festivities, parades, rallies and political dramas, as well as in architecture, painting and music - destroyed any sense of individuality and linked the German people with his own drives. In a wide-ranging argument which covers topics as varied as Wagner, you simply click Hitler and the Power of Aesthetics book download link on this page and you will be directed to the free registration form. after the free registration you will be able to download the book in 4format. PDF Formatted 8.5 x all pages, EPub Reformatted especially for book readers, Mobi For Kindle which was converted from the EPub file, Word, The original source document. Format it however you want! The reader also will be always ready with the best solution to solve the problem. Reader can get the online book entitled Hitler and the Power of Aesthetics by Frederic Spotts from this website. Actually, you can get the online book easily in the website. However, you have to follow some steps recommended to get the online book.