

Krieg Und Propaganda 14 18

Since the publication of Eliza May Butler's *Tyranny of Greece over Germany* in 1935, the obsession of the German educated elite with the ancient Greeks has become an accepted, if severely underanalyzed, cliché. In *Down from Olympus*, Suzanne Marchand attempts to come to grips with German Graecophilia, not as a private passion but as an institutionally generated and preserved cultural trope. The book argues that nineteenth-century philhellenes inherited both an elitist, normative aesthetics and an ascetic, scholarly ethos from their Romantic predecessors; German "neohumanists" promised to reconcile these intellectual commitments, and by so doing, to revitalize education and the arts. Focusing on the history of classical archaeology, Marchand shows how the injunction to imitate Greek art was made the basis for new, state-funded cultural institutions. Tracing interactions between scholars and policymakers that made possible grand-scale cultural feats like the acquisition of the Pergamum Altar, she underscores both the gains in specialized knowledge and the failures in social responsibility that were the distinctive products of German neohumanism. This book discusses intellectual and institutional aspects of archaeology and philhellenism, giving extensive treatment to the history of prehistorical archaeology and German "orientalism." Marchand traces the history of the study, excavation, and exhibition of Greek art as a means to confront the social, cultural, and political consequences of the specialization of scholarship in the last two centuries.

A new exploration of literary and artistic responses to WW1 from 1914 to the present This authoritative reference work examines literary and artistic responses to the wars upheavals across a wide range of media and genres, from poetry to pamphlets, sculpture to television documentary, and requiems to war reporting. Rather than looking at particular forms of artistic expression in isolation and focusing only on the war and inter-war period, the 26 essays collected in this volume approach artistic responses to the war from a wide variety of angles and, where appropriate, pursue their inquiry into the present day. In 6 sections, covering Literature, the Visual Arts, Music, Periodicals and Journalism, Film and Broadcasting, and Publishing and Material Culture, a wide range of original chapters from experts across literature and the arts examine what means and approaches were employed to respond to the shock of war as well as asking such key questions as how and why literary and artistic responses to the war have changed over time, and how far later works of art are responses not only to the war itself, but to earlier cultural production. Key Features Offers new insights into the breadth and depth of artistic responses to WWI Establishes links and parallels across a wide range of different media and genres Emphasises the development of responses in different fields from 1914 to the present

Interdisciplinary collection of essays on fine art painting as it relates to the First World War and commemoration of the conflict Although photography and moving pictures achieved ubiquity during the First World War as technological means of recording history, the far more traditional medium of painting played a vital role in the visual culture of combatant nations. The public's appetite for the kind of up-close frontline action that snapshots and film footage could not yet provide resulted in a robust market for drawn or painted battle scenes. Painting also figured significantly in the formation of collective war memory after the armistice. Paintings became sites of memory in two ways: first, many governments and communities invested in freestanding panoramas or cycloramas that depicted the war or featured murals as components of even larger commemorative projects, and second, certain paintings, whether created by official artists or simply by those moved to do so, emerged over time as visual touchstones in the public's understanding of the war. *Portraits of Remembrance: Painting, Memory, and the First World War* examines the relationship between war painting and collective memory in Australia, Austria, Belgium, Canada, Croatia, France, Germany, Great Britain, New Zealand, Russia, Serbia, Turkey, and the United States. The paintings discussed vary tremendously, ranging from public murals and panoramas to works on a far more intimate scale, including modernist masterpieces and crowd-pleasing expressions of sentimentality or spiritualism. Contributors raise a host of topics in connection with the volume's overarching focus on memory, including national identity, constructions of gender, historical accuracy, issues of aesthetic taste, and connections between painting and literature, as well as other cultural forms.

During the First World War, mass media achieved an enormous and continuously growing importance in all belligerent countries. Newspaper, illustrated magazines, comics, pamphlets, and instant books, fictional works, photography, and the new-born “ theater of imagery ”, the cinema, were crucial in order to create a heroic vision of the events, to mobilize and maintain the consensus on the war. But their role was pivotal also in creating the image of the war ’ s end and finally, together with a widespread, new literary genre, the war memoirs, to shape the collective memory of the conflict for the next generations. Even before November 1918, the media raised high expectations for a multifaceted peace: a new global order, the beginning of a peaceful era, the occasion for a regenerating apocalypse. Likewise, in the following decades, particularly war literature and cinema were pivotal to reverse the icon of the Great War as an epic crusade and a glorious chapter of the national history and to create the hegemonic image of a senseless carnage. The Mediatization of War and Peace focalizes on the central role played by mass media in the tortuous transition to the post-war period as well as on the profound disenchantment generated by their prophecies.

1914-1918

German Propaganda and U.S. Neutrality in World War I

Doing Anthropology in Wartime and War Zones

Krieg und Literatur/War and Literature Vol. XIV, 2008

Speech and Thought in Latin War Narratives

The Novel *Das Boot*, Political Responsibility, and Germany ’ s Nazi Past

With Our Backs to the Wall

German art student Otto Schubert was 22 years old when he was drafted into the Great War. As the conflict unfolded, he produced a series of postcards that he sent to his sweetheart, Irma. During the battles of Ypres and Verdun, Schubert filled dozens of mass-produced 4" x 6" cards with vivid images depicting the daily realities and tragedies of war. Beautifully illustrated with full-color reproductions of his exquisite postcards, as well as his wartime sketches, woodcuts, and two lithograph portfolios, *Trenches* is Schubert's war diary, love journal, and life story. His powerful artworks illuminate and document in a visual language the truths of war. *Trenches* offers the first full account of Otto Schubert, soldier-artist of the Great War, rising to fame in the 1920s, prolific graphic artist and book illustrator, one of the “degenerate” artists defamed by the Nazis, and a man who survived the Second World War and the Cold War. Created in the midst of enormous devastation, Schubert's haunting visual missives are as powerful and relevant today as they were a century ago. His postcards are both a young man's token of love and longing and a powerful testimony of the Great War. **Please note that this will work best on a colour device**

Convinced before the onset of Operation "Barbarossa" in June 1941 of both the ease, with which the Red Army would be defeated, and the likelihood that the Soviet Union would collapse, the Nazi regime envisaged an occupation policy which would result in the reorganization of the occupied USSR. This study traces these developments.

Why did World War I end with a whimper—an arrangement between two weary opponents to suspend hostilities? Why did the Allies reject the option of advancing into Germany and taking Berlin? Most histories of the Great War focus on the avoidability of its beginning. This book focuses on Germany's inconclusive defeat and its ominous ramifications.

In *Speech and Thought in Latin War Narratives* Suzanne Adema presents linguistic and narratological tools to analyse and interpret

speech and thought representations in Latin narratives. Close readings show how speech and thought representations converge towards war in works of Caesar and Vergil.

Culture and Politics before the Third Reich

The Power and the Limitations

Ein interdisziplinärer Diskurs

Debates and Controversies, 1914 to the Present

Kriegsziel Belgien

Von der Antike bis zur Gegenwart

Exploitation, Resettlement, Mass Murder

This book analyzes the factors that determined the organization, conduct and output of Nazi propaganda during World War II, in an attempt to re-assess previously inflated perceptions about the influence of Nazi propaganda and the role of the regime's propagandists in the outcome of the 1939-45 military conflict.

The impact of the Great War and its aftermath on Belgian artistic life World War I had a major effect on Belgian visual arts. German occupation, the horror at the battlefield and the experience of exile led to multiple narratives and artistic expressions by Belgian artists during and after the war. Belgian interbellum art is extremely vibrant and diverse. 14/18 – Rupture or Continuity takes a look at Belgian artistic life in the years around the First World War and how it was affected by this event. The Great War was a catalyst of artistic oppositions, leading on the one hand to a Belgian avant-garde that explored new forms and styles, while continuing to uphold a more traditional and established art on the other. Whereas the war experience consolidated an already present style for some artists, for others it constituted a revolution leading to new artistic adventures. The collection of essays in the present book highlights these contrasting facets of Belgian art in its rich historical context during the early 20th century.

From the author of Hitler: Ascent, 1889-1939—a riveting account of the dictator's final years, when he got the war he wanted but his leadership led to catastrophe for his nation, the world, and himself. In the summer of 1939 Hitler was at the zenith of his power. The Nazis had consolidated political control in Germany and a series of foreign-policy coups had restored Germany to the status of a major world power. He now embarked on realizing his lifelong ambition: to provide the German people with the resources they needed to flourish and to exterminate those who stood in the way. Yet despite a series of stunning initial triumphs, Hitler's decision to invade the Soviet Union in 1941 turned the tide for good. Now, Volker Ullrich offers fascinating new insight into Hitler's character and personality, vividly portraying the insecurity, obsession with minutiae, and narcissistic penchant for gambling that led Hitler to overrule his subordinates and then blame them for his failures; and, ultimately, when he realized the war was not winnable, to embark on the annihilation of Germany itself in order to punish the people who he believed had failed to hand him victory. This is a masterful account of a spectacular downfall, and an essential addition to our understanding of Hitler and the Second World War.

German attitudes toward and stereotypes of Russia before the First World War and how they were inculcated in the public.

Laughter, Inclusion and Exclusion in the Twentieth Century

Ring of Steel

The Oxford Handbook of Modern German History

Annexionsdebatten und nationale Feindbilder in der deutschen Öffentlichkeit, 1914-1918

The Death Marches

The Great War

Pacifism, Mobilization and Total War

World War I had a profound influence on the aesthetics and politics of Russian culture, perhaps even more than the revolution. Looking at how the war changed Russian culture, especially visual art, Cohen shows how the wartime environment allowed iconoclastic modern art to flourish.

The first comprehensive survey of interpretations of the Great War from 1914 to 2020.

The course of events of the Great War has been told many times, spurred by an endless desire to understand 'the war to end all wars'. However, this book moves beyond military narrative to offer a much fuller analysis of the conflict's strategic, political, economic, social and cultural impact. Starting with the context and origins of the war, including assassination, misunderstanding and differing national war aims, it then covers the treacherous course of the conflict and its social consequences for both soldiers and civilians, for science and technology, for national politics and for pan-European revolution. The war left a long-term legacy for victors and vanquished alike. It created new frontiers, changed the balance of power and influenced the arts, national memory and political thought. The reach of this account is global, showing how a conflict among European powers came to involve their colonial empires, and embraced Japan, China, the Ottoman Empire, Latin America and the United States.

Auf der Grundlage von Gustave Le Bons Theorie der Massenpsychologie versuchen die noch jungen Propaganda-Institutionen von 1914 bis 1918 weltweit, die Bevölkerung über emotionale Themen zu Opferbereitschaft und zum Durchhalten zu mobilisieren. Gräuel- und Helden - geschichten transportierten Freund- und Feindbilder auch in die Kinderzimmer. Als kollektives Erlebnis wurde der Film zu einem neuen Träger der Propaganda. Das Bedürfnis der Bevölkerung nach Bildern vom Kampfgeschehen bildete hierfür eine wichtige Basis. Das Buch bietet zudem eine Chronik und 14 biografische Porträts wichtiger Propaganda-Akteure, darunter Charles Chaplin, Oskar Messter und Charles Masterman.

Hitler: Downfall

Creating the Russian Peril

Culture, Diplomacy, and Anti-Americanism After 1945

Classical Music in Weimar Germany

A Comprehensive History

Archaeology and Philhellenism in Germany, 1750-1970

Gewalt im Bild

This study investigates the relationship between Lothar-Günther Buchheim (1918-2007), his bestselling 1973 novel *Das Boot* (The Boat), and West Germany's *Vergangenheitsbewältigung*. As a war reporter during the Battle of the Atlantic, Buchheim benefitted from distinct privileges, yet he was never in a position of power. Almost thirty years later, Buchheim confronted the duality of his own past and railed against what he perceived to be a varnished public memory of the submarine campaign. Michael Rothberg's theory of the implicated beneficiary is used as a lens to view Buchheim and this duality. *Das Boot* has been retold by others worldwide because many people claim that the story bears an anti-war message. Wolfgang Petersen's critically acclaimed 1981 film and interpretations as a comedy sketch, a theatrical play, and a streamed television sequel have followed. This trajectory of Buchheim's personal memory reflects a process that practitioners of memory studies have described as transnational memory formation. Archival footage, interviews, and teaching materials reflect the relevance of *Das Boot* since its debut. Given the debates that surrounded Buchheim's endeavors, the question now raised is whether Germany's "mastering the past" serves as a model for other societies analyzing their own histories. Sitting at the intersection of History, Literature and Film Studies, this is an unprecedented case study depicting how the pre- and postwar times affected writers and others caught in the middle of the drama of the era.

From Hitler's notorious fondness for Wagner's operas to classical music's role in fuelling German chauvinism in the era of the world wars, many observers have pointed to a distinct relationship between German culture and reactionary politics. In *Classical Music in Weimar Germany*, Brendan Fay challenges this paradigm by reassessing the relationship between conservative musical culture and German politics. Drawing upon a range of archival sources, concert reviews and satirical cartoons, Fay maps the complex path of classical music culture from Weimar to Nazi Germany—a trajectory that was more crooked, uneven, or broken than straight. Through an examination of topics as varied as radio and race to nationalism, this book demonstrates the diversity of competing aesthetic, philosophical and political ideals held by German music critics that were a hallmark of Weimar Germany. Rather than seeing the cultural conservatism of this period as a natural prelude for the violence and destruction later unleashed by Nazism, this fascinating book sheds new light on traditional culture and its relationship to the rise of Nazism in 20th-century Germany.

A genuinely comparative study of the cultural impact of the Great War on British and German societies in the first half of the twentieth century. Taking public commemorations as its focus, this book unravels the British and German search for historical continuity and meaning in the shadow of an

unprecedented human catastrophe. In both countries, the survivors of the Great War pictured the conflict as the 'Last Crusade' and sought consolation in imagery that connected the soldiers of the age of total war with the knights of the Middle Ages. Stefan Goebel shows that medievalism as a mode of war commemoration transcended national and cultural boundaries. This is an invaluable contribution to the burgeoning study of cultural memory and collective remembrance which will appeal to researchers and students in the history of the First World War, social and cultural history of warfare and medieval studies.

Adolf Hitler, writing in *Mein Kampf*, was scathing in his condemnation of German propaganda in World War I, declaring that Germany failed to recognise that the mobilization of public opinion was a weapon of the first order. This, despite the fact that propaganda had been regarded by the German leadership, arguably for the first time, as an intrinsic part of the war effort. In this book, David Welch fully examines German society - politics, propaganda, public opinion and total war - in the Great War. Drawing on a wide range of sources - posters, newspapers, journals, film, Parliamentary debates, police and military reports and private papers - he argues that the moral collapse of Germany was due less to the failure to disseminate propaganda than to the inability of the military authorities and the Kaiser to reinforce this propaganda, and to acknowledge the importance of public opinion in forging an effective link between leadership and the people.

The Great War and Medieval Memory

The Politics of Humour

The Sins of Omission

The First World War as a Clash of Cultures

Down from Olympus

World War, Modern Art, & the Politics of Public Culture in Russia, 1914-1917

From Imperial Splendour to Internment

Darstellungen von Gewalt haben nie eindeutige Wirkungen. Alle gesellschaftlichen Debatten insbesondere nach Amokläufen sind aber immer wieder von Automatismen geprägt – und folgen überwiegend der Suggestionsthese, der gemäß die in Bild-Medien gezeigte Gewalt schlicht nachgeahmt, wiederholt werde. Trotzdem wird man sich der These einer generellen Wirkungslosigkeit affektiv dargestellter Gewalt auch kaum anschließen können. Das trifft, wenn überhaupt, nur auf sozial integrierte Menschen zu, die das Gesehene emotional verarbeiten, starke Gefühlsaufwallungen intelligibel auffangen können – und damit eine Reinigung von den erlebten Affekten bewirken im Sinne einer Katharsis-Theorie. In dem interdisziplinär ausgerichteten Band zu Bewegtbild (Film, Computerspiel) und statischem Bild (Foto, Malerei, Druckgrafik) geht es darum, die Kontexte und dispositiven Rahmen zu klären, in denen Gewalt im Bild dargeboten wird. Was ist textuell angelegt und zu dechiffrieren für den Betrachter? Welche Selbstreferenzialisierungs- und Emotionalisierungsstrategien werden wirksam? Was ändert die Häufigkeit des Medienkonsums,

was propagandistische Absicht? Wird differenziert nach Arten der dargestellten Gewalt: ob sie etwa vorsätzlich verübt wurde – und die Rezipienten dann mit Trauer, Wut, Ekel, Verachtung oder Angst reagieren konnten?

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A prize-winning, magisterial history of World War I from the perspective of the defeated Central Powers For the Central Powers, the First World War started with high hopes for an easy victory. But those hopes soon deteriorated as Germany's attack on France failed, Austria-Hungary's armies suffered catastrophic losses, and Britain's ruthless blockade brought both nations to the brink of starvation. The Central powers were trapped in the Allies' ever-tightening Ring of Steel. In this compelling history, Alexander Watson retells the war from the perspective of its losers: not just the leaders in Berlin and Vienna, but the people of Central Europe. The war shattered their societies, destroyed their states, and imparted a poisonous legacy of bitterness and violence. A major reevaluation of the First World War, Ring of Steel is essential for anyone seeking to understand the last century of European history.

Der Band verhandelt ein hochaktuelles Thema in historischer Perspektive. Erstmals werden Kriegskindheiten epochenübergreifend von der Antike bis in die Gegenwart in Augenschein genommen und historische Gemeinsamkeiten, Unterschiede, Kontinuitäten sowie Wandlungsprozesse beleuchtet. Das Interesse gilt Fragen von Erziehung und Propaganda, kindlichem Alltag, Kriegsprägungen und transgenerationalen Folgen.

Krieg in den Medien

Portraits of Remembrance

The German Navy in the First World War

Words of Warriors

Germany, Propaganda and Total War, 1914-1918

Political and Economic Planning for German Occupation Policy in the Soviet Union, 1940-1941

The Pity of War

Augenzeugenberichte zum 11. September 2001 und zu den Kriegen des 17. Jahrhunderts spannen den Bogen der Beiträge des vorliegenden Bandes. Eine Untersuchung der massenmedialen Darstellung der »Taten« des Kreuzers Emden im Ersten Weltkrieg – eine der zeitgenössischen Mythen – steht neben Analysen von Max Frischs »Die Chinesische Mauer« und den Schriften Pat Barkers. Der Band zeichnet sich durch eine Vielfalt von Ansätzen aus und repräsentiert dennoch nur ein kleines Spektrum der Bandbreite möglicher Themen. Ergänzt werden die Beiträge durch Rezensionen zu einschlägigen Neuerscheinungen sowie durch eine Bibliographie wissenschaftlicher Publikationen aus dem Jahr 2005.

Wie Kriege dargestellt werden, hat Einfluss auf die Kriegsführung. Das gilt nicht erst für die elektronischen Waffengänge moderner Zeitrechnung. Mit dem Zweiten Golfkrieg aber, so eine gängige Lesweise, hat sich die Wahrnehmung von Kriegen selbst verändert. Was wird perzipiert, was bleibt außen vor, was geht unter in der Flut an Informationen? Nachrichten über Kriege sind immer ungleich auf Interessenlagen bezogen. In den Blick gerät, was Medien verbreiten. Andere Kriege existieren in der Realität, aber nicht im Bewusstsein von Zeitgenossen weltweit. Fiktionale Verarbeitungen von Kriegen können, anders und intensiver als die Nachricht, die Gewalt reflektieren, sie einordnen, ihr Sinn geben oder sie verwerfen. Sie sind Mittel oder Teil der kriegerischen Strategie und der Propaganda, können aber ebenso gut Gegenentwürfe anbieten zu den Gräueltaten, die sie repräsentieren. Weder Fiktionalität oder Information, noch die Art der medialen Umsetzung stellen, an sich betrachtet, eine Vorentscheidung dar, wie kritisch oder wie affirmativ Kriegshandlungen geschildert oder gedeutet werden. Der vorliegende Band zeigt diese grundsätzliche Ambivalenz in den großen, epochalen Umbrüchen der Mediendispositive und den inter- und transmedialen Wandlungen insgesamt. Er reflektiert sie anhand der Geschichte der Einzelmedien wie Fotografie und Malerei, Hörspiel, Tageszeitung, Essay, Internetforum oder Fernsehnachricht, an der Arbeit von PR-Agenturen oder in der fiktionalen Verarbeitung etwa im Comic. Krieg in den Medien bringt zudem Einzelanalysen und Autorenporträts in den Gattungen Roman, Poetikvorlesung, Spielfilm, Drama oder politisch-philosophische Theorie.

Essays examining the rift between British and German intellectual and cultural traditions before 1914 and its effect on events.

The period between the First World War and the fall of the Berlin Wall is often characterized as the age of extremes—while this era witnessed unprecedented violence and loss of human life, it also saw a surge in humorous entertainment in both democratic and authoritarian societies. *The Politics of Humour* examines how works such as satirical magazines and comedy films were used both to reaffirm group identity and to exclude those who did not belong. The essays in this collection analyse the political and social context of comedy in Europe and the United States, exploring topics ranging from the shifting targets of ethnic jokes to the incorporation of humour into wartime broadcasting and the uses of satire as a means of resistance. Comedy continues to define the nature of group membership today, and *The Politics of Humour* offers an intriguing look at how entertainment helped everyday people make sense of the turmoil of the twentieth century.

Painting, Memory, and the First World War

The Role of the Media in Political Communication, Narratives, and Public Memory (1914-1939)

Visions and Ideas of Europe during the First World War

The Americanization of Europe

Germany and Austria-Hungary in World War I

Postcards from the Trenches

Imagining the Unimaginable

From a bestselling historian, a daringly revisionist history of World War I *The Pity of War* makes a simple and provocative argument: the human atrocity known as the Great War was entirely England's fault. According to Niall Ferguson, England entered into war based on naive assumptions of German aims, thereby transforming a Continental conflict into a world war, which it then badly mishandled, necessitating American involvement. The war was not inevitable, Ferguson argues, but rather was the result of the mistaken decisions of individuals who would later claim to have been in the grip of huge impersonal forces. That the war was wicked, horrific, and inhuman is memorialized in part by the poetry of men like Wilfred Owen and Siegfried Sassoon, but also by cold statistics. Indeed, more British soldiers were killed in the first day of the Battle of the Somme than Americans in the Vietnam War. And yet, as Ferguson writes, while the war itself was a disastrous folly, the great majority of men who fought it did so with little reluctance and with some enthusiasm. For anyone wanting to understand why wars are fought, why men are willing to fight them and why the world is as it is today, there is no sharper or more stimulating guide than Niall Ferguson's *The Pity of War*.

This important new work describes how the Imperial German Navy, which had expanded to become one of the great maritime forces in the world, second only to the Royal Navy, proved, with the exception of its submarines, to be largely ineffective throughout the years of conflict. The impact of this impotence had a far-reaching effect upon the service. Germany, indeed most of Europe, was in the grips of a spirit of militant nationalistic fervour, and the inactivity of the great Imperial Navy caused deep frustration, particularly among the naval officers. Not only were they unable to see themselves as heroes, they were also ridiculed on the home front and felt profoundly humiliated. With the exception of the one sea battle at Jutland, their ships saw little or no action at sea and morale slowly collapsed to a point where, at the end of the war,

the crews were in a state of mutiny. The seemingly ludicrous order that forced the fleet to go to sea against the British in 1918 was driven by a sense of humiliation, but coming at the war's end it triggered a revolution because the German sailors wanted no part in such madness. The internment at Scapa Flow was the ultimate shaming. This is a fascinating and perceptive analysis of a whole era, and it contributes substantially to our understanding of the war and its consequences – consequences, sadly, that helped pave the way for the Third Reich.

Using Germany as a case study of the impact of American culture throughout a period characterized by a totalitarian system, two destructive wars, ethnic cleansing, and economic disaster, this book explores the political and cultural parameters of Americanization and anti-Americanism.

Given the destruction and suffering caused by more than four years of industrialised warfare and economic hardship, scholars have tended to focus on the nationalism and hatred in the belligerent countries, holding that it led to a fundamental rupture of any sense of European commonality and unity. It is the central aim of this volume to correct this view and to highlight that many observers saw the conflict as a 'European civil war', and to discuss what this meant for discourses about Europe. Bringing together a remarkable range of compelling and highly original topics, this collection explores notions, images, and ideas of Europe in the midst of catastrophe.

World War I and the Cultural Sciences in Europe

The Mediatization of War and Peace

Belgian Art around World War I

War, Remembrance and Medievalism in Britain and Germany, 1914-1940

Germany and Propaganda in World War I

14/18 – Rupture or Continuity

Nazi Propaganda and the Second World War

Am 4. August 1914 marschierten deutsche Truppen in das neutrale Belgien ein und wähten sich einer vermeintlich bestialisch kämpfenden belgischen Zivilbevölkerung gegenüber. Es entstanden, heute nahezu vergessen, antibelgische Feindbilder, die in der Anfangszeit des Ersten Weltkriegs in der deutschen Medienöffentlichkeit weithin Verbreitung fanden. 'Belgische Grausamkeit' entwickelte sich zum geflügelten Wort,

und Belgien wurde - laut dem Herausgeber der liberalen Vossischen Zeitung - zur 'größten Gefahr, die es für Deutschland geben kann'. Die Forderungen überschlugen sich: Das Land müsse unter deutsche Kontrolle gestellt, wenn nicht gar annektiert werden, und eine breite Öffentlichkeit diskutierte die Vertreibung der örtlichen Bevölkerung, ihre 'Ausräumung', um Vergeltung zu üben oder um Siedlungsland bereitzustellen. Sebastian Bischoff analysiert erstmals systematisch die mediale Debatte über ein wichtiges, jedoch kaum beachtetes deutsches Kriegsziel. Er folgt den Dynamiken, Brüchen und Widersprüchen der nach dem katholischen Zentralorgan Germania 'bedeutsamsten aller durch den Krieg aufgeworfenen Fragen'. Die Studie leistet damit einen wichtigen Beitrag zur Nationalismus- und Mediengeschichte des Deutschen Kaiserreichs. Sebastian Bischoff, Dr. phil, ist Wissenschaftlicher Mitarbeiter am Historischen Institut der Universität Paderborn und Mitglied des geschäftsführenden Vorstands des 'Belgienzentrums' (BELZ) an der Universität Paderborn. Er studierte Geschichte, Soziologie und Philosophie an der Ruprecht-Karls-Universität Heidelberg, der Freien Universität Berlin und der Humboldt-Universität zu Berlin und promovierte sich mit einem Promotionsstipendium der Hans-Böckler-Stiftung an der Universität Paderborn. Forschungsschwerpunkte: Globalgeschichte des Nationalismus und postnationaler Netzwerke, Geschichte des Ersten Weltkriegs, historische Selbst-, Fremd- und Feindbildforschung, Sexualitätsgeschichte.

The period spanning the two World Wars was unquestionably the most catastrophic in Europe's history. Historians have been drawn to its exceptionally dramatic and harrowing events, as bookshops continue to stock new studies on Hitler, Stalin, Churchill, the Holocaust, and the battles of the two World Wars with monotonous regularity. There is a deeper need, however, to explain why Europe experienced so many conflicts, revolutions, coup d'états, and civil wars within such a short space of time? Why did much of Europe succumb to authoritarian rule and why did political violence become so endemic? Why was mass politics followed by mass murder? Why did Europe experience a 'Thirty Years' War'? Another challenge is to explain the diversity of experiences: why some European societies were not traumatized by war and invasion, why liberal democracy survived throughout north-western Europe, why general living standards continued to rise, and why the status of women continued to improve. The Oxford Handbook of European History 1914-1945 looks afresh at this troubled and complicated age. It does so by taking comparative and transnational approaches rather than merely focusing on individual national experiences. Its features a collection of distinguished historians who explain the patterns of change and continuity that applied generally, while at the same time accounting for various regional and local articulations. Among the themes covered are political economy, international relations, genocide, colonialism, gender, sexuality, human rights, welfare, rural politics, labour and youth, as well as the era's more distinctive features, such as fascism, Stalinism, the Great Depression, trench warfare and the ethnic cleansing. The Handbook serves as a guide for revising the 1914-1945 era, and for how to write histories that take the whole Europe as their subject and not merely its constituent parts: histories of Europe rather than merely in Europe.

In the fading evening light of August 4, 1914, Great Britain's H.M.S. Telconia set off on a mission to sever the five transatlantic cables linking Germany and the United States. Thus Britain launched its first attack of World War I and simultaneously commenced what became the war's most decisive battle: the battle for American public opinion. In this revealing study, Chad Fulwider analyzes the efforts undertaken by German organizations, including the German Foreign Ministry, to keep the United States out of the war. Utilizing archival records, newspapers, and "official" propaganda, the book also assesses the cultural impact of Germany's political mission within the United States and comments upon the perception of American life in Europe during the early twentieth century.

This book demonstrates how people were kept ignorant by censorship and indoctrinated by propaganda. Censorship suppressed all information that criticized the army and government, that might trouble the population or weaken its morale. Propaganda at home emphasized the superiority

of the fatherland, explained setbacks by blaming scapegoats, vilified and ridiculed the enemy, warned of the disastrous consequences of defeat and extolled duty and sacrifice. The propaganda message also infiltrated entertainment and the visual arts. Abroad it aimed to demoralize enemy troops and stir up unrest among national minorities and other marginalized groups. The many illustrations and organograms provide a clear visual demonstration of Demm's argument.

Kinder und Krieg

Education, the Public Sphere, and National Identity in Imperial Germany, 1890-1914

The Great War in History

A German Soldier's Testimony of the Great War

Explaining World War I

The Oxford Handbook of European History, 1914-1945

1939-1945

Blatman writes about the end phase of the German concentration camp system when the Nazis, realizing that they were losing the war, were faced with the enormous problem of what to do with the people being held captive. As these camps were being evacuated, the collapse of the front in Poland and the advance of the Red Army generated frantic waves of flight and the evacuation of millions of civilians and soldiers. The panicky retreat created conditions under which prisoners were murdered in horrific death marches. Gas chambers in faraway camps were no longer in use, and now the slaughters took place on the very doorsteps of ordinary German civilians' homes and in the streets German and Austrian towns. Unknown numbers of ordinary civilians across the dissolving Reich, fearing for the fate of their families and property, participated in the lethal eruption of violence. The book is divided into two sections. The first part provides an detailed overview of the camp system and a thorough chronological treatment of the camp evacuations during the winter of 1944-45 and the spring of 1945. The second part is a case study of the atrocity in the German town of Gardelegen where over 1000 prisoners were murdered, along with about 400 in the surrounding villages. This event serves as a focused example of the breakdown of the evacuation plans at the end of the war.

Based on a detailed examination of specific aspects of Nazi propaganda, this book (originally published in 1983) enhances the understanding of National Socialism by revealing both its power and its limitations. The work tackles aspects of Nazi propaganda which had been neglected in the past, but together they demonstrate the disproportionate role assigned to propaganda in one of the most highly politicised societies in contemporary European history.

This is the first comprehensive, multi-author survey of German history that features cutting-edge syntheses of major topics by an international team of leading scholars. Emphasizing demographic, economic, and political history, this Handbook places German history in a denser transnational context than any other general history of Germany. It underscores the centrality of war to the unfolding of German history, and shows how it dramatically affected the development of German nationalism and the structure of German politics. It

also reaches out to scholars and students beyond the field of history with detailed and cutting-edge chapters on religious history and on literary history, as well as to contemporary observers, with reflections on Germany and the European Union, and on 'multi-cultural Germany'. Covering the period from around 1760 to the present, this Handbook represents a remarkable achievement of synthesis based on current scholarship. It constitutes the starting point for anyone trying to understand the complexities of German history as well as the state of scholarly reflection on Germany's dramatic, often destructive, integration into the community of modern nations. As it brings this story to the present, it also places the current post-unification Federal Republic of Germany into a multifaceted historical context. It will be an indispensable resource for scholars, students, and anyone interested in modern Germany.

World War I marks a well-known turning point in anthropology, and this volume is the first to examine the variety of forms it took in Europe. Distinct national traditions emerged and institutes were founded, partly due to collaborations with the military. Researchers in the cultural sciences used war zones to gain access to »informants«: prisoner-of-war and refugee camps, occupied territories, even the front lines. Anthropologists tailored their inquiries to aid the war effort, contributed to interpretations of the war as a »struggle« between »races«, and assessed the »warlike« nature of the Balkan region, whose crises were key to the outbreak of the Great War.

Nazi Propaganda (RLE Nazi Germany & Holocaust)

Krieg und Propaganda 14/18

Censorship and Propaganda in World War I

Edinburgh Companion to the First World War and the Arts