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## Review of Hitler and the Power of Aesthetics

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## LJ Review Cover Sheet and Survey

Your name: Michael F. Russo

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Title of the book: *Hitler and the Power of Aesthetics*

Author or editor of the book: Frederic Spotts

This book is recommended for: public & academic libraries

Comments for your editor:

### Review

Author: Frederic Spotts

Title: *Hitler and the Power of Aesthetics*

Publisher: The Overlook Press

Release date: January 2003

Number of pages: pages. 488

Features: 100 B/W and 4 color illustrations; indexed

Format: Hard cover

ISBN: 1-58567-345-5

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

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Mostly the data of the books and covers were damaged so many books are not available for download now. Also, some services may be unstable (for example, Online reader, File Conversion). Full recovery of all data can take up to 2 weeks!Â Featuring a new introduction by the author. 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. 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.Â This is a detailed book, covering Hitler's vision and influence in the worlds of architecture, music, opera, art collecting, city planning and transport (he had a big hand in creating the Volkswagen).

Hitler and the power of aesthetics. By Frederic Spotts. Illustrated.Â 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 FÃ¼hrer's Berlin bunker, his 1,000-year Reich collapsing in flames above him and the Russians at the Oder, onl 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 â€¦ Free 2-day shipping. Buy Hitler and the Power of Aesthetics at Walmart.com.Â The answer according to Frederic Spotts is that Hitler's aesthetic capabilities, if narrow, were beyond that of a dilettante, with the irony being that this made him even more capable of doing damage to the cultural heritage of German society; a "reverse King Midas" if you will.Â In fact, one of the revelations of this book is just how little use Hitler had for the "blood and soil" German primitivism so beloved by men such as Himmler. See more. Shrike58, January 25, 2006.

Been checking out a book called 'Hitler and the Power of Aesthetics' by Fredrick Spotts - decided to make a video on the stuff I came across (Amazon link below). 'Hitler and the Power of Aesthetics' by Fredrick Spotts - <https://amzn.to/2lmyKpz>. MORE. Been checking out a book called 'Hitler and the Power of Aesthetics' by Fredrick Spotts - decided to make a video on the stuff I came across (Amazon link below). 'Hitler and the Power of Aesthetics' by Fredrick Spotts - <https://amzn.to/2lmyKpz>. From the review of the book: Hitler and the Power of Aesthetics By Frederic Spotts. [forward.com/articles/8694/the-terrible-beauty-of-nazi-aesthetics](http://forward.com/articles/8694/the-terrible-beauty-of-nazi-aesthetics) >But in fact, as historians like George Mosse, Peter Viereck and Saul Friedlander among others have long held, the Nazis not only possessed a highly refined aesthetic sensibility, but unlike most, enacted their aesthetic at every level of politics and policy. Moreover, they not only believed themselves to be artists but were regarded by others at the time as artists whose very ideology was founded in an essentially aesthetic logic. Filled with evocative photographs and reproductions from Hitler's 1925 sketchbook, Spotts's study of the Fuhrer's fascination with architecture, painting, sculpture, and music is . . . elegantly composed and richly documented ("The New Yorker"). Photographs throughout. 7 people like this topic. Portions of bibliographic data on books is copyrighted by Ingram Book Group Inc. Want to like this Page? Sign up for Facebook to get started. Sign Up. It's free and anyone can join. Already a member? Log in. This Page is automatically generated based on what Facebook users