

12-1-2002

## Review of Hitler and the Power of Aesthetics

Michael F. Russo Etc.

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### Recommended Citation

Russo, Michael F. Etc., "Review of Hitler and the Power of Aesthetics" (2002). *Faculty Publications*. 69.  
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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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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!

Pre-publication book reviews and features keeping readers and industry influencers in the know since 1933. Current Issue Special Issues All Issues Manage Subscription Subscribe. Writers' Center.Â Former American diplomat and cultural historian Spotts takes seriously Adolf Hitler's claim that he made an art of politics and a work of art of the Nazi state. "If I were to assess my work," Hitler remarked in 1941, sounding the two overarching motifs of his regime, "I would first emphasize that 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'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 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 I highly recommend this book if you want to know more about the real Hitler, not just the crazed anti-semitic and warmonger, here you find an equally crazed man, but motivated by artistic concerns as a means to truly remake society. ...more.

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.Â

@inproceedings{Dreijmanis2002HitlerAT, title={Hitler and the Power of Aesthetics}, author={John Dreijmanis and Frederic Spotts}, year={2002} }. First time visiting Audible? Get this book free when you sign up for a 30-day Trial.Â

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