Italian Jewish Musicians and Composers under Fascism

Hans Baron, Karl Popper, Leo Strauss and Erich Auerbach were among the many German-speaking Jewish intellectuals who fled Continental Europe with the rise of Nazism in the 1930s. Their scholarship, though not normally considered together, is studied here to demonstrate how, despite their different disciplines and distinctive modes of working, they responded polemically in the guise of traditional scholarship to their shared trauma. For each, the political calamity of European fascism was a profound intellectual crisis, requiring an intellectual response which Weinstein and Zakai now contextualize, ideologically and politically. They exemplify just how extensively, and sometimes how subtly, 1930s and 1940s scholarship was used not only to explain, but to fight the political evils that had infected modernity, victimizing so many. An original perspective on a popular area of research, this book draws upon a mass of secondary literature to provide an innovative and valuable contribution to twentieth-century intellectual history.

Ruins in the Literary and Cultural Imagination

Between the 1933 Nazi seizure of power and their 1941 prohibition on all Jewish emigration, around 90,000 German Jews moved to the United States. Using the texts and images from a personal archive, this Palgrave Pivot explores how these refugees made sense of that experience. For many German Jews, theirs was not just a story of flight and exile; it was also one chapter in a longer history of global movement, experienced less as an estrangement from Germanness, than a reiteration of the mobility central to it. Private photography allowed these families to position themselves in a context of fluctuating notions of Germanness, and resist the prescribed disentanglement of their Jewish and German identities. In opening a unique window onto refugees’ own sense of self as they moved across different geographical, political, and national environments, this book will appeal to readers interested in Jewish life and migration, visual culture, and the histories of National Socialism and the Holocaust.

Poetry & Displacement

The paradigmatic figure of twentieth-century history is the ‘displaced person’, a concept which emerged from the demographic migrations, deportations and genocidal purges that accompanied two world wars, the destruction and construction of nation states and the restructuring of the global order which they occasioned. These processes almost inevitably fostered a poetry of exile and expatriation intimately bound up with the experience of modernity and the culture of modernism, culminating, in the postcolonial era, with the globalisation of displacement as the determining condition of postmodernity. In this timely new volume renowned poetry critic Stan Smith examines a number of poets - Plath, Larkin, Heaney, Walcott, Middleton, Fisher, Duffy - through the lens of displacement.
Ernst Toller and German Society

Weimar in Exile

Demonstrates how four books by dissident German intellectuals served as a rebuke to the Nazi regime. During 1942, the decisive battles of Stalingrad and El Alamein raged and the Nazi genocide was at its lethal peak. The Pen Confronts the Sword examines the shared motives behind four remarkable texts German exiles began writing that year: Thomas Mann’s Doctor Faustus (1947); Ernst Cassirer’s The Myth of the State (1946); Erich Auerbach’s Mimesis: The Representation of Reality in Western Literature (1946); and Max Horkheimer and Theodor Adorno’s Dialectic of Enlightenment (1944). Each identified a specific danger in Nazi ideology and mustered new theories, approaches, and sources to combat it. The books aimed to expose the encompassing catastrophes of German culture (Mann), politics (Cassirer), philology (Auerbach), and philosophy and sociology (Horkheimer and Adorno). Their scope, mastery, and sense of urgency constitute a comprehensive Kulturkampf (culture war) against Nazi barbarism. Avihu Zakai cogently analyzes each work, explains the context of its creation, and draws connections between these four landmark books in Western intellectual history.

"This book provides a remarkable synopsis of four well-known, but disparate, responses to Nazism and links them as part of a humanist cultural war with dictatorship. By combining the readings of Mann, Cassirer, Auerbach, and Adorno/Horkheimer, we gain a comprehensive view of an ideal of Western culture composed from very different directions. This approach unlocks a reading of these classics of modern scholarship that is usually lost either in their specific reception by subdisciplines or in their isolated reading as brilliant works." — Gregory B. Moynahan, author of Ernst Cassirer and the Critical Science of Germany: 1899–1919

Anti-Nazi Writers in Exile

Central European Jewish Emigres and the Shaping of Postwar Culture: Studies in Memory of Lilian Furst (1931–2009)

From interpretations of the Holocaust to fascist thought and anti-fascists' responses, this book tackles topics which are rarely studied in conjunction. This is a unique collection of essays on a wide variety of subjects, which contributes to understanding the roots and consequences of mid-twentieth-century Europe's great catastrophe.

British Subversive Propaganda during the Second World War

"Thoroughly researched and fascinating" Observer “Wondrous a formidable piece of scholarship” Bookanista In 1939, the Gestapo created a list of names: the Britons whose removal would be the Nazis' first priority in the event of a successful invasion. Who were they? What had they done to provoke Germany? For the first time, the historian Sybil Oldfield uncovers their stories and reveals why the Nazis feared their influence. Those on the hitlist - more than half of them naturalised refugees - were many of Britain's most gifted and humane inhabitants. Among their numbers we find the writers E. M. Forster and Virginia Woolf, humanitarians and religious leaders, scientists and artists, the social reformers Margery Fry and Eleanor Rathbone MP, the artists Jacob Epstein and Oscar Kokoschka. By examining these targets of Nazi hatred, Oldfield not only sheds light on the Gestapo worldview; she also movingly reveals a network of truly exemplary Britons: mavericks, moral visionaries and unsung heroes.

Transatlantic Antifascisms

A magisterial history of the artists and writers who left Weimar when the Nazis came to power. In 1933 thousands of intellectuals, artists, writers, militants and other opponents of the Nazi regime fled Germany. They were, in the words of Heinrich Mann, “the best of Germany,” refusing to remain citizens in this new state that legalized terror and brutality. Exiled across the world, they continued the fight against Nazism in prose, poetry, painting, architecture, film and theater. Weimar in Exile follows these lives, from the rise of national socialism to their return to a ruined homeland, retracing their stories, struggles, setbacks and rare victories. The dignity in exile of Walter Benjamin, Ernst Bloch, Bertolt Brecht, Alfred Doblin, Hanns Eisler, Heinrich Mann, Thomas Mann, Anna Seghers, Ernst Toller,
Stefan Zweig and many others provides a counterpoint to the story of Germany under the Nazis.

**The Black Book**

Richardson-Little exposes the forgotten history of human rights in the German Democratic Republic, placing the history of the Cold War, Eastern European dissidents and the revolutions of 1989 in a new light. By demonstrating how even a communist dictatorship could imagine itself to be a champion of human rights, this book challenges popular narratives on the fall of the Berlin Wall and illustrates how notions of human rights evolved in the Cold War as they were re-imagined in East Germany by both dissidents and state officials. Ultimately, the fight for human rights in East Germany was part of a global battle in the post-war era over competing conceptions of what human rights meant. Nonetheless, the collapse of dictatorship in East Germany did not end this conflict, as citizens had to choose for themselves what kind of human rights would follow in its wake.

**Vanishing Female Protagonists in the Weimar, Exile, and Postwar Fiction of Irmgard Keun, Dinah Nelken, and Ruth Landshoff-Yorck**

Stalin’s American Spy tells the remarkable story of Noel Field, a Soviet agent in the US State Department in the mid-1930s. Lured to Prague in May 1949, he was kidnapped and handed over to the Hungarian secret police. Tortured by them and interrogated too by their Soviet superiors, Field’s forced ‘confessions’ were manipulated by Stalin and his East European satraps to launch a devastating series of show-trials that led to the imprisonment and judicial murder of numerous Czechoslovak, German, Polish and Hungarian party members. Yet there were other events in his very strange career that could give rise to the suspicion that Field was an American spy who had infiltrated the Communist movement at the behest of Allen Dulles, the wartime OSS chief in Switzerland who later headed the CIA. Never tried, Field and his wife were imprisoned in Budapest until 1954, then granted political asylum in Hungary, where they lived out their sterile last years. This new biography takes a fresh look at Field’s relationship with Dulles, and his role in the Alger Hiss affair. It sheds fresh light upon Soviet espionage in the United States and Field’s relationship with Hede Massing, Ignace Reiss and Walter Krivitsky. It also reassesses how the increasingly anti-Semitic East European show-trials were staged and dissects the ‘lessons’ which Stalin sought to convey through them.

**German Literature Under National Socialism**

Explores the psychology of literary translingualism in the works of two authors, finding it expressed as loss and fragmentation in one case and as opportunity and mediation in the other.

**A Political Biography of Arkadij Maslow, 1891-1941**

Setting out to recover the roots of modernity in the boulevards, interiors, and arcades of the “city of light,” Walter Benjamin dubbed Paris “the capital of the nineteenth century.” In this eagerly anticipated sequel to his acclaimed Coasts of Bohemia: A Czech History, Derek Sayer argues that Prague could well be seen as the capital of the much darker twentieth century. Ranging across twentieth-century Prague’s astonishingly vibrant and always surprising human landscape, this richly illustrated cultural history describes how the city has experienced (and suffered) more ways of being modern than perhaps any other metropolis. Located at the crossroads of struggles between democratic, communist, and fascist visions of the modern world, twentieth-century Prague witnessed revolutions and invasions, national liberation and ethnic cleansing, the Holocaust, show trials, and snuffed-out dreams of “socialism with a human face.” Yet between the wars, when Prague was the capital of Europe’s most easterly parliamentary democracy, it was also a hotbed of artistic and architectural modernism, and a center of surrealism second only to Paris. Focusing on these years, Sayer explores Prague’s spectacular modern buildings, monuments, paintings, books, films, operas, exhibitions, and much more. A place where the utopian fantasies of the century repeatedly unraveled, Prague was tailor-made for surrealist André Breton’s “black humor,” and Sayer discusses the way the city produced unrivaled connoisseurs of grim comedy, from Franz Kafka and Jaroslav Hasek to Milan Kundera and Václav Havlova.
**From Cyrus to Seleukos**

The present volume is a collection of articles published in English by Professor Pierre Briant of the Collège de France, in various forms over the past three decades.

**Fascism without Borders**

This book is a printed edition of the Special Issue "Between Religion and Ethnicity: Twentieth-Century Jewish émigrés and the Shaping of Postwar Culture" that was published in Religions.

**Culture in Dark Times**

The little-known story of screenwriter Salka Viertel, whose salons in 1930s and 40s Hollywood created a refuge for a multitude of famous figures who had escaped the horrors of World War II. Hollywood was created by its "others"; that is, by women, Jews, and immigrants. Salka Viertel was all three and so much more. She was the screenwriter for five of Greta Garbo's movies and also her most intimate friend. At one point during the Irving Thalberg years, Viertel was the highest-paid writer on the MGM lot. Meanwhile, at her house in Santa Monica she opened her door on Sunday afternoons to scores of European émigrés who had fled from Hitler—such as Thomas Mann, Bertolt Brecht, and Arnold Schoenberg—along with every kind of Hollywood star, from Charlie Chaplin to Shelley Winters. In Viertel's living room (the only one in town with comfortable armchairs, said one Hollywood insider), countless cinematic, theatrical, and musical partnerships were born. Viertel combined a modern-before-her-time sensibility with the Old-World advantages of a classical European education and fluency in eight languages. She combined great worldliness with great warmth. She was a true bohemian with a complicated erotic life, and at the same time a universal mother figure. A vital presence in the golden age of Hollywood, Salka Viertel is long overdue for her own moment in the spotlight.

**Weimar in Exile**

"A harrowing account of the profoundly consequential decisions American universities made about refugee scholars from Nazi-dominated Europe. The United States' role in saving Europe's intellectual elite from the Nazis is often told as a tale of triumph, which in many ways it was. America welcomed Albert Einstein and Enrico Fermi, Hannah Arendt and Herbert Marcuse, Rudolf Camap and Richard Courant, among hundreds of other physicists, philosophers, mathematicians, historians, chemists, and linguists who transformed the American academy. Yet for every scholar who survived and thrived, many, many more did not. To be hired by an American university, a refugee scholar had to be world-class and well connected, not too old and not too young, not too right and not too left and, most important, not too Jewish. Those who were unable to flee were left to face the horrors of the Holocaust. In this rigorously researched book, Laurel Leff rescues from obscurity scholars who were deemed "not worth saving" and tells the riveting, full story of the hiring decisions universities made during the Nazi era."--Provided by publisher.

**The US Antifascism Reader**

Building on many years of inquiry into the sociology of intellectuals, notably through a series of books on the sociologist, Karl Mannheim, this book brings together the results of ten years of work on the special problems of intellectuals in exile. The historical materials all relate to the emigration from Nazi Germany, not only because this event has generated the richest literature in exile studies, but also because of the author’s personal connections to the situation and to a number of outstanding representatives of that exile. Case studies are devoted to the following figures: Johannes Becher, Ernst Fraenkel, Hans Gerth, Oskar Maria Graf, Kurt Hiller, Erich Kahler, Alfred Kantorowics, Hermann Kesten, Siegfried Kracauer, Karl Mannheim, Hans Mayer, Franz Neumann, Nina Rubinstein, Oskar Seldin and Carl Zuckmayer. The book opens with a systematic proposal for the study of intellectual exile, entailing a critique of approaches that neglect concrete political dimensions in favor of a metaphorical cultural approach. In the distinctive approach elaborated through a series of problem-centered case studies, the focus is on the multiple, complex and
changing negotiating processes and bargaining structures constitutive of exile, especially as the question of return
interplays with the politics of memory. [NP] The first three chapters deal with émigré intellectuals whose writings
contain theoretically important reflections on exile and related conditions. The interplay and conflicts between the
priorities of ambitious American university scholarship and the self-understanding of the exile cohort identified with
the Humanities is the theme of the next detailed study. In the following long chapter, the focus is on the outcome of
exile, documented by the first letters written by intellectual and literary exiles to individuals who had remained in
Germany and with whom they had unfinished business. These diverse reopenings of negotiations are uniquely
revealing about different ways of settling with the experiences of exclusion and the prospects of return. The final section
of the book reverts to its very beginnings in two senses: it offers a self-reflection by the author about his own relations to
the exile under study as a member of the “second wave” generation that arrived from Germany as children, with
special attention to the elective affinities between himself and members of the actual primary cohort.

**Epic and Exile**

This book is the second volume in a trilogy that traces the development of the academic subject of International
Relations, or what was often referred to in the interwar years as International Studies. In this volume, the author begins
with the 1932 Mission to China and conference in Milan, examines the International Studies Conference, reviews the
Hoover Plan, the MacDonald Plan, the fate of the World Disarmament Conference, and the League of Nations’ role
in the discipline. This one of a kind project takes on the task of reviewing the development of IR, aptly published in
celebration of the discipline’s centenary.

**Well Worth Saving**

Beginning with an exploration of proto-Nazi literature in the late nineteenth century and pursuing later developments
up to the arrival of fully fledged National Socialist literature, the author shows the Nazi reaction against big city
decadence, Marxism and pacifism. The author examines not only the literature produced inside Germany during the
Nazi period, but the exile literature produced outside Germany. The final section of the book discusses the aftermath of
the Nazi regime and the problems facing exiles and the reasons for the ultimate lack of resonance of antifascist exile
literature in postwar Germany.

**The Story of International Relations, Part Two**

This volume addresses and analyses the important contribution of émigrés to Britain during the 1930s and postwar,
across the applied arts, embracing mainstream practices such as photography, advertising architecture, graphics,
printing, textiles and illustration, alongside less well known fields of animation, typography and puppetry.

**The Holocaust, Fascism and Memory**

This collection focuses on the introduction of phenomenology to the United States by the community of scholars who
taught and studied at the New School for Social Research from 1954 through 1973. During those years, Dorion Cairns,
Alfred Schutz, and Aron Gurwitsch—all former students of Edmund Husserl—came together in the department of
philosophy to establish the first locus of phenomenology scholarship in the country. This founding trio was soon
joined by three other prominent scholars in the field: Werner Marx, Thomas M. Seebohm, and J. N. Mohanty. The
Husserlian phenomenology that they brought to the New School has subsequently spread through the Anglophone
world as the tradition of Continental philosophy. The first part of this volume includes original works by each of these
six influential teachers of phenomenology, introduced either by one of their students or, in the case of Seebohm and
Mohanty, by the thinkers themselves. The second part comprises contributions from twelve leading scholars of
phenomenology who trained at the New School during this period. The result is a powerful document tracing the
lineage and development of phenomenology in the North American context, written by members of the first two

**Democracy in Exile**


Kurt Weill's America

This book focuses on literal and metaphorical ruins, as they are appropriated and imagined in different forms of writing. Examining British and American literature and culture in the nineteenth and twentieth centuries, the book begins in the era of industrial modernity with studies of Charles Dickens, Thomas Hardy, Henry James and Daphne Du Maurier. It then moves on to the significance of ruins in the twentieth century, against the backdrop of conflict, waste and destruction, analyzing authors such as Beckett and Pinter, Kurt Vonnegut, Robert Lowell, Anne Sexton and Leonard Cohen. The collection concludes with current debates on ruins, through discussions of Walter Benjamin and Bertolt Brecht, as well as reflections on the refugee crisis that take the ruin beyond the text, offering new perspectives on its diverse legacies and conceptual resources.

The Sun and Her Stars

In contrast to the sometimes overly generous treatment of German writers forced into exile by Hitler's fascist regime, Anti-Nazi Writers in Exile applies the strict aesthetic and historical standards of literary criticism, putting aside any special pleading for their anti-Nazi political views. This critical approach leads to two important conclusions: that the emigrant writers' sacrifices and opposition to Hitler's Germany, however courageous, were ultimately futile and that the literature they produced was largely an aesthetic failure, due in part to the very nature of the exile experience. Anti-Nazi Writers in Exile includes a brief description of literary life in the Third Reich, but then concentrates on the United States as the scene of the exile's greatest activity after the outbreak of World War II. Krispyn concludes that the exiles' failure to achieve their political and artistic aims constitutes an important political case history within the larger history of Nazi Germany. Artistic and intellectual activities seem powerless to oppose terror, and the turn of the creative mind to political ends seemingly undermines the aesthetic force of creation.

The Pen Confronts the Sword

This provocative study asks why we have held on to vivid images of the Nazis' total control of the visual and performing arts, even though research has shown that many artists and their works thrived under Hitler. To answer this question, Pamela M. Potter investigates how historians since 1945 have written about music, art, architecture, theater, film, and dance in Nazi Germany and how their accounts have been colored by politics of the Cold War, the fall of communism, and the wish to preserve the idea that true art and politics cannot mix. Potter maintains that although the persecution of Jewish artists and other "enemies of the state" was a high priority for the Third Reich, removing them from German cultural life did not eradicate their artistic legacies. Art of Suppression examines the cultural histories of Nazi Germany to help us understand how the circumstances of exile, the Allied occupation, the Cold War, and the complex meanings of modernism have sustained a distorted and problematic characterization of cultural life during the Third Reich.

The Vanishing Female Protagonists in the Weimar, Exile, and Postwar Fiction of Irmgard Keun, Diah Nelken, and Ruth Landshoff-Yorck

A magisterial history of the artists and writers who left Weimar when the Nazis came to power in 1933 thousands of intellectuals, artists, writers, militants and other opponents of the Nazi regime fled Germany. They were, in the words of Heinrich Mann, "the best of Germany," refusing to remain citizens in this new state that legalized terror and
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brutality. Exiled across the world, they expressed the fight against Nazism in prose, poetry, painting, architecture, film and theater. Weimar in Exile follows these lives, from the rise of national socialism to the return to their ruined homeland, retracing their stories, struggles, setbacks and rare victories. The dignity in exile of Walter Benjamin, Ernst Bloch, Bertolt Brecht, Alfred Doblin, Hans Eisler, Heinrich Mann, Thomas Mann, Anna Seghers, Ernst Toller, Stefan Zweig and many others provides counterpoint to the story of Germany under the Nazis.

Photography, Migration and Identity

Between 1918 and 1939 Ernst Toller was one of Germany’s prominent left-wing intellectuals. He was a leader of the German Revolution of 1918-1919, famous playwright of the 1920s and best known spokesman against Hitler during the 1930s, writing about a country unsuccessfully balancing between survival and annihilation.

The Liquidation of Exile

Applied Arts in British Exile from 1933

This book is a political biography of Arkadij Maksimovich Maslow (1891-1941), a German Communist politician and later a dissident and opponent to Stalin. Together with his political and common-law marriage partner, Ruth Fischer, Maslow briefly led the Communist Party of Germany, the KPD, and brought about its submission to Moscow. Afterwards Fischer and Maslow were removed from the KPD leadership in the fall of 1925 and expelled from the party a year later. Henceforth they both lived as communist outsiders—persecuted by both Hitler and Stalin. Maslow escaped to Cuba via France and Portugal and was murdered under dubious circumstances in Havana in November 1941. He died as a communist dissident committed to the cause of a radical-socialist labor movement that lay in ruins. Kessler considers Maslow’s role in pivotal events such as the Bolshevik Revolution, in Soviet revolutionary parties and organizations, through to the rise of Stalinism and Cold War anti-communism. What results is a deep dive into the life of a key yet understudied figure in dissident communism.

The Human Rights Dictatorship

Between 1933 and 1945 members of three groups—the Nazi fascists, Inner Emigration, and Exiles—fought with equal fervor over who could definitively claim to represent the authentically “great German culture” as it was culture that imparted real value to both the state and the individual. But when authorities made pronouncements about “culture” were they really talking about high art? This book analyzes the highly complex interconnections among the cultural-political concepts of these various ideological groups and asks why the most artistically ambitious art forms were viewed as politically important by all cultured (or even semi-cultured) Germans in the period from 1933 to 1945, with their ownership the object of a bitter struggle between key figures in the Nazi fascist regime, representatives of Inner Emigration, and Germans driven out of the Third Reich.

Art of Suppression

It is one of the great ironies of the history of fascism that, despite their fascination with ultra-nationalism, its adherents understood themselves as members of a transnational political movement. While a true “Fascist International” has never been established, European fascists shared common goals and sentiments as well as similar worldviews. They also drew on each other for support and motivation, even though relations among them were not free from misunderstandings and conflicts. Through a series of fascinating case studies, this expansive collection examines fascism’s transnational dimension, from the movements inspired by the early example of Fascist Italy to the international antifascist organizations that emerged in subsequent years.

The British Press and Nazi Germany

Antifascism has received little attention compared to its enemy. No historian or social scientist has previously attempted to define its nature and history - yet antifascism became perhaps the most powerful ideology of the twentieth
Michael Seidman fills this gap by providing the first comprehensive study of antifascisms in Spain, France, the UK, and USA, with new interpretations of the Spanish Civil War, French Popular Front, and Second World War. He shows how two types of antifascism—revolutionary and counterrevolutionary—developed from 1936 to 1945. Revolutionary antifascism dominated the Spanish Republic during its civil war and re-emerged in Eastern Europe at the end of World War II. By contrast, counterrevolutionary antifascists were hegemonic in France, Britain, and the USA. In Western Europe, they restored conservative republics or constitutional monarchies based on Enlightenment principles. This innovative examination of antifascism will interest a wide range of scholars and students of twentieth-century history.

**Antifascist Humanism and the Politics of Cultural Renewal in Germany**

How anti-fascism is as American as apple pie: Since the birth of fascism in the 1920s, well before the global renaissance of “white nationalism,” the United States has been home to its own distinct fascist movements, some of which decisively influenced the course of US history. Yet long before “antifa” became a household word in the United States, they were met, time and again, by an equally deep antifascist current. Many on the left are unaware that the United States has a rich antifascist tradition, because it has rarely been discussed as such, nor has it been accessible in one place. This reader constructs the history of US antifascism into the twenty-first century, showing how generations of writers, organizers, and fighters spoke to each other over time. Spanning the 1930s to the present, this chronologically-arranged, primary source reader is made up of antifascist writings by Americans and by exiles in the US, some instantly recognizable, others long-forgotten. It also includes a sampling of influential writings from the US fascist, white nationalist, and proto-fascist traditions. Its contents, mostly written by people embedded in antifascist movements, include a number of pieces produced abroad that deeply influenced the US left. The collection thus places US antifascism in a global context.

**Jewish Exiles and European Thought during the Third Reich**

Throughout his life, German-Jewish composer Kurt Weill was fascinated by the idea of America. His European works depict America as a Capitalist dystopia. But in 1935, it became clear that Europe was no longer safe for Weill, and he set sail for New World, and his engagement with American culture shifted. From that point forward, most of his works concerned the idea of “America,” whether celebrating her successes, or critiquing her shortcomings. As an outsider-turned-insider, Weill’s insights into American culture were unique. He was keenly attuned to the difficult relationship America had with her immigrants, but was slower to grasp the subtleties of others, particularly those surrounding race relations, even though his works reveal that he was devoted to the idea of racial equality. The book treats Weill as a node in a transnational network of musicians, writers, artists, and other stage professionals, all of whom influenced each other. Weill sought out partners from a range of different sectors, including the Popular Front, spoken drama, and the commercial Broadway stage. His personal papers reveal his attempts to navigate not only the shifting tides of American culture, but the specific demands of his institutional and individual collaborators. In reframing Weill’s relationship with immigration and nationality, the book also puts to the idea about the relationships of immigrants to their new homes, moving beyond ideas that such figures must either assimilate and abandon their previous identities, or resist the pull of their new home and stay true to their original culture.

**Weimar in Exile**

Antifascism is usually described as either a political ideology of activists and intellectuals confronting the dictatorships of Hitler and Mussolini, or as a cynical tool that justified the Stalinist expansion of communism in Europe. Andreas Agocs widens our understanding of antifascism by placing it in the context of twentieth-century movements of “cultural renewal.” He explores the concept of “antifascist humanism,” the attempt by communist and liberal intellectuals and artists to heal the divisions of Nazism by reviving the “other Germany” of classical Weimar. This project took intellectual shape in German exile communities in Europe and Latin America during World War II and found its institutional embodiment in the Cultural League for Democratic Renewal in Soviet-occupied Berlin in 1945. During the emerging Cold War, antifascist humanism’s uneasy blend of twentieth-century mass politics and cultural nationalism became the focal point of new divisions in occupied Germany and the early German Democratic Republic. This study traces German traditions of cultural renewal from their beginnings in antifascist activism to their failure in the emerging Cold War.
What was known and understood about the nature of the Nazi dictatorship in Britain prior to war in 1939? How was Nazism viewed by those outside of Germany? The British Press and Nazi Germany considers these questions through the lens of the British press. Until now, studies that centre on British press attitudes to Nazi Germany have concentrated on issues of foreign policy. The focus of this book is quite different. In using material that has largely been neglected, Kylie Galbraith examines what the British press reported about life inside the Nazi dictatorship. In doing so, the book imparts important insights into what was known and understood about the Nazi revolution. And, because the overwhelming proportion of the British public's only means of news was the press, this volume shows what people in Britain could have known about the Nazi dictatorship. It reveals what the British people were being told about the regime, specifically the destruction of Weimar democracy, the ruthless persecution of minorities, the suppression of the churches and the violent factional infighting within Nazism itself. This pathbreaking examination of the British press' coverage of Nazism in the 1930s greatly enhances our knowledge of the fascist regime with which the British Government was attempting to reach agreement at the time.

The antifascist exile beginning in 1933 led to a cooling among the émigrés of the artistic and literary modernist experiments of the Weimar Republic and to a return to realism and the traditional novel form. Epic and Exile examines the Popular Front–oriented cultural initiatives of the 1930s less in terms of their political strategy than in their function as a cultural and literary program for the exiles, implying a specific relationship to questions of artistic form, historical conceptions, and indeed the political as such. A popular front aesthetics is, Bivens argues, realist and modernist at once, and, in its focus on the opacities and contradictions of everyday life as a historical formation, it is particularly concerned with problems of the epic form.