

STUDY GUIDE



THE RAPE OF EUROPA

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ACTUAL FILMS

In association with

AGON ARTS & ENTERTAINMENT and OREGON PUBLIC BROADCASTING

Presents

THE RAPE OF EUROPA

A FILM WRITTEN, DIRECTED AND PRODUCED BY

RICHARD BERGE, BONNIE COHEN AND NICOLE NEWNHAM

CO-PRODUCED BY ROBERT M. EDSEL

BASED UPON LYNN H. NICHOLAS'S BOOK

WRITTEN, PRODUCED

RICHARD BERGE

& DIRECTED BY

NICOLE NEWNHAM

AND

BONNI COHEN

DIRECTOR OF PHOTOGRAPHY

JON SHENK

EDITOR

JOSH PETERSON

MUSIC COMPOSED BY

MARCO D'AMBROSIO

NARRATOR

JOAN ALLEN

CO-PRODUCER

ROBERT EDSEL

EXECUTIVE PRODUCER

BONNI COHEN

QuickTime™ and a
decompressor
are needed to see this picture.

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decompressor
are needed to see this picture.

The film was made possible in part by major grants from the National Endowment for the Humanities and the National Endowment for the Arts, federal agencies.

BACKGROUND

According to U.S. estimates, the Nazis stole one-fifth of all the known artworks in Europe. While the Allies returned most of the displaced art in the decade following the war, much of the loot is still missing. Tragically, unique masterpieces were destroyed and lost to posterity forever. Other works of art-the last forgotten victims of the war-survived but remain unidentified, traceable only with costly and difficult investigation.

By the mid-fifties the initial, massive restitution effort by the Allies had lost its priority and momentum to the pressures of the Cold War. Hundreds of works of art, their owners unidentified, still lay in government storerooms across Europe, or remained in the hands of unscrupulous dealers who waited for years before disguising their origins and feeding them slowly into the market.

But this long quiet period is over. The end of the Cold War and the opening of the archives of Eastern Europe revealed that many works believed lost had survived. The commemorations marking the end of World War II and the development of Holocaust scholarship also led to the re-examination and declassification of forgotten records, inspiring those who had long despaired of finding their lost possessions to search again. Instrumental in bringing worldwide attention to this long-neglected story was the 1995 publication of The Rape of Europa, Lynn H. Nicholas's landmark book on which the film is based.

The documentary film by Actual Films builds on her scholarship by incorporating the latest historical research, examining the legal and political problems presented by contemporary restitution claims, and assessing the lingering effects of this massive cultural displacement, and aspect of the war that still haunts us today.

The revival of interest in the subject of looting and restitution has had dramatic results. American museums from Seattle, Washington to Raleigh, North Carolina have had to explain how stolen paintings ended up in their collections after the war. In France, a catalogue of unclaimed art held by the national museums and ignored for years is now available online. Other nations, feeling the pressure, have also revisited the often unjust decisions made by their governments after the war concerning ownership of looted art. Perhaps most notable is the case of the five paintings by Gustav Klimt, long held by the Belvedere Gallery in Vienna, that were awarded in 2006 by a panel of Austrian judges to Maria Altmann, the 90-year-old Los Angeles niece of a Viennese Jew from whom the paintings were stolen in 1938. She subsequently sold the pictures, one of them-the famed *Gold Portrait* of her aunt Adele Bloch-Bauer-to Ronald Lauder for a record \$135 million.

Pillage and looting during warfare are not, of course, activities that originated with World War II. Even before the epics of Homer, human history recorded the time-honored tradition of victors seizing plunder from the vanquished. But the massive scale, the unprecedented bureaucratic organization and the legalistic rationalizations offered by the Nazis set their accomplishments apart. Not hundreds or thousands, but millions of visual objects were bought and sold, confiscated and transported around the continent of Europe.

Just as the Nazis sought to impose their race-based morality onto the diverse population of Europe, they also sought to redraw the cultural face of Europe by rearranging or destroying its great artworks. Even in the upheavals of war the Nazi leaders devoted precious time and energy to the gathering of works of art. They carried out multiple operations with cross purposes. While Alfred Rosenberg's propaganda unit (ERR) appropriated artworks that would buttress the Party's racist ideology and pilfered the great Jewish collections of Europe, Hitler employed distinguished art historians and corrupt dealers to steal masterpieces that would confer prestige and symbolic legitimacy on the German nation.

However diverse, these operations were all linked by an underlying, racist effort by the Nazis to use the expropriation and destruction of cultural property as a means to dehumanize their victims. The Holocaust has

become a symbol of the dark side of humanity, and we have spent decades trying to understand what it means to live knowing that average people are capable of complicity in such a horror. The history of what happened to Europe's great art during and after the Second World War provides an important new lens through which to examine these seemingly imponderable themes.

In contrast to the wholesale looting of Hitler and the Nazis, the western Allies worked to mitigate the tragic, inevitable toll exacted on art and historic cities during their invasion of Italy, France and Germany. Central to this history is the unprecedented mission of the Monuments Men, mostly American art historians and museum curators who, drafted into military service, mounted a miraculous effort to protect monuments and recover millions of pieces of displaced art.

Moving back and forth in time, the film links investigations into looted art back to their wartime origins, tracing the remarkable journeys of individual masterpieces from wartime confiscation to present-day recovery by the families of the original owners. *The Rape of Europa* offers a privileged entry into the exclusive circles of the contemporary art trade and explores the little-known legacy of World War II that lured many post-war collectors and art dealers into a Faustian bargain that continues to present day.

We live at a time when the common cultural heritage of humanity continues to be vulnerable to the threats of ideologues and the assaults of armed conflict, from the wanton destruction by the Serbs of centuries-old mosques in Bosnia and Kosovo to the televised demolition by the Taliban of the ancient Bamian Buddhas of Afghanistan and the rampant looting that accompanied the American invasion of Iraq. *The Rape of Europa* is an emotional witness to the destruction wrought on culture and art by fanaticism, greed, and warfare. But it is also a hopeful film that demonstrates how it is possible for humanity to protect the integrity of cultural property in armed conflicts.

SYNOPSIS

The Rape of Europa tells the epic story of the systematic theft, deliberate destruction and miraculous survival of Europe's art treasures during the Third Reich and World War II.

In a journey through seven countries, the film takes the audience into the violent whirlwind of fanaticism, greed, and warfare that threatened to wipe out the artistic heritage of Europe. For twelve long years, the Nazis looted and destroyed art on a scale unprecedented in history. But heroic young art historians and curators from America and across Europe fought back with an extraordinary campaign to rescue and return the millions of lost, hidden and stolen treasures.

The Rape of Europa begins and ends with the story of artist Gustav Klimt's famed *Gold Portrait*, stolen from Viennese Jews in 1938 and now the most expensive painting ever sold.

Today, more than sixty years later, the legacy of this tragic history continues to play out as families of looted collectors recover major works of art, conservators repair battle damage, and nations fight over the fate of ill-gotten spoils of war.

Joan Allen narrates this breathtaking chronicle about the battle over the very survival of centuries of western culture.

The Rape of Europa

Viewing Guide and Study Questions

The Rape of Europa

Unrated

Running Time = 117 minutes

Color and Black & White

Chapters:

1. Greatest Thieves
2. New Fascist Art
3. Purchase and Plunder
4. Cracow

5. Total Chaos
6. Furniture Operation
7. State Hermitage Museum
8. War
9. Monuments Men
10. Violated
11. Final Weeks
12. Restoration

Chapter One: The Greatest Thieves **(0:00-7:34)**

Overarching theme of the chapter:

Chapter One is an introduction to the film, and explores not only the basis for art theft, but its implications for private owners as well as national communities. A discussion of the early years of Adolf Hitler and his rise to power in the Nazi Party, and the influence of art on his worldview, is discussed.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources].**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources].** Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions].**

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation].** Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians].** Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians].** Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships].**

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions].** Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change].**

STANDARD 1

How post-World War II reconstruction occurred, new international power relations took shape, and colonial empires broke up.

Standard 1B

The student understands why global power shifts took place and the Cold War broke out in the aftermath of World War II.

Assess the impact of the Cold War on art, literature, and popular culture around the world. [**Obtain historical data from a variety of sources**].

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

What was it?/Who were they?

- Picasso
- Napoleon
- Austria
- Adele Bloch-Bauer
- Gustav Klimt
- Adolf Hitler
- Germany
- Provenance of art

Leading quote:

“There is the ages-old argument: Which is of more value, a work of art or a human life?”

Moment in history:

While Gustav Klimt worked on the portrait of Adele Bloch-Bauer, an 18-year old Adolf Hitler applied to the Vienna Academy of Art. Hitler was denied admission to the art academy; one of the artists who was accepted at the same time remarked that, had the tables been turned -- “I would have run the world quite differently...” and Hitler would have gone on being a bad painter.

Questions for discussion and/or reflection:

1. Various paintings, sculpture, furniture, and religious objects are shown early in the film. Describe, in your own words, what the term “a work of art” means. Can you name any specifics “works” that you admire? Why are they notable or special to you? Can you name something that is widely considered a “work of art”, but that you say, “What’s the

big deal?” If you could create a piece of art to represent the US in the beginning of the 21st century what would it look or sound like? What raises art to an icon?

2. Early in the film, when setting up the premise of art theft that will be explored, the comment is made: “There’s always been looting; there was planned looting by Napoleon. This was industrial looting.” What do you think is the difference? Perhaps you could say Napoleon had a “hit list” of certain items or types of things he desired; how would this contrast with the proposal of “industrial looting”?
3. You are a general leading the Allied forces in Western Europe in late 1944. As your army rolls toward Germany, historic European architecture often is brought into question strategically. How do the Allies choose between saving lives and causing even more damage to these buildings or even entire cities? Is it an issue for you? React to the quote: “There is the ages-old argument: Which is of more value, a work of art or a human life?”
4. The following story is told:

Today after 60 years, lost art is still being found, battle damage is still being repaired, and stolen masterpieces are still caught up in bitter disputes. All of this is the unfinished business of the greatest war in history.

When the Nazis occupied Austria, they stole a Gustav Klimt-painted portrait of Adele Bloch-Bauer from the home of Ferdinand Bloch-Bauer, a noted art collector. Curators of various Austrian art museums came to the home and were able to pick out which paintings and sculptures they wanted for their own collections. Since that time, the Austrian people have considered this piece their “Mona Lisa”.

Maria Altman, niece of Adele Bloch-Bauer has fought the Austrian government for years over ownership of the portrait and four other Klimt paintings formerly owned by her family.

Discuss a defense position that the lawyers for the Austrian government or art ministry might present. Then write the arguments that Altman and/or other Bloch-Bauer heirs should use in seeking return of these artworks. Address in your arguments the idea of “to whom does art belong?”

5. The Center for Military History in Washington, DC stores in its archives many Nazi paintings deemed too controversial for public exhibition. Among them are early watercolors by Adolf Hitler. Why in your opinion are these works censored? Does that not fly in the very face of the purpose of art – to elicit emotion and response from the viewer?
6. The racial ideology of Adolf Hitler and the Nazi Party has been oft-discussed – the alleged inferiority of Jews, Gypsies (Sinti and Roma), Slavs, and blacks. How did art influence this worldview, and what specifically about the modern art of the 1930's drew Hitler's ire and became fodder for Nazi propagandists?

Chapter One: The Greatest Thieves

(0:00-7:34)

Teacher Answer Key

Overarching theme of the chapter:

Chapter One is an introduction to the film, and explores not only the basis for art theft, but its implications for private owners as well as national communities. A discussion of the early years of Adolf Hitler and his rise to power in the Nazi Party, and the influence of art on his worldview, is discussed.

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STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in

social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

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What was it?/Who were they?

- Picasso: modernist painter, one of whose looted works is discussed at the beginning of the film.
- Napoleon: former emperor of France noted for planned looting of artwork as he conquered Europe and the Mediterranean.
- Austria: nation to the south of Germany overrun by the Nazis in 1938 as part of the *Anschluss* (the union of German-speaking peoples).
- Adele Bloch-Bauer: Austrian-Jewish patron of the modernist art movement and subject of a disputed portrait.
- Gustav Klimt: painter of the Bloch-Bauer portrait.
- Adolf Hitler: Nazi dictator of Germany, 1933-45.
- Germany: nation that became the center of the widespread looting of European art treasures before and during World War II.
- Provenance of art: the history of the ownership of a particular work of art.

Leading quote:

“There is the ages-old argument: Which is of more value, a work of art or a human life?”

Moment in history:

While Gustav Klimt worked on the portrait of Adele Bloch-Bauer, an 18-year old Adolf Hitler applied to the Vienna Academy of Art. Hitler was denied admission to the art academy; one of the artists who was accepted at the same time remarked that, had the tables been turned -- “I would have run the world quite differently...” and Hitler would have gone on being a bad painter.

Questions for discussion and/or reflection:

1. Various paintings, sculpture, furniture, and religious objects are shown early in the film. Describe, in your own words, what the term “a work of art” means. Can you name any specifics “works” that you admire? Why are they notable or special to you? Can you name something that is widely considered a “work of art”, but that you say, “What’s the big deal?” If you could create a piece of art to represent the US in the beginning of the 21st century what would it look or sound like? What raises art to an icon?

Answers will vary

2. Early in the film, when setting up the premise of art theft that will be explored, the comment is made: “There’s always been looting; there was planned looting by

Napoleon. This was industrial looting.” What do you think is the difference? Perhaps you could say Napoleon had a “hit list” of certain items or types of things he desired; how would this contrast with the proposal of “industrial looting”?

Answers will vary

3. You are a general leading the Allied forces in Western Europe in late 1944. As your army rolls toward Germany, historic European architecture often is brought into question strategically. How do the Allies choose between saving lives and causing even more damage to these buildings or even entire cities? Is it an issue for you? React to the quote: “There is the ages-old argument: Which is of more value, a work of art or a human life?”

Answers will vary

4. The following story is told:

Today after 60 years, lost art is still being found, battle damage is still being repaired, and stolen masterpieces are still caught up in bitter disputes. All of this is the unfinished business of the greatest war in history.

When the Nazis occupied Austria, they stole a Gustav Klimt-painted portrait of Adele Bloch-Bauer from the home of Ferdinand Bloch-Bauer, a noted art collector. Curators of various Austrian art museums came to the home and were able to pick out which paintings and sculptures they wanted for their own collections. Since that time, the Austrian people have considered this piece their “Mona Lisa”.

Maria Altman, niece of Adele Bloch-Bauer has fought the Austrian government for years over ownership of the portrait and four other Klimt paintings formerly owned by her family.

Discuss a defense position that the lawyers for the Austrian government or art ministry might present. Then write the arguments that Altman and/or other Bloch-Bauer heirs should use in seeking return of these artworks. Address in your arguments the idea of “to whom does art belong?”

Answers will vary, but should demonstrate exploration of statute of limitations, change in government authority during the German occupation; also the burden of the Bloch-Bauer family's proof of ownership should be discussed.

5. The Center for Military History in Washington, DC stores in its archives many Nazi paintings deemed too controversial for public exhibition. Among them are early watercolors by Adolf Hitler. Why in your opinion are these works censored? Does that not fly in the very face of the purpose of art – to elicit emotion and response from the viewer?

Answers will vary

6. The racial ideology of Adolf Hitler and the Nazi Party has been oft-discussed – the alleged inferiority of Jews, Gypsies (Sinti and Roma), Slavs, and blacks. How did art influence this worldview, and what specifically about the modern art of the 1930's drew Hitler's ire and became fodder for Nazi propagandists?

Below are notes from the film, and student answers should reflect these ideas:

"He was a mediocre painter; not terrible, but clearly not gifted. He thought himself gifted, though. He thought himself good enough to be admitted... Many of the jurors were Jewish, and this perhaps fueled his anti-Semitism."

"Generally Hitler hated what was going on in modern art, as a would-be artist himself." Hitler was offended by Jewish figures, and other figure work that looked like "wild, black Negroes" – why could this work be shown, but not his?

Over the next 20 years, as the Nazi party rose in stature and Hitler became powerful, art continued to obsess Hitler and became part of his political agenda. By the early 1930's he was in a position to force his artistic tastes on Germany.

He believed that artists who produced modern art could not see colors as they exist in nature, they could not see forms as they actually were, and this was a sign of racial inferiority.

Chapter Two: New Fascist Art (7:35-17:23)

Overarching theme of the chapter:

Hitler's fascination with Europe's art was forcibly spread to his inner circle, and then to Germany. The Nazis developed an "art bureaucracy" that oversaw the plunder of Europe's art treasures.

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The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

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and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

What was it?/Who were they?

- Vincent van Gogh
- Degenerate
- Reich
- House of German Art
- Mein Kampf
- Hermann Goering
- Luftwaffe
- Benito Mussolini

Leading quote:

“A painting could be traded for a life.”

Moment in history:

With the union with Austria (*Anschluss*) in 1938, widespread looting of Jewish property began on a massive scale.

Questions for discussion and/or reflection:

1. What did Hitler despise in European modern art, and how did he “correct” its deficiencies with the new Fascist art produced by Aryan artists? Why was it important to Hitler, and to the success of the Nazis, to begin the process of nationalization by influencing cultural policy?
2. In general, how would you summarize the new habits of the Nazi elite in regard to art collecting – why did they participate in such endeavors, and what were their goals in doing so? Did all Nazi leaders have the same goals?
3. Discuss the plight of Austrian Jews, shortly before and during the German occupation of Austria. How had life changed for them, and what were the “new rules” under which they now had to exist? In regard to the comment about trading a painting for a human life, how would one value the worth?

4. Refer to the work you generated regarding Question #4 from the Chapter One study guide. Read the following details from this segment, and revise accordingly your positions in defense of the Austrian government, and the claims of the plaintiff Maria Altmann.

The portrait of Adele Bloch-Bauer was one of hundreds of artworks left behind when the Bloch-Bauer family fled Nazi Austria.

After Hitler, Goering and other Nazis took what they wanted, the rest of the collection (including the Klimt paintings), were divided up among the art museums of Vienna. Some were returned to the family after the war, but the Klimt paintings remained in the Austrian National Gallery.

Gottfried Toman, attorney for Austria, claims that Austria has reason to hold onto the paintings – it's written down in a document, the last will of Adele Bloch-Bauer. Adele died in 1925 and requested that her husband bequeath the paintings to the National Gallery upon his death. In the interim, the Nazis stole the paintings and Ferdinand Bloch-Bauer (who died in exile in Switzerland after the war) never had the opportunity to carry out her will. Austria contends that her last will always intended for the paintings to end up in the hands of the state, and that is where they are now.

Maria Altmann contends that the paintings should be in the museum for the public to see, but that Austria displays them under false pretenses claiming that they are theirs. Advocates claim that Adele Bloch-Bauer never knew the persecution that would take place and of Austria's cooperation with the Nazis, etc.

5. How was Hitler influenced by his state visit to Benito Mussolini in Italy?

Chapter Two: New Fascist Art (7:35-17:23)

Teacher Answer Key

Overarching theme of the chapter:

Hitler's fascination with Europe's art was forcibly spread to his inner circle, and then to Germany. The Nazis developed an "art bureaucracy" that oversaw the plunder of Europe's art treasures.

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What was it?/Who were they?

- Vincent van Gogh: **Dutch post-Impressionist painter.**
- Degenerate: **Morally depraved or sexually deviant.**
- Reich: **The German government under Nazi rule. The Nazis claimed they were the “Third Reich”, following the Reichs of Charlemagne and of Otto von Bismarck.**
- House of German Art: **The first state building commissioned by Adolf Hitler.**
- Mein Kampf: **Propagandistic autobiography by Adolf Hitler authored while in prison after the failed Beer Hall Putsch of 1923.**
- Hermann Goering: **Leading Nazi in charge of the German Air Force (Luftwaffe) and of German heavy industry.**
- Luftwaffe: **the German Air Force.**
- Benito Mussolini: **Fascist dictator of Italy and an ally of Adolf Hitler.**

Leading quote:

“A painting could be traded for a life.”

Moment in history:

With the union with Austria (*Anschluss*) in 1938, widespread looting of Jewish property began on a massive scale.

Questions for discussion and/or reflection:

1. What did Hitler despise in European modern art, and how did he “correct” its deficiencies with the new Fascist art produced by Aryan artists? Why was it important to Hitler, and to the success of the Nazis, to begin the process of nationalization by influencing cultural policy?

Hitler found modern art to be oft-obscene, and created by “races” he found personally offensive. He sought to glorify the Aryan race and commissioned German artists to create only works which did so.

2. In general, how would you summarize the new habits of the Nazi elite in regard to art collecting – why did they participate in such endeavors, and what were their goals in doing so? Did all Nazi leaders have the same goals?

Many leading Nazis, after Hitler's lead, began to amass large collections of artwork. Many did it to appear cultivated and learned; some did it because they truly enjoyed it and with Germany's conquests of Europe now had a virtually unlimited opportunity to mine from the various nations their national art treasures.

3. Discuss the plight of Austrian Jews, shortly before and during the German occupation of Austria. How had life changed for them, and what were the "new rules" under which they now had to exist? In regard to the comment about trading a painting for a human life, how would one value the worth?

Visuals in this segment show graffiti on Austrian storefronts and other buildings warning Austrian Aryans to stay away. Other details should include the constricting persecutions that Austrian Jews were now subject to under German occupation. Students might also note the comment that the Germans were pleasantly surprised at the degree of anti-Semitism prevalent among Austrian Nazis.

Answers to the last question will vary.

4. Refer to the work you generated regarding Question #4 from the Chapter One study guide. Read the following details from this segment, and revise accordingly your positions in defense of the Austrian government, and the claims of the plaintiff Maria Altmann.

The portrait of Adele Bloch-Bauer was one of hundreds of artworks left behind when the Bloch-Bauer family fled Nazi Austria.

After Hitler, Goering and other Nazis took what they wanted, the rest of the collection (including the Klimt paintings), were divided up among the art museums of Vienna. Some were returned to the family after the war, but the Klimt paintings remained in the Austrian National Gallery.

Gottfried Toman, attorney for Austria, claims that Austria has reason to hold onto the paintings – it's written down in a document, the last will of Adele Bloch-Bauer. Adele died in 1925 and requested that her husband bequeath the paintings to the National Gallery upon his death. In the interim, the Nazis stole the paintings and Ferdinand Bloch-Bauer (who died in exile in Switzerland after the war) never had the opportunity to carry out her will. Austria contends that her last will always intended for the paintings to end up in the hands of the state, and that is where they are now.

Maria Altmann contends that the paintings should be in the museum for the public to see, but that Austria displays them under false pretenses claiming that they are theirs. Advocates claim that Adele Bloch-Bauer never knew the

persecution that would take place and of Austria's cooperation with the Nazis, etc.

Answers will vary, but students should expand the positions they formulated after viewing the previous segment.

5. How was Hitler influenced by his state visit to Benito Mussolini in Italy?

Hitler was amazed at the quality, scale, and amount of art that proliferated throughout Italy. He lingered for hours at various museums and monuments, and wanted full disclosure of information regarding the artworks. He was inspired to create his own monument in the German empire, which would show his greatness and his love for Aryan art.

Chapter Three: Purchase and Plunder (17:24-25:12)

Overarching theme of the chapter:

Adolf Hitler and his ministers were commissioning art historians to draw up lists of artworks abroad that the Germans wanted; the "hit lists" predated the invasions of these countries – plans to acquire the art were linked to the plans to conquer Europe.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

What was it?/Who were they?

- Linz

- Fuhrer
- Mausoleum
- Warsaw Royal Castle
- Warsaw Uprising
- *Vernichtungskommando*

Leading quote:

The Warsaw Royal Castle was rebuilt later, for the same reason it was destroyed: the Polish people couldn't live without it.

Moment in history:

On September 1 1939, Nazi Germany invaded Poland, targeting civilians, toppling monuments, and destroying historic buildings; fire units burned Poland's libraries floor-by-floor.

Questions for discussion and/or reflection:

1. The film states that Hitler was going to make Linz (the third largest city in Austria) into Europe's cultural capital, and names several elements that would be added to the Linz landscape. In your opinion, what makes a city a "capital", and what would specifically denote it as a "cultural capital"? Which American city would you say is the "cultural capital of the United States, and why?
2. It is stated that Hitler intended to purchase artworks for his museum, but was not opposed to stealing it. Does this matter? Can we be assured that everything we see in a museum has been appropriated justly and fairly? What about the legendary monuments of Egypt? – Most of those statues and other treasures were stolen by fortune hunters and sold to museums around the world. Does respect for the source culture matter, or should it? Was the systematic way in which the Nazis began plundering art an indicator of future actions?
3. Hitler's race theory required that Slavic works be devalued. In that vein, then what made an artwork worthy of presentation in Germany? Was it form, style, historical importance, or simply the ethnicity of the artist? Is this then a true appreciation of art? What does it say about censorship and art?
4. The Warsaw Royal Castle was a symbol to the Polish people: a source of history, power, hope, and ethnicity. When the Germans attacked Warsaw they badly damaged the castle, but didn't destroy it. When was it destroyed, and why? What was the response of the Poles? What buildings in the United States make us feel proud? Did the destruction of the World Trade Center and the Pentagon on September 11, 2001 bring the same emotions from Americans?

5. Respond to the images of the *Vernichtungskommando* units using flamethrowers to incinerate entire buildings. Why did they do this, and was it more important strategically, or emotionally?

Chapter Three: Purchase and Plunder (17:24-25:12)

Teacher Answer Key

Overarching theme of the chapter:

Adolf Hitler and his ministers were commissioning art historians to draw up lists of artworks abroad that the Germans wanted; the “hit lists” predated the invasions of these countries – plans to acquire the art were linked to the plans to conquer Europe.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States.

[Draw upon visual and literary sources]. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe.

[Draw comparisons across regions].

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation].** Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians].** Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians].** Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships].**

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions].** Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change].**

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

What was it?/Who were they?

- Linz: **Austria's third largest city; Hitler's provincial home.**
- Fuhrer: **German for "the Leader"; title taken by Adolf Hitler.**
- Mausoleum: **Building designed for the entombment of an individual, often a head of state.**

- Warsaw Royal Castle: home of the Polish kings for six centuries, seat of the Polish parliament, and a national cultural treasure.
- Warsaw Uprising: August 1, 1944. Warsaw's insurgents were an estimated 40,000 soldiers, including 4,000 women, but had only enough weapons for 2,500 fighters. The uprising lasted to October 2, 1944. In the end, 200,000 denizens of Warsaw were killed.
- *Vernichtungskommando*: the destruction units that set about the razing of Warsaw, street-by-street.

Leading quote:

The Warsaw Royal Castle was rebuilt later, for the same reason it was destroyed: the Polish people couldn't live without it.

Moment in history:

On September 1 1939, Nazi Germany invaded Poland, targeting civilians, toppling monuments, and destroying historic buildings; fire units burned Poland's libraries floor-by-floor.

Questions for discussion and/or reflection:

1. The film states that Hitler was going to make Linz (the third largest city in Austria) into Europe's cultural capital, and names several elements that would be added to the Linz landscape. In your opinion, what makes a city a "capital", and what would specifically denote it as a "cultural capital"? Which American city would you say is the "cultural capital of the United States, and why?

Answers will vary, but should include mention of the things stated in the film: opera house, symphony hall, and museums. Monuments and government buildings might also be included, and perhaps ethnic restaurants or markets or houses of worship will be mentioned.

2. It is stated that Hitler intended to purchase artworks for his museum, but was not opposed to stealing it. Does this matter? Can we be assured that everything we see in a museum has been appropriated justly and fairly? What about the legendary monuments of Egypt? – Most of those statues and other treasures were stolen by fortune hunters and sold to museums around the world. Does respect for the source culture matter, or should it? Was the systematic way in which the Nazis began plundering art an indicator toward future actions?

Answers will vary, and could vary widely based on student's personal moral codes.

3. Hitler's race theory required that Slavic works be devalued. In that vein, then what made an artwork worthy of presentation in Germany? Was it form, style, historical importance, or simply the ethnicity of the artist? Is this then a true appreciation of art? What does it say about censorship and art?

Students should discuss Hitler's race theory, mentioning concepts such as "Aryan" or "volk". Their discussion of censorship will draw from their own experiences and/or moral codes.

4. The Warsaw Royal Castle was a symbol to the Polish people: a source of history, power, hope, and ethnicity. When the Germans attacked Warsaw they badly damaged the castle, but didn't destroy it. When was it destroyed, and why? What was the response of the Poles? What buildings in the United States make us feel proud? Did the destruction of the World Trade Center and the Pentagon on September 11, 2001 bring the same emotions from Americans?

As stated in the film, the Warsaw Royal Castle was destroyed because the Polish people couldn't live without it. Students may surmise that it was not originally destroyed because Hitler wanted it left standing, but in a degraded condition to serve as a visible reminder of Germany's power over the Poles.

Answers will vary for the remainder of this series of questions.

5. Respond to the images of the *Vernichtungskommando* units using flamethrowers to incinerate entire buildings. Why did they do this, and was it more important strategically, or emotionally?

The so-called "destruction squads" were ordered to do just that – destroy. Burning becomes somewhat symbolic, because bombs obliterate but leave pieces or fragments; fire renders items unrecognizable or even turns them to ash completely.

Chapter Four: Cracow (25:13-35:32)

Overarching theme of the chapter:

The Germans rolled through Poland, and later France, with not only an abandon toward destruction, but an eye toward Europe's artwork riches.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources].**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources].** Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions].**

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

What was it?/Who were they?

- Slavs
- Leonardo da Vinci
- Rembrandt van Rijn
- Raphael (Raffaello Sanzio)
- Louvre

Leading quote:

The Leonardo had a boot mark on it.

Moment in history:

Museum staff of the Louvre stood around the *Winged Victory of Samothrace* as the director gave the order to evacuate the galleries to castles outside Paris; museum staff had done evacuation drills in 1938 in anticipation of an invasion by Germany.

Questions for discussion and/or reflection:

1. Early in the segment, the narrator says that the Germans considered the Polish city of Cracow “Germanic”. Does this raise a double standard for you, even hypocrisy? How does this fit with Hitler’s racial ideology concerning the Slavic people of eastern Europe?
2. The following story is told in regard to paintings from the Czartoryski family galleries:

The family decided to hide the paintings at their family estate, 100 miles outside of Warsaw. The paintings were taken to a basement, hidden in an alcove that was then walled up with plaster. The comings and goings attracted attention, however, and the Germans soon came to the estate and found the paintings. The soldiers, being soldiers, took the gold objects and other metal valuables and left the paintings.

The Leonardo had a boot mark on it.

In your opinion, had these soldiers been “educated” concerning the underlying goals of the German occupation? Why or why not? What might this say about the “average” German soldier, in contrast to comments from previous segments in regard to Hermann Goering fancying himself a cultivated, cultured man? Is there truly a fundamental difference? Explain.

3. List several challenges facing the staff at the Louvre ahead of the German invasion. How did they meet these challenges? What does this say about the French people, about these artworks, and about nationalism? Approach these latter questions from the perspective of the French and from the Germans.
4. React to the photographs of an empty Louvre. Contrast the black and white images of its depressing emptiness with the color photos from the beginning of the story, focusing on the *Mona Lisa* and showing the galleries teeming with visitors. What do you see? How critical to the mood of the segment is the use of black and white photographs at the end?

**Chapter Four: Cracow
(25:13-35:32)**

Teacher Answer Key

Overarching theme of the chapter:

The Germans rolled through Poland, and later France, with not only an abandon toward destruction, but an eye toward Europe's artwork riches.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and

why the Nazi regime perpetrated a “war against the Jews” and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. [**Analyze cause-and-effect relationships**].

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. [**Compare and contrast different sets of ideas, values, and institutions**]. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. [**Explain historical continuity and change**].

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

What was it?/Who were they?

- Slavs: the largest ethnic and linguistic group of peoples in Europe belonging to the Indo-European linguistic family. Slavs number approximately 300 million worldwide. Usually classified in three main divisions, those include: The West Slavs (the Poles, the Czechs, the Slovaks, and the Wends (also known as Lusatians) and other small groups in E Germany), the South Slavs (the Serbs, the Croats, the Slovenes, the Macedonians, the Montenegrins, the Bosnians, and the Bulgars), and the East Slavs, the largest group (the Great Russians, Ukrainians, and Belorussians (or White Russians).
- Leonardo da Vinci (1452-1519): Renaissance painter, architect, engineer, mathematician and philosopher, a genius the world had not seen before.
- Rembrandt van Rijn (1606-1669): Dutch painter, draftsman, and etcher of the 17th century, a giant in the history of art. His paintings are characterized by luxuriant brushwork, rich color, and a mastery of chiaroscuro. Numerous portraits and self-portraits exhibit a profound penetration of character. His drawings constitute a vivid record of contemporary Amsterdam life. The greatest artist of the Dutch school, he was a master of light and shadow whose paintings, drawings, and etchings made him a giant in the history of art.
- Raphael (Raffaello Sanzio)(1483-1520): One of the most famous artists of Italy's High Renaissance, along with Michelangelo and Leonardo da Vinci, and one of the greatest influences in the history of Western art.
- Louvre: National museum of France's art treasures. It was originally built as a fortress In the late 12th century, later inhabited by kings, and finally transformed into a museum in 1793.

Leading quote:

The Leonardo had a boot mark on it.

Moment in history:

Museum staff of the Louvre stood around the *Winged Victory of Samothrace* as the director gave the order to evacuate the galleries to castles outside Paris; museum staff had done evacuation drills in 1938 in anticipation of an invasion by Germany.

Questions for discussion and/or reflection:

1. Early in the segment, the narrator says that the Germans considered the Polish city of Cracow “Germanic”. Does this raise a double standard for you, even hypocrisy? How does this fit with Hitler’s racial ideology concerning the Slavic people of Eastern Europe?

Answers will vary, but should exhibit students’ knowledge of Hitler’s hatred of the Slavs as an inferior “race” – this would include not only them physically, but their culture as well.

2. The following story is told in regard to paintings from the Czartoryski family galleries:

The family decided to hide the paintings at their family estate, 100 miles outside of Warsaw. The paintings were taken to a basement, hidden in an alcove that was then walled up with plaster. The comings and goings attracted attention, however, and the Germans soon came to the estate and found the paintings. The soldiers, being soldiers, took the gold objects and other metal valuables and left the paintings.

The Leonardo had a boot mark on it.

In your opinion, had these soldiers been “educated” concerning the underlying goals of the German occupation? Why or why not? What might this say about the “average” German soldier, in contrast to comments from previous segments in regard to Hermann Goering fancying himself a cultivated, cultured man? Is there truly a fundamental difference? Explain.

Students will probably remark that no, the soldiers had not received any specific orders about the artworks, but were perhaps told in more general terms to confiscate anything of value. Since the average soldier was probably not a connoisseur of art. They may also comment that Goering’s “love” for art was born out of greed; so was the behavior of the soldiers in looting these artworks.

3. List several challenges facing the staff at the Louvre ahead of the German invasion. How did they meet these challenges? What does this say about the French people, about these artworks, and about nationalism? Approach these latter questions from the perspective of the French and from the Germans.

Answers may touch on the following points:

The Louvre in Paris contains 8 miles of galleries and 400,000 priceless works of art.

After Warsaw, the French feared that Paris would be the next target of Luftwaffe bombings – how could they stand against that?

The museum staff stood around the *Winged Victory of Samothrace* as the director gave the order to evacuate the Louvre to castles outside Paris; museum staff had done evacuation drills in 1938 in anticipation of an invasion, so they had a fair idea of what lay ahead. Within hours of the evacuation order, the Louvre became a huge packing yard. As many museum staffers had been called to the front, volunteers were recruited from across Paris to assist

The greatest challenge was moving the 2000-year old Winged Victory; it was a heavily damaged sculpture rebuilt of many fragments – if mishandled, it could break into 1000 pieces. The curator remarked that he thought he'd never see her again

37 convoys of eight trucks each departed the Louvre; the vast museum was virtually empty.

As far as the Germans are concerned, they considered the French an inferior Alpine race. To have seen the efforts they had gone to in order to preserve their culture would probably have been even somewhat humorous to the Nazis, as their intentions for the French were not positive.

4. React to the photographs of an empty Louvre. Contrast the black and white images of its depressing emptiness with the color photos from the beginning of the story, focusing on the *Mona Lisa* and showing the galleries teeming with visitors. What do you see? How critical to the mood of the segment is the use of black and white photographs at the end?

Answers will vary.

Chapter Five: Total Chaos (35:33-49:25)

Overarching theme of the chapter:

The Germans knew that the French art treasures were stored throughout the country in chateaus, but they didn't go after them immediately – partly because they didn't want to arouse resistance among the French, but mostly because they didn't have the resources to fully control the country. They stole from the Jews first, and then they began to go after the state collections.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies,

and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

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What was it?/Who were they?

- *Mona Lisa*
- Abbey
- Albert Speer
- Arc de Triumphe
- Eiffel Tower
- Gestapo
- Jeu du Paume

Leading quote:

“We can’t make amends for the millions of lives that were taken, but we can do something simple, return something stolen and confer a little humanity back on all of us.”

Moment in history:

Art evacuated from the Louvre was stored in castles, manors, and abbeys throughout the south of France and was periodically moved throughout the war to attempt to stay ahead of the Germans; curators lived in the castles alongside the artwork.

Questions for discussion and/or reflection:

1. Describe the transportation and storage of French art as the evacuation from the Louvre commenced.
2. The following story is told:

The day after France surrendered, Hitler secretly flew to Paris before dawn; he was accompanied by Albert Speer, his chief architect. It was Hitler’s only visit to Paris. He saw the Arc de Triumphe, and the Eiffel Tower.

Hitler remarked to Speer: “It was the dream of my life to visit Paris. I cannot say how happy I am to have that dream fulfilled today.”

Given that earlier in the film, it was revealed that Hitler had not been to Italy before his state visit to Mussolini, what are we then to make of the fact that he also had not been to Paris prior to Germany’s conquest of France? In an interview with ABC News’ Charles Gibson in September

2008, Republican vice-presidential candidate Sarah Palin was asked if she had met any foreign heads of state; she remarked that she had not, but that she thought that was true of many vice-presidential candidates in United States history. The reality is that one would have to look back past the three prior decades to find a candidate who had not. Do you think Hitler would have had international influence had he been leader of Germany and *not* on a course of rearmament and world conquest?

3. Rose Valland, a curator at the Jeu du Paume (a former art museum that became a warehouse for Nazi plunder), kept hand-written notes during the war that detailed the travels of each of the 16,000 paintings stolen from Jews. In your opinion, was she a hero, and why or why not?
4. The Nazis wrote occupation laws that said that any Jews who fled or were deported to death camps would be stripped of their citizenship and would basically leave behind property that could be declared “ownerless” – the Nazis could then claim it. What authority did the Germans have to effect French citizenship laws? What was the reason given concerning why Jewish property was expropriated first?
5. It has been said that the Nazis used the cover of war to carry out the Holocaust. What did Hermann Goering use the cover of war to do, and to what extent did he do it?
6. React to the following quote from the curator of the Utah museum, which is reflective of the situation involving the art collection of Andre Seligmann and of his daughter’s (Claude Delibes) quest to recover it:

“I was a little sad when I began to think about returning the painting. It’s been an important part of our permanent exhibit. But I also saw the larger, moral responsibility. We can’t make amends for the millions of lives that were taken, but we can do something simple, return something stolen and confer a little humanity back on all of us.”

How does the act of returning the painting “confer a little humanity”? What did the museum gain/lose? What did the Seligmann family gain/lose? Should all museums do research on their collections, or is it appropriate to do nothing unless an issue of ownership is raised?

**Chapter Five: Total Chaos
(35:33-49:25)**

Teacher Answer Key

Overarching theme of the chapter:

The Germans knew that the French art treasures were stored throughout the country in chateaus, but they didn't go after them immediately – partly because they didn't want to arouse resistance among the French, but mostly because they didn't have the resources to fully control the country. They stole from the Jews first, and then they began to go after the state collections.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. [**Draw upon visual data and literary sources**]

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States.

[Draw upon visual and literary sources]. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe.

[Draw comparisons across regions].

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation].** Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians].** Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians].** Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships].**

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions].** Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change].**

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

What was it?/Who were they?

- *Mona Lisa*: masterpiece by Leonardo, painted c. 1503-06.
- Abbey: A complex of buildings housing a monastery or convent, and serving the needs of a religious community.

- Albert Speer (1905-81): Became Hitler's chief architect in 1933 and later served as minister for armaments and war production. Convicted at the Nuremberg Trials and served 20 years in prison.
- Arc de Triomphe: Constructed from 1806-36, it was built as a monument to the military triumphs of Napoleon Bonaparte.
- Eiffel Tower: Parisian landmark built for the Centennial Exposition of 1889.
- Gestapo: Germany's Secret State Police, created by Hermann Goering and Heinrich Himmler in 1933. The Gestapo operated outside of civil law and was beyond judicial appeal.
- Jeu du Paume: French museum of art, located in the center of Paris.

Leading quote:

"We can't make amends for the millions of lives that were taken, but we can do something simple, return something stolen and confer a little humanity back on all of us."

Moment in history:

Art evacuated from the Louvre was stored in castles, manors, and abbeys throughout the south of France and was periodically moved throughout the war to attempt to stay ahead of the Germans; curators lived in the castles alongside the artwork.

Questions for discussion and/or reflection:

1. Describe the transportation and storage of French art as the evacuation from the Louvre commenced.

During the evacuation, art had to move in chaotic fashion; millions of refugees were on the roads. Trucks of Louvre art, gold bars, and limousines with French officials crowded the roads. Art was stored in castles, manors, and abbeys throughout the south of France and was periodically moved throughout the war to attempt to stay ahead of the Germans; curators lived in the castles alongside the artwork

The *Mona Lisa* was transported in an ambulance in a specially-sealed, humidity-controlled manner. The *Mona Lisa* had a room of her own, and was stored in a precious wooden case, and wrapped in red satin.

2. The following story is told:

The day after France surrendered, Hitler secretly flew to Paris before dawn; he was accompanied by Albert Speer, his chief architect. It was Hitler's only visit to Paris. He saw the Arc de Triomphe, and the Eiffel Tower.

Hitler remarked to Speer: "It was the dream of my life to visit Paris. I cannot say how happy I am to have that dream fulfilled today."

Given that earlier in the film, it was revealed that Hitler had not been to Italy before his state visit to Mussolini, what are we then to make of the fact that he also had not been to Paris prior to Germany's conquest of France? In an interview with ABC News' Charles Gibson in September 2008, Republican vice-presidential candidate Sarah Palin was asked if she had met any foreign heads of state; she remarked that she had not, but that she thought that was true of many vice-presidential candidates in United States history. The reality is that one would have to look back past the three prior decades to find a candidate who had not. Do you think Hitler would have had international influence had he been leader of Germany and *not* on a course of rearmament and world conquest?

Answers will vary, but should discuss Hitler's power on the national stage during the 1930's as leader of a right-wing fringe party.

3. Rose Valland, a curator at the Jeu du Paume (a former art museum that became a warehouse for Nazi plunder), kept hand-written notes during the war that detailed the travels of each of the 16,000 paintings stolen from Jews. In your opinion, was she a hero, and why or why not?

Personal reflection question.

4. The Nazis wrote occupation laws that said that any Jews who fled or were deported to death camps would be stripped of their citizenship and would basically leave behind property that could be declared "ownerless" – the Nazis could then claim it. What authority did the Germans have to effect French citizenship laws? What was the reason given concerning why Jewish property was expropriated first?

The Germans knew that the French art treasures were stored throughout the country in chateaus, but they didn't go after them immediately – partly because they didn't want to arouse resistance among the French, but mostly because they didn't have the resources to fully control the country.

They stole from the Jews, and then they began to go after the state collections. A month after the occupation the Gestapo began to raid the top 15 Jewish art dealers in Paris, acquiring a massive treasure of art

5. It has been said that the Nazis used the cover of war to carry out the Holocaust. What did Hermann Goering use the cover of war to do, and to what extent did he do it?

Goering came to Paris and had the Jeu du Paume readied for an art show. All of the most famous works were on display. Goering envisioned some paintings going to Hitler's Linz museum; others would be for him. In the next few years, Goering would visit the Jeu du Paume 20 times, taking over 700 works of art.

While critical moments in the war raged (for example, the Battle of Britain), Goering would make visits to Paris and Belgium. He would continue to acquire art, which was shipped by boxcar to his palatial hunting lodge. Goering added on to the lodge through the years, transforming it from a beam and stone lodge to a marble and plaster gallery.

It is said that he had over 1700 paintings in the lodge (as a comparison, that's more than the National Gallery of Art's European paintings collection).

6. React to the following quote from the curator of the Utah museum, which is reflective of the situation involving the art collection of Andre Seligmann and of his daughter's (Claude Delibes) quest to recover it:

"I was a little sad when I began to think about returning the painting. It's been an important part of our permanent exhibit. But I also saw the larger, moral responsibility. We can't make amends for the millions of lives that were taken, but we can do something simple, return something stolen and confer a little humanity back on all of us."

How does the act of returning the painting "confer a little humanity"? What did the museum gain/lose? What did the Seligmann family gain/lose? Should all museums do research on their collections, or is it appropriate to do nothing unless an issue of ownership is raised?

Personal reflection question.

Chapter Six: Furniture Operation (49:25-55:45)

Overarching theme of the chapter:

A slave labor camp was established in the center of Paris where Jewish slaves were forced to sort, clean, repair, and pack stolen Jewish property, which was then shipped to German families.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

What was it?/Who were they?

- No vocabulary for this chapter.

Leading quote:

"The goal was material, but it was also intended to erase a people and their memory."

Moment in history:

By the summer of 1941, Hitler had western Europe firmly in his control and turned his attention to the east and the Soviet Union. The Soviets were targeted in much the same way as the Poles, but even more severely as the Soviets were also communists. Hitler ordered his generals to wage a war of annihilation – it would be so also for Soviet culture and art.

Questions for discussion and/or reflection:

1. What was the so-called Mobel-Aktion, and how did it affect Parisian citizens?

2. What was the role of Jewish slaves stationed at the camp in Paris? How valuable were they to the Germans? Were they able to preserve their lives because of what they did?
3. The following story is told:

One worker at the camp came across his family's possessions. His parents and brothers had been taken from him. He was faced with his furniture, the family photos, their suitcases... He took a suitcase and stuffed it with photographs. Later, when he was deported to Birkenau, all of his things were destroyed.

Name several things that will remain vivid in your memory long after you've left your parents' home – furniture, particular photographs, items in your bedroom, etc. Why are these things important to you? Do they have material value, or sentimental value? What, if any, of these things are irreplaceable? What emotions do you think the man in this story felt?

Chapter Six: Furniture Operation (49:25-55:45)

Teacher Answer Key

Overarching theme of the chapter:

A slave labor camp was established in the center of Paris where Jewish slaves were forced to sort, clean, repair, and pack stolen Jewish property, which was then shipped to German families.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese

military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

What was it?/Who were they?

- No vocabulary for this chapter.

Leading quote:

"The goal was material, but it was also intended to erase a people and their memory."

Moment in history:

By the summer of 1941, Hitler had western Europe firmly in his control and turned his attention to the east and the Soviet Union. The Soviets were targeted in much the same way as the Poles, but even more severely as the Soviets were also communists. Hitler ordered his generals to wage a war of annihilation – it would be so also for Soviet culture and art.

Questions for discussion and/or reflection:

1. What was the so-called Mobel-Aktion, and how did it affect Parisian citizens?

The Furniture Operation, the Mobel-Aktion, which was the total pillaging of apartments left behind by Jews who had been deported to the east. The Union of Parisian Movers was forced to supply 150 trucks and 1200 movers a day. The moving took both valuable objects and worthless ones.

2. What was the role of Jewish slaves stationed at the camp in Paris? How valuable were they to the Germans? Were they able to preserve their lives because of what they did?

A slave labor camp was established in the center of Paris where Jewish slaves were forced to sort, clean, repair, and pack stolen Jewish property, which was then shipped to German families.

The camp was established on the rail lines that led to the east. Heavy trucks came into the rail yard and were emptied. There were art experts among the slaves who sorted the art. German officers sometimes came in to choose whatever they wanted, which was usually something valuable.

3. The following story is told:

One worker at the camp came across his family's possessions. His parents and brothers had been taken from him. He was faced with his furniture, the family photos, their suitcases... He took a suitcase and stuffed it with photographs. Later, when he was deported to Birkenau, all of his things were destroyed.

Name several things that will remain vivid in your memory long after you've left your parents' home – furniture, particular photographs, items in your bedroom, etc. Why are these things important to you? Do they have material value, or sentimental value? What, if any, of these things are irreplaceable? What emotions do you think the man in this story felt?

Answers will vary – personal reflection question.

Chapter Seven: State Hermitage Museum (55:46-1.01:42)

Overarching theme of the chapter:

The State Hermitage Museum in Leningrad had four times the number of artworks to evacuate compared to the Louvre. Czarist collections included everything from paintings and porcelains to furniture and antiques.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

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What was it?/Who were they?

- State Hermitage Museum
- Siberia

Leading quote:

“People lived by candlelight, if they hadn’t already tried to eat their candles.”

Moment in history:

In the first two months of the siege, the Nazis fired over 1200 shells and dropped over 60,000 bombs; in October, Hitler ordered his generals to wipe the city off the face of the earth.

Questions for discussion and/or reflection:

1. Compare the State Hermitage Museum to the Louvre. Concerning the evacuation of the Hermitage, what made it somewhat easier to pull off as compared to the evacuation of the Louvre?
2. Discuss the heroism and sacrifice of the staff of the Hermitage Museum.

Chapter Seven: State Hermitage Museum (55:46-1.01:42)

Teacher Answer Key

Overarching theme of the chapter:

The State Hermitage Museum in Leningrad had four times the number of artworks to evacuate

compared to the Louvre. Czarist collections included everything from paintings and porcelains to furniture and antiquities.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were

challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

What was it?/Who were they?

- State Hermitage Museum: **Located in St. Petersburg (Leningrad), Russia. It was the symbol of Russian state history; the Russian Empire began there and ended there.**
- Siberia: **Remote, desolate northern reaches of Russia. Known for its harsh weather and as a site of forced labor camps (gulags).**

Leading quote:

"People lived by candlelight, if they hadn't already tried to eat their candles."

Moment in history:

In the first two months of the siege, the Nazis fired over 1200 shells and dropped over 60,000 bombs; in October, Hitler ordered his generals to wipe the city off the face of the earth.

Questions for discussion and/or reflection:

1. Compare the State Hermitage Museum to the Louvre. Concerning the evacuation of the Hermitage, what made it somewhat easier to pull off as compared to the evacuation of the Louvre?

When news of the invasion (June 1941) reached the Hermitage, the crowds were immediately cleared and staff set about the evacuation. The Hermitage had been evacuated during the Napoleonic invasion and during WWI as well.

The Hermitage had four times the number of artworks to evacuate compared to the Louvre; the Czarist collections included everything from paintings and porcelains to furniture and antiquities. Within a month of the invasion, the Soviets had evacuated over a million artworks 1100 miles to the east to Siberia. However, about one half of the Russian holdings would remain in peril when the Germans encircled Leningrad only weeks later.

2. Discuss the heroism and sacrifice of the staff of the Hermitage Museum.

The Hermitage staff and the art community took shelter in the cellars underneath the museum; during the first winter of the Siege of Leningrad, 2000 people inhabited the cellars of the Museum. Fuel ran out and starvation set in (viewers are shown images of bodies lying frozen in the streets); During November-December 1941, 70,000 people died. People lived by candlelight, if they hadn't already tried to eat their candles.

During the winter snow blew in through holes created by shelling; there were also no windows remaining. Starving workers labored to remove over 80 tons of ice that kept attaching to the walls and ceilings of the ornate interior. In the spring, workers came and removed 46 corpses from the museum cellar. They were put into mass graves, as would be another ½ million victims during the siege.

Chapter Eight: War (1.01:43-1.14:09)

Overarching theme of the chapter:

As the United States moved closer to war, a group of museum officials and academics at the National Gallery of Art, collectively known as the Roberts Commission, warned President Roosevelt of a grave problem facing the Allied armies: how to save Europe without further destroying its historic buildings and cultural treasures.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of**

ideas, values, and institutions]. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

NSS-USH.5-12.8 ERA 8: THE GREAT DEPRESSION AND WORLD WAR II (1929-1945)

Understands the causes and course of World War II, the character of the war at home and abroad, and its reshaping of the U.S. role in world affairs.

What was it?/Who were they?

- National Gallery of Art
- Roberts Commission
- General Dwight D. Eisenhower
- Monte Cassino
- Michelangelo

Leading quote:

"I wasn't concerned about the monastery... I was concerned about the people who were shooting at me."

Moment in history:

Unsure of the Germans' intentions in Florence, the city fathers ordered workers to build protective shelters around the city's public sculptures. Tombs at the Medici chapel were shielded with sandbags; Michelangelo's *Six Slaves* and the massive 14-foot high *David* were entombed in brick capsules.

Questions for discussion and/or reflection:

1. What was the purpose of the Roberts Commission?
2. What was the role of the American GIs in regard to artworks in the war? How did they feel about their orders?
3. Discuss the incident at the monastery at Monte Cassino. What were the strategic, moral, and human issues surrounding this battle?
4. Why was Rome spared the destruction meted out to several other Italian cities?

5. What means did the Florentine city fathers employ to preserve the public and non-portable artworks of that city?
6. Contrast the feelings of the airmen entrusted with the destruction of the Florence rail yard with some of the comments made during the bombing of Monte Cassino. In your opinion, had the American GIs changed their point of view, or should we simply view these as two separate incidents?

Chapter Eight: War
(1.01:43-1.14:09)

Teacher Answer Key

Overarching theme of the chapter:

As the United States moved closer to war, a group of museum officials and academics at the National Gallery of Art, collectively known as the Roberts Commission, warned President Roosevelt of a grave problem facing the Allied armies: how to save Europe without further destroying its historic buildings and cultural treasures.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies,

and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

NSS-USH.5-12.8 ERA 8: THE GREAT DEPRESSION AND WORLD WAR II (1929-1945)

Understands the causes and course of World War II, the character of the war at home and abroad, and its reshaping of the U.S. role in world affairs.

What was it?/Who were they?

- National Gallery of Art: **Museum in Washington, DC. Part of the Smithsonian Institution. Founded in 1937, the Gallery houses American and European art.**
- Roberts Commission: **A group of museum officials and academics at the National Gallery of Art, concerned with the preservation of Europe's art treasures during WWII.**
- General Dwight D. Eisenhower: **Supreme Commander of the Allied forces.**
- Monte Cassino: **Principle monastery of the Benedictine order of monks, located in central Italy. Building opened in 529; during its history it had been destroyed by earthquakes and invasions, but had always been rebuilt from its ashes.**
- Michelangelo (1475-1564): **Italian sculptor, painter, architect, and poet. Among his masterpieces were the painted ceiling of the Sistine Chapel, the statue of David, and the dome of St. Peter's Basilica.**

Leading quote:

"I wasn't concerned about the monastery... I was concerned about the people who were shooting at me."

Moment in history:

Unsure of the Germans' intentions in Florence, the city fathers ordered workers to build protective shelters around the city's public sculptures. Tombs at the Medici chapel were shielded with sandbags; Michelangelo's *Six Slaves* and the massive 14-foot high *David* were entombed in brick capsules.

Questions for discussion and/or reflection:

1. What was the purpose of the Roberts Commission?

A group of museum officials and academics at the National Gallery of Art who warned Roosevelt of a grave problem facing the Allied armies: how to save Europe without further destroying its historic buildings and cultural treasures. Civil Affairs officers in the field reported back to the Roberts Commission.

2. What was the role of the American GIs in regard to artworks in the war? How did they feel about their orders?

The first invasion came in the summer of 1943 when the US and other western Allies invaded Italy and fought the German occupation forces. Due to German resistance, the Allies had to fight very hard – most villages and towns were leveled.

Some Allied soldiers only added to the problem, by taking for themselves “souvenirs”; Ike worried that this bad conduct would bring on negative publicity. Six months into the invasion, General Eisenhower ordered all field commanders to respect art and monuments “so far as war allows”.

3. Discuss the incident at the monastery at Monte Cassino. What were the strategic, moral, and human issues surrounding this battle?

The Allied advance toward Rome was blocked 80 miles south by a mountain. Atop the mountain sat the legendary monastery of Monte Cassino. One soldier remarked later:

“I wasn’t concerned about the monastery... I was concerned about the people who were shooting at me.”

The Germans were dug in at various levels on the mountain; field generals debated what to do about the monastery. In the US and Britain, parents protested that they didn’t want their sons dying to defend a building.

There were 1500-1600 people in the monastery, many of whom went there to be safe. Building opened in 529 and was home to the Benedictine order of monks; during its history it had been destroyed by earthquakes and invasions, but had always been rebuilt from its ashes.

As the Allies decided to end the standoff, they sent the most bombers the Allies had ever used against a single building; witnesses said the bombers blotted out the sky. In the end, 50,000 soldiers and civilians died before the Allies broke through the German line 3 months later.

The Nazis used the attack on Monte Cassino as propaganda.

4. Why was Rome spared the destruction meted out to several other Italian cities?

Although bombs fell around Rome, the ground war bypassed the city as the Germans withdrew to the north.

5. What means did the Florentine city fathers employ to preserve the public and non-portable artworks of that city?

Unsure of the Germans' intentions in Florence, the city fathers ordered workers to build protective shelters around the city's public sculptures. Tombs at the Medici chapel were shielded with sandbags; Michelangelo's *Six Slaves* and the massive 14-foot high *David* were entombed in brick capsules

6. Contrast the feelings of the airmen entrusted with the destruction of the Florence rail yard with some of the comments made during the bombing of Monte Cassino. In your opinion, had the American GIs changed their point of view, or should we simply view these as two separate incidents?

Answers will vary.

Chapter Nine: Monument Men (1.14:10-1.23:36)

Overarching theme of the chapter:

Roberts Commission had persuaded army to take on art experts who would serve near the front line and would salvage and protect monuments and art.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

NSS-USH.5-12.8 ERA 8: THE GREAT DEPRESSION AND WORLD WAR II (1929-1945)

Understands the causes and course of World War II, the character of the war at home and abroad, and its reshaping of the U.S. role in world affairs.

What was it?/Who were they?

- Monuments, Fine Arts, and Archives Task Force
- Leaning Tower of Pisa
- Camposanto
- Botticelli

Leading quote:

“To some of our fighters, who had seen their buddies killed... why should they worry about that?”

Moment in history:

Nearly half of the best art of Florence was gone. With little regard for their former Italian allies, the Germans diverted a convoy and confiscated every Michelangelo, Botticelli, and Raphael and any other masterpiece they could steal.

Questions for discussion and/or reflection:

1. Why were the Monument Men referred to as “The ‘Venus’ Fixers”? Is that some type of inside joke among art folks?
2. Discuss how the Monuments Men operated? What was their authority? How did they fit in with the Allied armies?
3. How did local people react to the mission of the Monuments Men?
4. Discuss the fate of the Camposanto? First, why was it important to the people of Pisa, and what happened to it in the war?
5. As the Germans retreated, what was their last deed in Florence? How did the Florentine people react?
6. Throughout the film to this point, we’ve seen people very attached to their art, not always as individuals, but often as “a people” – with a sense of national identity or community. What in

your life, in regard to your country, makes you feel this sense of camaraderie with your fellow countrymen? What do you think the masses identify with in our culture?

7. Using issues dealt with in this film, can we draw analogies to the war in Iraq and the destruction of the archeological sites, some dating to the early biblical period? What about the destruction of the Buddhas in Afghanistan?

Chapter Nine: Monument Men (1.14:10-1.23:36)

Teacher Answer Key

Overarching theme of the chapter:

Roberts Commission had persuaded army to take on art experts who would serve near the front line and would salvage and protect monuments and art.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

NSS-USH.5-12.8 ERA 8: THE GREAT DEPRESSION AND WORLD WAR II (1929-1945)

Understands the causes and course of World War II, the character of the war at home and abroad, and its reshaping of the U.S. role in world affairs.

What was it?/Who were they?

- Monuments, Fine Arts, and Archives Task Force: Young artists, historians and curators who would serve near the front line and would salvage and protect monuments and art.
- Leaning Tower of Pisa: White marble tower constructed in 1174. Foundation leans 17 feet from bottom to top. Built as the third building in a cathedral complex.
- Camposanto: A medieval cemetery with large galleries that once enclosed a large collection of frescoes, among the most important in Europe. Part of the campus with the Leaning Tower.
- Sandro Botticelli (1445-1510): Florentine master, commissioned to paint three frescoes in the Sistine Chapel. Outstanding painter of portraits.

Leading quote:

“To some of our fighters, who had seen their buddies killed... why should they worry about that?”

Moment in history:

Nearly half of the best art of Florence was gone. With little regard for their former Italian allies, the Germans diverted a convoy and confiscated every Michelangelo, Botticelli, and Raphael and any other masterpiece they could steal.

Questions for discussion and/or reflection:

1. Why were the Monument Men referred to as “The ‘Venus’ Fixers”? Is that some type of inside joke among art folks?

The Monument Men were commissioned to find and sometimes repair looted artworks. The reference is to the famous sculpture *Venus de Milo*, which has no arms.

2. Discuss how the Monuments Men operated? What was their authority? How did they fit in with the Allied armies?

There was no one unit that was a Monuments Men unit – they were put with separate officers. There were less than 200 during the war, and less than 12 on the front line.

3. How did local people react to the mission of the Monuments Men?

Sometimes they cooperated; Monuments Men, however, often had to deal with local people who had been so traumatized by the war that they were uncooperative or even unresponsive. At times, the locals looted the Nazis' hidden art before the monuments men could get to it.

4. Discuss the fate of the Camposanto? First, why was it important to the people of Pisa, and what happened to it in the war?

The people of Pisa treasured the Camposanto as a sacred treasure. But now the Camposanto was a blackened ruin. American shells aimed at Germans had missed their target and melted the lead roof over the frescoes and statues. Within a month, Italian soldiers were recruited to remove the charred lead fragments and to pick up the thousands of fragments of frescoes and other monuments; army engineers designed a temporary roof and then scrounged around for the supplies to build it.

Artists from Rome and Florence were recruited to come and attempt to preserve whatever of the frescoes could be salvaged. Art restoration continues to the present day.

5. As the Germans retreated, what was their last deed in Florence? How did the Florentine people react?

In the summer of 1944 the tide of war had turned; along Germany's retreat they carried out acts of terrible destruction. On August 3, two days before the German army withdrew from Florence, a series of explosions rocked Florence. On Hitler's orders, the army had blown up the city's central bridges. It took three tries to bring down the Ponte Santa Trinita, whose arches had been designed by Michelangelo. The bridges had been symbolic of Florence's rich Renaissance tradition.

Nearly half of the best art of Florence was gone. With little regard for their former Italian allies, the Germans diverted a convoy and confiscated every Michelangelo, Botticelli, and Raphael and any other masterpiece they could steal. Art was packed badly and hauled away in open trucks, often in the rain and only covered with straw. It was a miracle that the artworks survived.

6. Throughout the film to this point, we've seen people very attached to their art, not always as individuals, but often as "a people" – with a sense of national identity or community. What in your life, in regard to your country, makes you feel this sense of camaraderie with your fellow countrymen? What do you think the masses identify with in our culture?

Answers will vary – personal reflection question.

7. Using issues dealt with in this film, can we draw analogies to the war in Iraq and the destruction of the archeological sites, some dating to the early biblical period? What about the destruction of the Buddhas in Afghanistan?

Answers will vary – personal reflection question.

Chapter Ten: Violated (1.23:37-1.32:27)

Overarching theme of the chapter:

Search, and find, and save

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

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NSS-USH.5-12.8 ERA 8: THE GREAT DEPRESSION AND WORLD WAR II (1929-1945)

Understands the causes and course of World War II, the character of the war at home and abroad, and its reshaping of the U.S. role in world affairs.

What was it?/Who were they?

- Piotr Tchaikovsky
- Leo Tolstoy
- Pushkin
- Joseph Stalin
- Rothschild

Leading quote:

"They committed an outrage on the memory, on the ashes, on all that is holy in our country. Sacred sites

like Leo Tolstoy's country estate, Pushkin's estate, sacred not just for us, but to the whole world. All were violated."

Moment in history:

In a salt mine in central Germany, Generals Eisenhower, Patton, and Bradley were called in to tour the biggest find yet. Stored along with the entire gold reserves of the Third Reich were 400 tons of art from the great museums of Berlin.

Questions for discussion and/or reflection:

1. What did the Red Army discover as they chased the Germans back out of Russia?
2. How did Stalin and his leaders rally their troops – that is, what was the cry?
3. Compare and contrast the work of the Monuments Men with Stalin's Trophy Brigade.
4. Describe the scenes in Germany as the Allies pushed closer and closer. What images did you see?
5. This segment of the film discusses three places at which the Germans hid their stolen art. For each, describe the setting, where it was, and what was found there.

Chapter Ten: Violated

(1.23:37-1.32:27)

Teacher Answer Key

Overarching theme of the chapter:

Search, and find, and save

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

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NSS-USH.5-12.8 ERA 8: THE GREAT DEPRESSION AND WORLD WAR II (1929-1945)

Understands the causes and course of World War II, the character of the war at home and abroad, and its reshaping of the U.S. role in world affairs.

What was it?/Who were they?

- Piotr Tchaikovsky (1840-1893): Russian composer, most famous for his ballet *The Nutcracker*.
- Leo Tolstoy (1828-1910): Russian writer, called one of the world's great novelists. Most famous work was *War and Peace*.
- Aleksander Pushkin (1799-1837): Often considered Russia's greatest poet and the founder of modern Russian literature.
- Joseph Stalin (1879-1953): Soviet politician and dictator of the Soviet Union from 1924 until his death in 1953.
- Rothschild: European banking dynasty founded by Mayer Anselm Rothschild in 1744. Their name comes from the red shield that was on the family home in the Jewish ghetto where Mayer's ancestors lived.

Leading quote:

“They committed an outrage on the memory, on the ashes, on all that is holy in our country. Sacred sites like Leo Tolstoy’s country estate, Pushkin’s estate, sacred not just for us, but to the whole world. All were violated.”

Moment in history:

In a salt mine in central Germany, Generals Eisenhower, Patton, and Bradley were called in to tour the biggest find yet. Stored along with the entire gold reserves of the Third Reich were 400 tons of art from the great museums of Berlin.

Questions for discussion and/or reflection:

1. What did the Red Army discover as they chased the Germans back out of Russia?

In the wake of the German retreat, the Soviets found nothing of value in the museums and galleries of the cities formerly occupied by the Germans. In the suburbs of Leningrad, the treasure palaces of the Russian czars had been ransacked and destroyed. Even the immense gilded fountains of Peter the Great had been dismantled and shipped to Germany. Over 35,000 works of art were gone.

As in Poland, the Nazis went out of their way to trash the works of Slavic artists. At the home of Piotr Tchaikovsky, the Nazis tossed original manuscripts to the wind, as they turned his museum into a motorcycle repair garage.

“They committed an outrage on the memory, on the ashes, on all that is holy in our country. Sacred sites like Leo Tolstoy’s country estate, Pushkin’s estate, sacred not just for us, but to the whole world. All were violated.”

Between 20-30 million Soviet soldiers and civilians died in the War. Some cities and villages were completely destroyed.

2. How did Stalin and his leaders rally their troops – that is, what was the cry?

Soviet leaders rallied their soldiers with a cry for revenge. As the Red Army marched into Germany, they seized everything from industrial infrastructure to even toilet seats. They also seized millions of cultural objects.

3. Compare and contrast the work of the Monuments Men with Stalin’s Trophy Brigade.

The Monuments Men were charged with searching, finding, and saving Europe’s art treasures.

Stalin put art experts in so-called Trophy Brigades to track down Russian art stolen by the Nazis. But soon they were taking truckloads of German art and shipping it back eastward.

4. Describe the scenes in Germany as the Allies pushed closer and closer. What images did you see?

Answers will vary, but should center on the wanton destruction of towns and cities – rubble, burned out buildings, people roaming around aimlessly. The devastation was enormous; block after block of domestic homes were destroyed. Soldiers walking around among those ruined cities found it very distressing. One said, “No matter how guilty their government was, to think that we had smashed those towns with our airplanes...”

5. This segment of the film discusses three places at which the Germans hid their stolen art. For each, describe the setting, where it was, and what was found there.

Monuments officers found the first of the German hidden museum collections hidden among refugees living in squalor, 100 miles inside the German border. Further east, the British found a cache that had already been rifled through by common thieves.

1) In a salt mine in central Germany, Generals Eisenhower, Patton, and Bradley were called in to tour the biggest find yet. Stored along with the entire gold reserves of the Third Reich were 400 tons of art from the great museums of Berlin.

Daily the monuments men were rescuing 1000's of vulnerable artworks that German museum authorities had sent away for safekeeping.

2) Neuschwanstein Castle was one of three large treasure troves. It took the monuments men over a year to empty the castle, which largely contained plunder from Europe's prominent Jews, including the Rothschilds. Room after room contained paintings, furniture, fine china – anything the Nazis thought to be of value. It took 49 train cars to evacuate the castle.

3) American troops discovered Goering's stash, which he had evacuated from Berlin and stored at his mountain retreat. The last train was found abandoned, still containing artworks. Much of it had been looted by the peasantry -- people came for the Schnapp's that was rumored to be on the train, but later arrivals took the 15th century paintings. Hundreds of paintings were scattered over six buildings. Goering's curator remarked to *Life* and other reporters that this was a fine collection, amassed completely legally.

By the time of his arrest, Goering had accumulated a collection of over 2000 paintings, sculptures, tapestries, rugs, and other works of art. It was now controlled by the 101st Airborne Division.

Chapter Eleven: Final Weeks (1.32:28-1.42:56)

Overarching theme of the chapter:

"All of this accumulated beauty had been stolen by the most murderous thieves that had ever existed on the surface of the earth. How they could retain the nicety of appreciation of great art and be exterminating millions of people nearby in concentration camps nearby? I couldn't understand it then and I can't understand it today."

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and

why the Nazi regime perpetrated a “war against the Jews” and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. [**Analyze cause-and-effect relationships**].

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. [**Compare and contrast different sets of ideas, values, and institutions**]. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. [**Explain historical continuity and change**].

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

NSS-USH.5-12.8 ERA 8: THE GREAT DEPRESSION AND WORLD WAR II (1929-1945)

Understands the causes and course of World War II, the character of the war at home and abroad, and its reshaping of the U.S. role in world affairs.

What was it?/Who were they?

- No vocabulary for this chapter.

Leading quote:

“We had one whole room filled with Torahs, stacked one on top of the other. At this point we knew what had happened in the camps. You couldn’t pass that room without shuddering, at thinking of all the people that died.”

Moment in history:

In the last days of the war, Hitler remained secluded in his underground bunker, still fantasizing about the Linz project. He often invited his few remaining generals in to see the model and to hear his plans for the town. In his last will he expressed his desire that the Fuehrer Museum still be built to display his art collection after his death.

Questions for discussion and/or reflection:

1. Describe the site for Hitler’s major art storage. Why would this have been a “good” location?

2. Was the choice to use Nazi Party Headquarters in Berlin as a site for the cataloging of stolen art symbolic/ironic? Can you relate this tale to a story or event from earlier in the film?
3. Discuss the problems concerning the return of Jewish art.

Chapter Eleven: Final Weeks

(1.32:28-1.42:56)

Teacher Answer Key

Overarching theme of the chapter:

"All of this accumulated beauty had been stolen by the most murderous thieves that had ever existed on the surface of the earth. How they could retain the nicety of appreciation of great art and be exterminating millions of people nearby in concentration camps nearby? I couldn't understand it then and I can't understand it today."

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure

to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a “war against the Jews” and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

*Unless otherwise noted, source material for the above standards was accessed at <http://www.sscnet.ucla.edu/nchs/standards/worldera9.html#D>

NSS-USH.5-12.8 ERA 8: THE GREAT DEPRESSION AND WORLD WAR II (1929-1945)

Understands the causes and course of World War II, the character of the war at home and abroad, and its reshaping of the U.S. role in world affairs.

What was it?/Who were they?

- No vocabulary for this chapter.

Leading quote:

“We had one whole room filled with Torahs, stacked one on top of the other. At this point we knew what had happened in the camps. You couldn’t pass that room without shuddering, at thinking of all the people that died.”

Moment in history:

In the last days of the war, Hitler remained secluded in his underground bunker, still fantasizing about the Linz project. He often invited his few remaining generals in to see the model and to hear his plans for the town. In his last will he expressed his desire that the Fuehrer Museum still be built to display his art collection after his death.

Questions for discussion and/or reflection:

1. Describe the site for Hitler’s major art storage. Why would this have been a “good” location?

On the same day the Allies declared victory, the 3rd Army found Hitler's personal art collection in an ancient salt mine in a small town in the Austrian Alps. The soldiers found a stash of art stored 2-3 balconies high – they were ¼ mile underground, but in the company of all of Europe's great art.

The site was good for the condition of the art, because (as one soldier put it) "It was cold as cold could be."

Among the artworks recovered and inventoried were Rothschilds, and other works from prominent Jews in Austria and other cities of Europe.

The mine had been outfitted with wood-lined offices and restorers' studios, and endless racks of art stored throughout the chamber. There were 6500 paintings, over 3000 drawings and prints, 100 sculptures and countless more tapestries, furniture, and books.

2. Was the choice to use Nazi Party Headquarters in Berlin as a site for the cataloging of stolen art symbolic/ironic? Can you relate this tale to a story or event from earlier in the film?

Students should be able to relate this story to the takeover of the Jeu du Parme in Paris, which the Nazis used as a warehouse and cataloging center for the art they were plundering from France. Use here of Nazi Headquarters certainly put the shoe on the other foot, so to speak.

3. Discuss the problems concerning the return of Jewish art.

There were other pieces for which there were few surviving claimants: ornate menorahs, silver sacramental cups, Torah crowns, and other precious objects stolen from decimated Jewish communities.

One worker said, "We had one whole room filled with Torahs, stacked one on top of the other. At this point we knew what had happened in the camps. You couldn't pass that room without shuddering, at thinking of all the people that died."

Torahs and Jewish art objects were eventually entrusted to Jewish museums and libraries around the world.

Chapter Twelve: Restoration (1.42:57-1.56.10)

Overarching theme of the chapter:

Like refugees from battle, most of Europe's art found its way home after the war. And like every soldier or civilian who lived or died, every work of art has a story to tell.

National learning standards* (NOTE: These standards are provided only as a guide. As individual states will have their own state learning standards, the teacher of this material should be sure to align this material as directed by their district curriculum director, etc.):

STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of**

ideas, values, and institutions]. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

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NSS-USH.5-12.8 ERA 8: THE GREAT DEPRESSION AND WORLD WAR II (1929-1945)

Understands the causes and course of World War II, the character of the war at home and abroad, and its reshaping of the U.S. role in world affairs.

What was it?/Who were they?

- No vocabulary for this chapter.

Leading quote:

“There is a real difference between looking at stolen religious objects as artwork versus returning these objects to religious use.”

Moment in history:

In the former USSR, a different cultural problem exists. In 1995, the Hermitage Museum revealed that 74 important paintings taken from Germany by the Trophy Brigade were in its possession. It was a revelation that stunned the art world. Accusations were pointed at the Soviets as to what they’d done.

Questions for discussion and/or reflection:

1. This segment begins with the journey of a Nuremberg historian who is tracking down surviving family that belongs to Jewish religious relics. What do you think of his work? Is he engaged in history, or in some other social discipline? Compare his motivations by discussing the following quotes:
 - a. “If, as a Christian, you can give a little something back... then I think that’s a good thing.”
 - b. “There is a real difference between looking at stolen religious objects as artwork versus returning these objects to religious use.”
 - c. “And in the first phone call with the great-grandchild of the person who donated it, when you hold this religious object (Torah crown) up to the receiver and let it ring, it makes another person shiver, ten thousand kilometers away.”
2. What does the fact that conservators have been working for 25 years to restore the frescoes at Camposanto say about the importance of art? What does it say about war?

3. The controversy over stolen art continues to rage in the former Soviet Union. Compare and contrast the positions of hardliners and moderates, and then give your opinion on the matter. From time to time throughout the film (specifically early on in regard to the Raphael that has never been found), an empty picture frame is shown. How does that image relate to this argument, and generally to the entire scope of this film?
4. Near the end of the film, the following remarks are made:

Like refugees from battle, most of Europe's art found its way home after the war. And like every soldier or civilian who lived or died, every work of art has a story to tell.

Never before had art been moved, hidden, and plundered on such a vast scale. Thousands of artworks remain unaccounted for; many, the innocent victims of war, will never be seen again. Others are sure to resurface in years to come.

Sixty years after the war, a panel of Austrian judges awarded to Maria Altmann and her family the five paintings by Gustav Klimt, including the portrait of her aunt.

In the Chapter One viewing guide, you were asked to react to the following story:

Today after 60 years, lost art is still being found, battle damage is still being repaired, and stolen masterpieces are still caught up in bitter disputes. All of this is the unfinished business of the greatest war in history.

When the Nazis occupied Austria, they stole a Gustav Klimt-painted portrait of Adele Bloch-Bauer from the home of Ferdinand Bloch-Bauer, a noted art collector. Curators of various Austrian art museums came to the home and were able to pick out which paintings and sculptures they wanted for their own collections. Since that time, the Austrian people have considered this piece their "Mona Lisa".

Maria Altman, niece of Adele Bloch-Bauer has fought the Austrian government for years over ownership of the portrait and four other Klimt paintings formerly owned by her family.

Now, after viewing the entire film, with all of its details and knowing the contemporary status of this oft-untold story of stolen art, revise the defense position that you created

that might have been used by the lawyers for the Austrian government or art ministry might present. Then re-write the arguments that Altman and/or other Bloch-Bauer heirs should use in seeking return of these artworks.

Why do you suppose the Austrian government relented?

Chapter Twelve: Restoration

(1.42:57-1.56.10)

Teacher Answer Key

Overarching theme of the chapter:

Like refugees from battle, most of Europe's art found its way home after the war. And like every soldier or civilian who lived or died, every work of art has a story to tell.

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STANDARD 2

How European society experienced political, economic, and cultural transformations in an age of global intercommunication, 1450-1750.

Standard 2B

The student understands the Renaissance, Reformation, and Catholic Reformation. Evaluate major

achievements in literature, music, painting, sculpture, and architecture in 16th-century Europe. **[Draw upon visual data and literary sources]**

STANDARD 3

The search for peace and stability in the 1920s and 1930s.

Standard 3D

The student understands the interplay of new artistic and literary movements with changes in social and cultural life in various parts of the world in the post-war decades. Evaluate the impact of World War I and its aftermath on literature, art, and intellectual life in Europe and the United States. **[Draw upon visual and literary sources]**. Evaluate the impact of innovative movements in Western art and literature on other regions of the world and the influence of African and Asian art forms on Europe. **[Draw comparisons across regions]**.

STANDARD 4

The causes and global consequences of World War II.

Standard 4A

The student understands the causes of World War II. Explain the ideologies of fascism and Nazism and analyze how fascist and authoritarian regimes seized power and gained mass support in Italy, Germany, Spain, and Japan. **[Analyze multiple causation]**. Explain German, Italian, and Japanese military conquests and drives for empire in the 1930s. **[Evaluate major debates among historians]**. Analyze the consequences of Britain, France, the United States, and other Western democracies' failure to effectively oppose fascist aggression. **[Evaluate major debates among historians]**. Analyze how and why the Nazi regime perpetrated a "war against the Jews" and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. **[Analyze cause-and-effect relationships]**.

STANDARD 5

Major global trends from 1900 to the end of World War II.

Standard 5A

The student understands major global trends from 1900 to the end of World War II. Analyze ways in which secular ideologies such as nationalism, fascism, communism, and materialism challenged or were challenged by established religions and ethical systems. **[Compare and contrast different sets of ideas, values, and institutions]**. Identify patterns of social and cultural continuity in various societies, and analyze ways in which peoples maintained traditions, sustained basic loyalties, and resisted external challenges in this era of recurrent world crises. **[Explain historical continuity and change]**.

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NSS-USH.5-12.8 ERA 8: THE GREAT DEPRESSION AND WORLD WAR II (1929-1945)

Understands the causes and course of World War II, the character of the war at home and abroad, and its reshaping of the U.S. role in world affairs.

What was it?/Who were they?

- No vocabulary for this chapter.

Leading quote:

“There is a real difference between looking at stolen religious objects as artwork versus returning these objects to religious use.”

Moment in history:

In the former USSR, a different cultural problem exists. In 1995, the Hermitage Museum revealed that 74 important paintings taken from Germany by the Trophy Brigade were in its possession. It was a revelation that stunned the art world. Accusations were pointed at the Soviets as to what they'd done.

Questions for discussion and/or reflection:

1. This segment begins with the journey of a Nuremberg historian who is tracking down surviving family that belongs to Jewish religious relics. What do you think of his work? Is he engaged in history, or in some other social discipline? Compare his motivations by discussing the following quotes:
 - a. “If, as a Christian, you can give a little something back... then I think that’s a good thing.”
 - b. “There is a real difference between looking at stolen religious objects as artwork versus returning these objects to religious use.”
 - c. “And in the first phone call with the great-grandchild of the person who donated it, when you hold this religious object (Torah crown) up to the receiver and let it ring, it makes another person shiver, ten thousand kilometers away.”

Answers will vary – personal reflection question.

2. What does the fact that conservators have been working for 25 years to restore the frescoes at Camposanto say about the importance of art? What does it say about war?

Answers will vary, but should demonstrate emotions presented in or elicited by the viewing of the film.

3. The controversy over stolen art continues to rage in the former Soviet Union. Compare and contrast the positions of hardliners and moderates, and then give your opinion on the matter. From time to time throughout the film (specifically early on in regard to the Raphael that has never been found), an empty picture frame is shown. How does that image relate to this argument, and generally to the entire scope of this film?

In 1995, the Hermitage Museum revealed that 74 important paintings taken from Germany by the Trophy Brigade were in its possession. It was a revelation that stunned the art world. Accusations were pointed at the Soviets as to what they'd done.

Beginning in 1949, the Soviets had returned 1 ½ million artworks, mainly to eastern bloc nations. But in the early 1960's the returns stopped and rumors swirled that the Soviets had numerous paintings still in their possession, secured in secret storage rooms. Critics in Germany and elsewhere called for the return of the art.

Hardliners state that there is no basis in Russian law for the ownership of the art; eventually those people passed laws stating that the art was Russia's once and for all. Communists argue that because of the ferocity of the Leningrad Siege, the Russian are not bound to return anything – to do so would be "immoral". One interviewee stated, "There is not a person alive in Russia who did not lose someone in World War II. Let two or three generations pass, then deal with this. Right now it's impossible to resolve this problem without bloody tears."

Moderates say that the knowledge that a German painting hangs on the wall of the Pushkin Museum (for example) can't restore the fingers of a soldier who came home from Stalingrad. A reasonable way out should be found. Said one man, "It's not about art history or research or the silver content. It's that life is created from it again... that it rings in people's hearts. Art belongs to humanity. Art is what makes us human."

Answers will vary on the last question.

4. Near the end of the film, the following remarks are made:

Like refugees from battle, most of Europe's art found its way home after the war. And like every soldier or civilian who lived or died, every work of art has a story to tell.

Never before had art been moved, hidden, and plundered on such a vast scale. Thousands of artworks remain unaccounted for; many, the innocent victims of war, will never be seen again. Others are sure to resurface in years to come.

Sixty years after the war, a panel of Austrian judges awarded to Maria Altmann and her family the five paintings by Gustav Klimt, including the portrait of her aunt.

In the Chapter One viewing guide, you were asked to react to the following story:

Today after 60 years, lost art is still being found, battle damage is still being repaired, and stolen masterpieces are still caught up in bitter disputes. All of this is the unfinished business of the greatest war in history.

When the Nazis occupied Austria, they stole a Gustav Klimt-painted portrait of Adele Bloch-Bauer from the home of Ferdinand Bloch-Bauer, a noted art collector. Curators of various Austrian art museums came to the home and were able to pick out which paintings and sculptures they wanted for their own collections. Since that time, the Austrian people have considered this piece their “Mona Lisa”.

Maria Altman, niece of Adele Bloch-Bauer has fought the Austrian government for years over ownership of the portrait and four other Klimt paintings formerly owned by her family.

Now, after viewing the entire film, with all of its details and knowing the contemporary status of this oft-untold story of stolen art, revise the defense position that you created that might have been used by the lawyers for the Austrian government or art ministry might present. Then re-write the arguments that Altman and/or other Bloch-Bauer heirs should use in seeking return of these artworks.

Why do you suppose the Austrian government relented?

Answers will vary.

