

WIKIPEDIA

Eternal Forest

Ewiger Wald is a 1936 German propaganda documentary film directed by Hanns Springer and Rolf von Sonjevski-Jamrowski .

The film premiered on June 16, 1936 on “Volkstum Day” at the fourth and last Reichstag of the NSKG in Munich , but met with little response from the premiere audience. It then hit theaters , where it flopped commercially. In 1937 the NSKG withdrew it from distribution and the film was taken over by the KDF . ^[1]

Table of Contents

contents

Historical background

production

film copies

reception

literature

web links

itemizations

Content

The film tells the story of the German people as a story of the German forest in the sense of the blood and soil ideology of the National Socialists .

The narrated time ranges from the Bronze Age to Germany's defeat in World War I and its resurrection under the sign of the swastika. In

strong and emotionally charged images, supported by suggestive music, the film begins with long tracking shots through extensive deciduous forests. The colonnades of a Gothic cathedral gradually transform into the “column forest” of a real forest. Entire forests are repeatedly cut down by the enemy down to the stump, but undeterred the German farmer sows his seeds again.

	Movie
original title	<u>Eternal Forest</u>
production country	<u>Germany</u>
original language	<u>German</u>
Publishing year	<u>1936</u>
length	<u>88 minutes</u>
	<u>Rod</u>
directing	<u>Rolf von Sonjevski-Jamrowski</u> , <u>Hanns Springer</u>
script	<u>Carl Maria Holzapfel</u> <u>Arnfried Heyne</u>
production	<u>Albert Graf von Pestalozza</u> for the <u>NSKG</u>
music	<u>Wolfgang Zeller</u>
camera	<u>Sepp Allgeier</u> <u>Werner Bohne</u> <u>Otto Ewald</u> <u>Wolf Hart</u> <u>Guido Seeber</u> <u>A. O. Weitzenberg</u> <u>Bernhard Wentzel</u>
cut	<u>Arnfried Heyne</u> occupation <ul style="list-style-type: none"> ▪ <u>Aribert Mog</u> ▪ <u>Lothar Korner</u>

Examples include the Hermannsschlacht , Vikings cutting down trees to build boats, the Peasants' Wars , interpreted as the struggle of the rural population against the rule of the Catholic clergy , and the destruction of forests because of the timber deliveries to France as a result of the Versailles Treaty . Reforestation happens ... "accurately, like soldier to soldier", whereby the camera pans from the legs of young soldiers to a tree nursery and it sounds from the off : "Eternal forest, eternal people - the tree lives, like you and me, he strives for space, like you and I [...]" On the Weimar Republic it says: "Rotten, degenerate, interspersed with alien races. How do you carry the people, how do you carry the load for the forest?" ^[2] The cleared forest is resurrected as a forest of swastika banners, and the film ends with a maypole adorned with a swastika. "In the final version, the individual geographical regions in which the film was shot are melted together into a mythical overall vision of the German landscape," explains Rainer Gudin in his book *Politische Landschaft* . ^[3]

The film itself is a mixture of documentary and feature film, in which long-lasting image sequences of forest, meadows and clouds alternate with nationalistic poems by Nazi functionary Carl Maria Holzapfel , recited with pathetic vibrato , and illustrative feature film scenes. Text quotes that are displayed are written in Fraktur .

Historical Background

The film, mostly shot in 1935, was commissioned by the National Socialist Cultural Community (NSKG). The NSKG was financially completely dependent on the subsidies from Robert Ley 's German Labor Front (DAF) and the emergency community of German science , which had been brought into line since 1934. The client's motive was to bring Alfred Rosenberg 's anti-Catholic and racist ideology closer to the German people , packaged in a film with aesthetic and artistic standards. The film should promote the creation of a national-ethnic identity.

Production

The film was produced by Albert Graf von Pestalozza, whose company mainly produced didactic films for school lessons. ^[4] Rolf von Sonjevski-Jamrovsk directed the film *Blood and Soil. Basics of the New Reich* from 1933, so already had experience in National Socialist film propaganda. For Hanns Springer, who only made a few films, it was the debut film.

The screenplay was written by the cultural functionary at the time, Carl Maria Holzapfel, who also wrote an introduction to the film. ^[5] He received technical support from Arnfried Heyne , who edited the film and later belonged to Leni Riefenstahl's technical staff .

Filming lasted two years.

The camera team included Sepp Allgeier , who also shot for Leni Riefenstahl and was one of the best-known German cameramen at the time. He was assisted by five other cameramen, including Werner Bohne , also a member of Riefenstahl's staff. For camera veteran Guido Seeber , who was the only person involved in cinematography in the 19th century, this was the last feature-length cinema production.

The picture comments and Holzapfel's lyrical texts, which are committed to National Socialist ideology, were spoken by Günther Hadank , Heinz Herkommer, Paul Klinger , Lothar Körner and Kurt Wieschala.

Die von der Spätromantik inspirierten Chor- und Solosätze Wolfgang Zellers schlagen – vorgegeben durch die hymnenartigen Verse Holzapfels – fast sakral anmutende, bisweilen an gregorianischen Mönchsgesang erinnernde Klänge an.

Filmkopien

Erhaltene Kopien variieren zwischen 54 und 88 Minuten und zirkulieren in unterschiedlicher Qualität im Internet. Steven Spielbergs Filmarchiv enthält einen 23 Minuten langen Zusammenschnitt in guter Bildqualität.^[6] Im Bundesarchiv existiert eine Reihe von Kopien in unterschiedlichen Formaten und Längen, die der Forschung zur Verfügung stehen.^[7]

Rezeption

Szenen aus dem Film wurden sowohl in einer Episode der BBC-TV-Serie *The Road to War: Global War* (1989) und in dem BBC-Fernsehfilm *Das Erbe der Nibelungen* (2011) gezeigt und diskutiert. Julian Rosefeldt bezieht sich in seiner Filminstallation *My home is a dark and cloud-hung land / Meine Heimat ist ein düsteres, wolkenverhangenes Land* (2011) ebenfalls auf *Ewiger Wald*. Ausschnitte aus den Hymnen Holzapfels wurden gelegentlich von dem rechten Spektrum nahestehenden Gruppen, wie Werwolf, Stahlgewitter oder Andras, als Liedtexte verwendet.

Literatur

- Rainer Gudin: *Politische Landschaften. Zum Verhältnis von Raum und nationaler Identität*. Transcript, Bielefeld, 2014, ISBN 978-3-8376-2818-0.
- Thomas Meder: *Die Deutschen als Wald-Volk. Der Kulturfilm Ewiger Wald (1936)*. In: Giuli Liebman Parrinello (Hrsg.): *Il bosco nella cultura europea tra realtà e immaginario*. Rom 2002. S. 105–129.
- Sebastian Thoma: *Ewiger Wald (Film von Hanns Springer (1936))*. In: Wolfgang Benz (Hrsg.): *Literatur, Film, Theater und Kunst*. S. 113–114.
- Ulrich Linse: *Der deutsche Wald als Kampfplatz politischer Ideen*. In: *Revue d'Allemagne et des Pays de langue allemande*. Jg. 22. 1990. Nr. 3, S. 339–350.
- Johannes Zechner: *Ewiger Wald und ewiges Volk. Die Ideologisierung des deutschen Waldes im Nationalsozialismus*. (= *Beiträge zur Kulturgeschichte der Natur*, Band 15). Freising 2006.
- Sabine Wilke: „*Verrottet, verkommen, von fremder Rasse durchsetzt*“. *The Colonial Trope as Subtext of the Nazi-„Kulturfilm“ Ewiger Wald (1936)*. In: *German Studies Review*, Jg. 24. 2001. S. 353–376.

Weblinks

- *Ewiger Wald* (<https://www.imdb.com/title/tt0273201/>) in der Internet Movie Database (englisch)
- *Ewiger Wald* (<https://www.filmportal.de/b72a008764a54b83a8c85d82fa1a3c44>) bei filmportal.de

Einzelnachweise

1. Sebastian Thoma: *Ewiger Wald (Film von Hans Springer)s*, in: Wolfgang Benz (Hrsg.): *Literatur, Film, Theater und Kunst*. Berlin: de Gruyter 2015. S. 115.
2. zitiert nach Thoma 2015. S. 116.

3. Rainer Gudin: *Politische Landschaften. Zum Verhältnis von Raum und nationaler Identität*. Bielefeld 2014.
 4. Lex-Film, Albert Graf von Pestalozza (Berlin) (http://www.filmportal.de/institution/lex-film-albert-graf-von-pestalozza-berlin_b4390ca1218d4517baad29c8dce2e952) abgerufen am 22. Juli 2016.
 5. C. M. Holzapfel: *Forest and people. Central idea to the film seal 'Ewiger Wald'*. In: Licht-Bild-Bühne, June 8, 1934. P. 203-204.
 6. Steven Spielberg Film and Video Archive Nazi mythology, Film ID: 981 (https://www.ushmm.org/online/film/display/detail.php?file_num=2583) accessed 22 July 2016. (https://www.ushmm.org/online/film/display/detail.php?file_num=2583)
 7. Bundesarchiv, catalog (<http://www.bundesarchiv.de/benutzungsmedien/filme/alpha/E/page:71>) retrieved on July 22, 2016. (<http://www.bundesarchiv.de/benutzungsmedien/filme/alpha/E/page:71>)
-

Abgerufen von „https://de.wikipedia.org/w/index.php?title=Ewiger_Wald&oldid=226068278“

This page was last edited on September 11, 2022 at 11:21 am.

Text is available under a Creative Commons Attribution/Share Alike license ; Information on the authors and the license status of integrated media files (e.g. images or videos) can usually be called up by clicking on them. Content may be subject to additional terms and conditions. By using this website, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of Wikimedia Foundation Inc.