

Table 23-2 Women in Industry, Great Britain, 1914-18

Trades	Estimated Number of Females Employed in July 1914	Estimated Number of Females Employed in July 1918	Difference between Numbers of Females Employed in July 1914 and July 1918	Percentage of Females to Total Number of Workpeople Employed		Estimated Number of Females Directly Replacing Males in Jan. 1918
				July 1914	July 1918	
Metal	170,000	594,000	+424,000	9	25	195,000
Chemical	40,000	104,000	+64,000	20	39	35,000
Textile	863,000	827,000	-36,000	58	67	64,000
Clothing	612,000	568,000	-44,000	68	76	43,000
Food, drink, and tobacco	196,000	235,000	+39,000	35	49	60,000
Paper and printing	147,500	141,500	-6,000	36	48	21,000
Wood	44,000	79,000	+35,000	15	32	23,000
China and earthenware	32,000					
Leather	23,100	197,100	+93,000	4	10	62,000
Other	49,000					
Government establishments	2,000	225,000	+223,000	3	47	197,000
Total	2,178,600	2,970,600	+792,000	26	37	704,000

SOURCE: *Women in Industry: Report of the War Cabinet Committee on Women in Industry* (London: His Majesty's Stationery Office, 1919).

Nazi Mythology

Richard Spitz

This is an example of Nazi propaganda art, with its characteristic blend of realistic style and romantic vision. It shows Nazi soldiers and civilian folk marching in brotherly comradeship toward Valhalla, the final resting place of Aryan heroes. Above them, Nazi flags and wounded soldiers are being lifted together toward the same heavens. Stereotypes, rather than distinct individuals, are shown. The soldiers all look almost the same, and on the right there are representatives of civilian youth, middle-aged and elderly people, farmers, and workers. Those being glorified are all males and almost all soldiers. Viewers of this picture are supposed to

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Photo 23-2



U.S. Army photo by Garner.

feel proud, to feel that sacrifices for the state will be rewarded and that the greatest glory comes from military service. In subject and style, this picture represents a rejection of the major 20th-century artistic trends.

Consider: *How this picture fits the image and ideals of Nazism and Fascism.*

Socialist Realism

K. I. Finogenov

This example of socialist realism has great similarities to Nazi art: its realistic style, its romantic vision, its propagandistic purpose. In this case, however, economic themes are emphasized more than military themes. Painted in 1935 by K. I. Finogenov, it shows Communist party and government leaders, led by Stalin, on a modern Soviet farm. On the right, an expert checks the

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67	64,000
76	43,000
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48	21,000
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10	62,000
47	197,000
37	704,000

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Photo 23-3



Tass from Sovfoto.

soil. In the background a new tractor is displayed. All figures are relatively well dressed; no one looks like a peasant farmer.

Consider: How this picture relates to the role of the government in the Soviet Union and to Stalin's place in it; what insight into the agricultural policy during the 1930s the picture is supposed to convey; how the image presented here fits with Stalin's explanation of collectivization.

Authoritarianism and Totalitarianism, 1919-37

This map shows the spread of authoritarian and totalitarian governments in Europe between 1919 and 1937. Although no firm rules apply here, those countries retaining parliamentary democratic forms of government generally had a longer tradition of democratic institutions, were more satisfied winners in World War I, and were located in more advanced industrialized areas in northwestern Europe.

Consider: Taking account of the relevant geography, historical background, and experience of World War I, the commonalities of two or more countries that became dictatorships or changed to right-wing authoritarian regimes.