



And the Show Went On: Cultural Life in Nazi-Occupied Paris

By Riding, Alan

Vintage, 2011. Book Condition: New. Brand New, Unread Copy in Perfect Condition. A+ Customer Service! Summary: Gripping. . . . Well always have Paris, but we may not feel quite the same about it after reading And the Show Went On . - The New York Times Book Review Riding paints a riveting portrait of how Pariss glittering, politically diverse cultural elite . . . worked and played during the dark days of the Nazis occupation. - Vanity Fair Meticulously researched. . . . Ridings book is an impressively comprehensive survey of the occupation years. - The Economist An arresting and detailed account. . . . A big story and insidiously troubling. - Los Angeles Times Evocative. . . . A carefully constructed and sympathetic account. . . . Riding is very good at pointing to the complexities and ambiguities of the situation. - The Wall Street Journal Fascinating. - The New York Review of Books Certainly one of the finest works of serious popular history since the heyday of Barbara Tuchman. . . . Ridings triumph lies in refusing to affirm any simplistic answers. Instead, he plunges the reader into the French cultural scene of the 1930s and 40s...



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Reviews

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This pdf is amazing. I actually have go through and that i am sure that i will planning to read once again again in the future. You wont truly feel monotony at at any moment of the time (that's what catalogs are for regarding when you request me).

-- **Wellington Connelly**

And the Show Went On: Cultural Life in Nazi-Occupied Paris By Alan Riding (Alfred A. Knopf, 399 pp., \$28.95). By the ghastly standards of World War II, the history of France from 1939 to 1944 was a sideshow. Poland, with a smaller pre-war population, suffered at least ten times as many wartime deaths. It is easier to put oneself in the place of a French Jew, caught in a game of cat and mouse with the French and German authorities, than in that of a Polish or Ukrainian Jew, quickly and brutally herded to the slaughter. It is easier to imagine oneself a French Christian, torn between the paths of collaboration, resistance, and passivity, than a Nazi, trained from childhood to the vocation of murder. "The world of the arts in Nazi-occupied Paris is brought to life in this meticulous chronicle of writers, dancers, filmmakers, theatrical producers, and others." The New Yorker. " his fascinating book..." By throwing light on this critical moment of twentieth-century European cultural history, And the Show Went On focuses anew on whether artists and writers have a special duty to show moral leadership in moments of national trauma. Reviews Preface Alan Riding. He then went to live in Paris and realized that not so long before, the French intellectual and cultural elite had provided an answer, in often unlovely ways. "And the Show Went On" describes this history in gripping and painful detail. His story begins on June 14, 1940, when the Wehrmacht entered an undefended Paris or does it begin much earlier? France had been a deeply divided society since the Revolution, and the fissures opened up all over again in the interwar years. With the Germans occupying much of the country, and a subordinate regime at Vichy, the meaning became clear by November 1940, when all teachers had to swear that they weren't Jewish. "I thought it repugnant to sign," Simone de Beauvoir odiously said, but "there was no way of doing otherwise."