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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...

Reviews

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-- **Wellington Connelly**

Artists, writers and performers who prospered in Nazi-occupied Paris cannot be written off as collaborators, according to this fascinating history, writes Janine di Giovanni. Riding, a former cultural correspondent for the New York Times, is a Brit who is also an expert on opera, Mexico and Shakespeare. *And the Show Went On* is a serious piece of scholarship, but one that reads almost like a novel. Riding seeks out not only the famous — Sartre and de Beauvoir, Picasso, Piaf, the violently antisemitic Celine — but also the obscure. His stories are vivid, such as Goering's unashamed looting of the art collections of Jewish dealers, striding arrogantly around the Jeu de Paume selecting whatever took his fancy. On June 14, 1940, German tanks rolled into a silent and deserted Paris. Eight days later, a humbled France accepted defeat along with foreign occupation. The only consolation was that, while the swastika now flew over Paris, the City of Light was undamaged. Soon, a peculiar kind of normality returned as theaters, opera houses, movie theaters and nightclubs reopened for business. 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.