

# France Under The German Occupation 1940 1944 An Annotated Bibliography

The German occupation of France from 1940 to 1945 presented wrenching challenges for the nation's artists and intellectuals. Some were able to flee the country; those who remained—including Gide and Céline, Picasso and Matisse, Cortot and Messiaen, and Cocteau and Gabin—responded in various ways. This fascinating book is the first to provide a full account of how France's artistic leaders coped under the crushing German presence. Some became heroes, others villains; most were simply survivors. Filled with anecdotes about the artists, composers, writers, filmmakers, and actors who lived through the years of occupation, the book illuminates the disconcerting experience of life and work within a cultural prison. Frederic Spotts uncovers Hitler's plan to pacify the French through an active cultural life, and examines the unexpected vibrancy of opera, ballet, painting, theater, and film in both the Occupied and Vichy Zones. In view of the longer-term goal to supplant French with German culture, Spotts offers moving insight into the predicament of French artists as they fought to preserve their country's cultural and national identity. France was slow and somewhat ineffectual in organizing resistance movement. In *Occupation* Ian Ousby challenges the myth that France was liberated "by the whole of France." The author explores the Nazi occupation of France with superb detail and eyewitness

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accounts that range from famous figures like Simone de Beauvoir, Charles de Gaulle, Andre Gide, Jean-Paul Sartre and Gertrude Stein to ordinary citizens, forgotten heroes and traitors.

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. This suited both conquerors and vanquished: the Germans wanted Parisians to be distracted, while the French could show that, culturally at least, they had not been defeated. Over the next four years, the artistic life of Paris flourished with as much verve as in peacetime. Only a handful of writers and intellectuals asked if this was an appropriate response to the horrors of a world war. Alan Riding introduces us to a panoply of writers, painters, composers, actors and dancers who kept working throughout the occupation. Maurice Chevalier and Édith Piaf sang before French and German audiences. Pablo Picasso, whose art was officially banned, continued to paint in his Left Bank apartment. More than two hundred new French films were made, including Marcel Carné's classic, *Les Enfants du paradis*. Thousands of books were published by authors as different as the virulent anti-Semite Céline and the anti-Nazis Albert Camus and Jean-Paul Sartre. Meanwhile, as Jewish performers and creators were being forced to flee or, as was Irène Némirovsky,

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deported to death camps, a small number of artists and intellectuals joined the resistance. Throughout this penetrating and unsettling account, Riding keeps alive the quandaries facing many of these artists. Were they "saving" French culture by working? Were they betraying France if they performed before German soldiers or made movies with Nazi approval? Was it the intellectual's duty to take up arms against the occupier? Then, after Paris was liberated, what was deserving punishment for artists who had committed "intelligence with the enemy"? 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.

Memoirs of a Jew who was born in 1929 in a suburb of Paris to a family of Polish immigrants. In July 1942 the family narrowly escaped the "great roundup," after which his parents, helped by French friends, sent Jeruchim, his brother Michel, and his sister Alice into hiding in Normandy. Between 1942-44 they were hidden by French peasants in various villages. In August 1944 they were liberated by the Americans. The parents were deported by the Nazis and perished. After the war Jeruchim settled in the USA.

Post-World War II scholarship and films like *The Sorrow and the Pity* have frequently replaced the old Gaullist notion of widespread resistance, and cultivated the impression that the French may well have been a "nation of collaborators," embracing the dream of a new authoritarian order in France as embodied by the puppet

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Vichy regime of Marshall Petain, and hindering the network of the French Underground. From evidence gathered in France, Germany, and England, John F. Sweets has produced an insightful reappraisal of French life during the war at Clermont-Ferrand, the largest town near the occupational capital of Vichy, and the very setting of *The Sorrow and the Pity*. Having thoroughly examined town archives, records, and manuscripts, the author reconstructs occupational commerce, education, media, and attitudes, maintaining that, contrary to popular opinion, the vast majority of French were far from collaborationist. *Choices in Vichy France* details the effects upon society of war, oppression, internment, rationing, aryanization, and propaganda, painting a portrait of the wartime French that lies somewhere between the extremes of outright resistance and enthusiastic collaborationism. With illustrative examples of what day-to-day life was like in the region for the German, the Jew, the Communist, and the fascist, as well as the French masses, this provocative book opens a remarkably clear window onto an era of history often fraught with misunderstanding and suspicion.

Prize-winning and bestselling historian Jean Edward Smith tells the “rousing” (Jay Winik, author of *1944*) story of the liberation of Paris during World War II—a triumph achieved only through the remarkable efforts of Americans, French, and Germans, racing to save the city from destruction. Following their breakout from Normandy in late June 1944, the Allies swept across northern France in pursuit of the German army. The Allies intended to bypass Paris and cross the Rhine into

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Germany, ending the war before winter set in. But as they advanced, local forces in Paris began their own liberation, defying the occupying German troops. Charles de Gaulle, the leading figure of the Free French government, urged General Dwight Eisenhower to divert forces to liberate Paris. Eisenhower's advisers recommended otherwise, but Ike wanted to help position de Gaulle to lead France after the war. And both men were concerned about partisan conflict in Paris that could leave the communists in control of the city and the national government. Neither man knew that the German commandant, Dietrich von Choltitz, convinced that the war was lost, schemed to surrender the city to the Allies intact, defying Hitler's orders to leave it a burning ruin. In *The Liberation of Paris*, Jean Edward Smith puts "one of the most moving moments in the history of the Second World War" (Michael Korda) in context, showing how the decision to free the city came at a heavy price: it slowed the Allied momentum and allowed the Germans to regroup. After the war German generals argued that Eisenhower's decision to enter Paris prolonged the war for another six months. Was Paris worth this price? Smith answers this question in a "brisk new recounting" that is "terse, authoritative, [and] unsentimental" (*The Washington Post*).

Provides the definitive account of Vichy's own antisemitic policies and practices. It is a major contribution to the history of the Jewish tragedy in wartime Europe answering the haunting question, "What part did Vichy France really play in the Nazi effort to murder Jews living in France?"

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Important new study of wartime industrial collaboration focussing on Ford Motor Company's French affiliate during the Second World War.

"The result is a mix of history, biography and memoir which reads like a nerve-racking thriller." —The Guardian (US) This heroic true story of the three youngest children of a bourgeois Catholic family who worked together in the French Resistance is told by an American writer who has known and admired the family for five decades In the autumn of 1943, André Boulloche became de Gaulle's military delegate in Paris, coordinating all the Resistance movements in the nine northern regions of France only to be betrayed by one of his associates, arrested, wounded by the Gestapo, and taken prisoner. His sisters carried on the fight without him until the end of the war. André survived three concentration camps and later became a prominent French politician who devoted the rest of his life to reconciliation of France and Germany. His parents and oldest brother were arrested and shipped off on the last train from Paris to Germany before the liberation, and died in the camps. Since then, silence has been the Boulloches's answer to dealing with the unbearable. This is the first time the family has cooperated with an author to recount their extraordinary ordeal.

In November 1939 Madeleine Blaess, a French-born, British-raised student, set off for Paris to study for a doctorate in Medieval French literature at the Sorbonne. She was forced to remain in France for the duration of the German Occupation and in October 1940 began to write a diary.

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Between the French defeat in 1940 and liberation in 1944, the Nazis killed almost 80,000 of France's Jews, both French and foreign. Since that time, this tragedy has been well-documented. But there are other stories hidden within it-ones neglected by historians. In fact, 75% of France's Jews escaped the extermination, while 45% of the Jews of Belgium perished, and in the Netherlands only 20% survived. The Nazis were determined to destroy the Jews across Europe, and the Vichy regime collaborated in their deportation from France. So what is the meaning of this French exception? Jacques Semelin sheds light on this 'French enigma', painting a radically unfamiliar view of occupied France. His is a rich, even-handed portrait of a complex and changing society, one where helping and informing on one's neighbours went hand in hand; and where small gestures of solidarity sat comfortably with anti-Semitism. Without shying away from the horror of the Holocaust's crimes, this seminal work adds a fresh perspective to our history of the Second World War.

**NEW YORK TIMES BESTSELLER** • From the bestselling master espionage writer, hailed by Vince Flynn as “the best in the business,” comes a riveting novel about the French Resistance in Nazi-occupied Paris. **NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE WASHINGTON POST 1941.** The City of Light is dark and silent at night. But in Paris and in the farmhouses, barns, and churches of the French countryside, small groups of ordinary men and women are determined to take down the occupying forces of Adolf Hitler. Mathieu, a leader of the French Resistance,

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leads one such cell, helping downed British airmen escape back to England. Alan Furst's suspenseful, fast-paced thriller captures this dangerous time as no one ever has before. He brings Paris and occupied France to life, along with courageous citizens who outmaneuver collaborators, informers, blackmailers, and spies, risking everything to fulfill perilous clandestine missions. Aiding Mathieu as part of his covert network are Lisette, a seventeen-year-old student and courier; Max de Lyon, an arms dealer turned nightclub owner; Chantal, a woman of class and confidence; Daniel, a Jewish teacher fueled by revenge; Joëlle, who falls in love with Mathieu; and Annemarie, a willful aristocrat with deep roots in France, and a desire to act. As the German military police heighten surveillance, Mathieu and his team face a new threat, dispatched by the Reich to destroy them all. Shot through with the author's trademark fine writing, breathtaking suspense, and intense scenes of seduction and passion, Alan Furst's *A Hero of France* is at once one of the finest novels written about the French Resistance and the most gripping novel yet by the living master of the spy thriller.

Ernst Jünger was one of twentieth-century Germany's most important—and most controversial—writers. Decorated for bravery in World War I and the author of the acclaimed western front memoir *Storm of Steel*, he frankly depicted war's horrors even as he extolled its glories. As a Wehrmacht captain during World War II, Jünger faithfully kept a journal in occupied Paris and continued to write on the eastern front and in Germany until its defeat—writings that are of major historical and

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literary significance. Jünger's Paris journals document his Francophile excitement, romantic affairs, and fascination with botany and entomology, alongside mystical and religious ruminations and trenchant observations on the occupation and the politics of collaboration. While working as a mail censor, he led the privileged life of an officer, encountering artists such as Céline, Cocteau, Braque, and Picasso. His notes from the Caucasus depict the chaos after Stalingrad and atrocities on the eastern front. Upon returning to Paris, Jünger observed the French resistance and was close to the German military conspirators who plotted to assassinate Hitler in 1944. After fleeing France, he reunited with his family as Germany's capitulation approached. Both participant and commentator, close to the horrors of history but often distancing himself from them, Jünger turned his life and experiences into a work of art. These wartime journals appear here in English for the first time, giving fresh insights into the quandaries of the twentieth century from the keen pen of a paradoxical observer.

From 1940 to 1942, French secret agents arrested more than two thousand spies working for the Germans and executed several dozen of them—all despite the Vichy government's declared collaboration with the Third Reich. A previously untold chapter in the history of World War II, this duplicitous activity is the gripping subject of *The Hunt for Nazi Spies*, a tautly narrated chronicle of the Vichy regime's attempts to maintain sovereignty while supporting its Nazi occupiers. Simon Kitson informs this remarkable story with findings from his

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investigation—the first by any historian—of thousands of Vichy documents seized in turn by the Nazis and the Soviets and returned to France only in the 1990s. His pioneering detective work uncovers a puzzling paradox: a French government that was hunting down left-wing activists and supporters of Charles de Gaulle's Free French forces was also working to undermine the influence of German spies who were pursuing the same Gaullists and resisters. In light of this apparent contradiction, Kitson does not deny that Vichy France was committed to assisting the Nazi cause, but illuminates the complex agendas that characterized the collaboration and shows how it was possible to be both anti-German and anti-Gaullist. Combining nuanced conclusions with dramatic accounts of the lives of spies on both sides, *The Hunt for Nazi Spies* adds an important new dimension to our understanding of the French predicament under German occupation and the shadowy world of World War II espionage.

**NEW YORK TIMES BESTSELLER •** The little-known true story of Marie-Madeleine Fourcade, the woman who headed the largest spy network in occupied France during World War II, from the bestselling author of *Citizens of London* and *Last Hope Island* “Brava to Lynne Olson for a biography that should challenge any outdated assumptions about who deserves to be called a hero.”—*The Washington Post* **NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR AND THE WASHINGTON POST** In 1941 a thirty-one-year-old Frenchwoman, a young mother born to privilege and known for her beauty and glamour, became the leader of

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a vast intelligence organization—the only woman to serve as a chef de résistance during the war. Strong-willed, independent, and a lifelong rebel against her country’s conservative, patriarchal society, Marie-Madeleine Fourcade was temperamentally made for the job. Her group’s name was Alliance, but the Gestapo dubbed it Noah’s Ark because its agents used the names of animals as their aliases. The name Marie-Madeleine chose for herself was Hedgehog: a tough little animal, unthreatening in appearance, that, as a colleague of hers put it, “even a lion would hesitate to bite.” No other French spy network lasted as long or supplied as much crucial intelligence—including providing American and British military commanders with a 55-foot-long map of the beaches and roads on which the Allies would land on D-Day—as Alliance. The Gestapo pursued them relentlessly, capturing, torturing, and executing hundreds of its three thousand agents, including Fourcade’s own lover and many of her key spies. Although Fourcade, the mother of two young children, moved her headquarters every few weeks, constantly changing her hair color, clothing, and identity, she was captured twice by the Nazis. Both times she managed to escape—once by slipping naked through the bars of her jail cell—and continued to hold her network together even as it repeatedly threatened to crumble around her. Now, in this dramatic account of the war that split France in two and forced its people to live side by side with their hated German occupiers, Lynne Olson tells the fascinating story of a woman who stood up for her nation, her fellow citizens, and herself. “Fast-paced and impressively

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researched . . . Olson writes with verve and a historian's authority. . . . With this gripping tale, Lynne Olson pays [Marie-Madeleine Fourcade] what history has so far denied her. France, slow to confront the stain of Vichy, would do well to finally honor a fighter most of us would want in our foxhole."—The New York Times Book Review

Little has been written in English or French about the use of foreign workers by the Nazi regime and their fate; this book begins to fill that void in the literature by providing a detailed account of Poulard's ordeal at different work sites in the Ruhr region, the horrors he witnessed, the terrible living conditions and lack of food he endured, and his interactions with his fellow workers and the Germans he met. "

A vivid account of German-occupied Europe during World War II that reveals civilians' struggle to understand the terrifying chaos of war In *An Iron Wind*, prize-winning historian Peter Fritzsche draws diaries, letters, and other first-person accounts to show how civilians in occupied Europe tried to make sense of World War II. As the Third Reich targeted Europe's Jews for deportation and death, confusion and mistrust reigned. What were Hitler's aims? Did Germany's rapid early victories mark the start of an enduring new era? Was collaboration or resistance the wisest response to occupation? How far should solidarity and empathy extend? And where was God? People desperately tried to understand the horrors around them, but the stories they told themselves often justified a selfish indifference to their neighbors' fates. Piecing together the broken words of the war's witnesses and victims, Fritzsche offers a haunting picture of the most

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violent conflict in modern history.

The Second World War might have officially ended in May 1945, but in reality it rumbled on for another ten years... The end of the Second World War in Europe is one of the twentieth century's most iconic moments. It is fondly remembered as a time when cheering crowds filled the streets, danced, drank and made love until the small hours. These images of victory and celebration are so strong in our minds that the period of anarchy and civil war that followed has been forgotten. Across Europe, landscapes had been ravaged, entire cities razed and more than thirty million people had been killed in the war. The institutions that we now take for granted - such as the police, the media, transport, local and national government - were either entirely absent or hopelessly compromised. Crime rates were soaring, economies collapsing, and the European population was hovering on the brink of starvation. In *Savage Continent*, Keith Lowe describes a continent still racked by violence, where large sections of the population had yet to accept that the war was over. Individuals, communities and sometimes whole nations sought vengeance for the wrongs that had been done to them during the war. Germans and collaborators everywhere were rounded up, tormented and summarily executed. Concentration camps were reopened and filled with new victims who were tortured and starved. Violent anti-Semitism was reborn, sparking murders and new pogroms across Europe. Massacres were an integral part of the chaos and in some places – particularly Greece, Yugoslavia and Poland, as well as parts of Italy and France – they

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led to brutal civil wars. In some of the greatest acts of ethnic cleansing the world has ever seen, tens of millions were expelled from their ancestral homelands, often with the implicit blessing of the Allied authorities. *Savage Continent* is the story of post WWII Europe, in all its ugly detail, from the end of the war right up until the establishment of an uneasy stability across Europe towards the end of the 1940s. Based principally on primary sources from a dozen countries, *Savage Continent* is a frightening and thrilling chronicle of a world gone mad, the standard history of post WWII Europe for years to come.

Drawing on new research, this book provides the first comprehensive English-language account of the German assault on the Netherlands in May 1940. It presents fresh and incisive analyses of German and Dutch actions at tactical, operational and strategic levels.

This account, based on original sources including diaries, memoirs, family records, secret diaries written during the war, vivid memories, and official records, shows how the rich agricultural and industrial areas of northern France were invaded, occupied, and exploited between the summer of 1914 and the Armistice in November 1918. Factories were stripped, household furniture and fittings requisitioned, food supplies taken, the population maltreated and malnourished, and even taken to forced labor camps: The population lived in terror. Starvation loomed and contact with the outside world vanished until Herbert Hoover set up his scheme of aid that kept the population alive during the war.

This title provides an introduction to almost every aspect

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of the French experience during World War II by integrating political, diplomatic, military, social, cultural and economic history. It chronicles the battles and campaigns that stained French soil with blood.

The remarkable untold story of France's courageous, clever vintners who protected and rescued the country's most treasured commodity from German plunder during World War II. "To be a Frenchman means to fight for your country and its wine." –Claude Terrail, owner, Restaurant La Tour d'Argent In 1940, France fell to the Nazis and almost immediately the German army began a campaign of pillaging one of the assets the French hold most dear: their wine. Like others in the French Resistance, winemakers mobilized to oppose their occupiers, but the tale of their extraordinary efforts has remained largely unknown—until now. This is the thrilling and harrowing story of the French wine producers who undertook ingenious, daring measures to save their cherished crops and bottles as the Germans closed in on them. *Wine and War* illuminates a compelling, little-known chapter of history, and stands as a tribute to extraordinary individuals who waged a battle that, in a very real way, saved the spirit of France.

The French call them 'the Dark Years'... This definitive new history of Occupied France explores the myths and realities of four of the most divisive years in French history. Taking in ordinary people's

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experiences of defeat, collaboration, resistance, and liberation, it uncovers the conflicting memories of occupation which ensure that even today France continues to debate the legacy of the Vichy years. The swift and unexpected defeat of the French Army in 1940 shocked the nation. This compelling book investigates the impact of the occupation on the people of France and dispels any lingering notion that somehow, under the collaborating government of Marshal Petain, life was quite tolerable for most French citizens.

From 1940 to 1944, German soldiers not only fought in and ruled over France, but also lived their lives there. While the combat experiences of German soldiers are relatively well-documented, as are the everyday lives of the occupied French population, we know much less about occupiers' daily activities beyond combat, especially when it comes to men who were not top-level administrators. Using letters, photographs, and tour guides, alongside official sources, Julia S. Torrie reveals how ground-level occupiers understood their role, and how their needs and desires shaped policy and practices. At the same time as soldiers were told to dominate and control France, they were also encouraged to sight-see, to photograph and to 'consume' the country, leading to a familiarity that limited violence rather than inciting it. The lives of these ordinary soldiers offer new insights into the occupation of France, the

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history of Nazism and the Second World War. From 1940 to 1944 the French cinema thrived both economically and artistically under the Nazi occupation. Despite the harsh and grim conditions of defeat, the French film industry produced many good films and a few enduring classics, including Carne's *Children of Paradise*, one of the most beloved of all French films. *Cinema of Paradox* reveals, for the first time in English, the difficult course of French filmmaking from the declaration of war in 1939 through four years of misery to France's liberation in 1944. Evelyn Ehrlich examines the conditions of filmmaking as they reflected the larger political, cultural, and social context within occupied France. And, using previously unexamined German documents, she also looks at the French film business from the occupier's perspective, showing how the Nazis actually encouraged the French to maintain their high cinematic standards to achieve German economic and propaganda goals. *Cinema of Paradox* goes beyond the old clichés about resistance films versus collaborationist films and in doing so is very much in line with new sophisticated methods of viewing the French experience in World War II. The book is filled with the famous names of the French cinema: performers such as Jean-Louis Barrault, Simone Signoret, and Harry Baur; directors including Bresson, Carne, and Clouzot; and the films themselves, including *Les Dames du Bois de*

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Boulogne and Le Corbeau. Based on interviews with French filmmakers of the period and on considerable research into French and German sources, Cinema of Paradox will be of interest not only to film historians but to those interested in the history of modern French and Jewish studies as well.

Diary of the Dark Years is a sharply observed record of day-to-day life in occupied Paris, but far more: it is "a remarkable essay on courage and cowardice" (Wall Street Journal), expressing both shame at French collaboration with the Nazis and the stubborn resistance of an intellectual under great pressure.

An unforgettable portrait of Paris and Vichy France during the Nazi occupation Americans in Paris recounts tales of adventure, intrigue, passion, deceit, and survival under the brutal Nazi occupation through the eyes of the Americans who lived through it all. Renowned journalist Charles Glass tells the story of a remarkable cast of five thousand expatriates--artists, writers, scientists, playboys, musicians, cultural mandarins, and ordinary businessmen--and their struggles in Nazi Paris. Glass's discovery of letters, diaries, war documents, and police files reveals as never before how Americans were trapped in a web of intrigue, collaboration, and courage.

A social, military and political history of the French refugee crisis tracing the impact of government responses upon civilian lives.

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Suite Française is both a brilliant novel of wartime and an extraordinary historical document. An unmatched evocation of the exodus from Paris after the German invasion of 1940, and of life under the Nazi occupation, it was written by the esteemed French novelist Irène Némirovsky as events unfolded around her. This haunting masterpiece has been hailed by European critics as a War and Peace for the Second World War. Though she conceived the book as a five-part work (based on the form of Beethoven's Fifth Symphony), Irène Némirovsky was able to write only the first two parts, Storm in June and Dolce, before she was arrested in July 1942. She died in Auschwitz the following month. The manuscript was saved by her young daughter Denise; it was only decades later that Denise learned that what she had imagined was her mother's journal was in fact an invaluable work of art. Storm in June takes place in the tumult of the evacuation from Paris in 1940, just before the arrival of the invading German army. It moves vividly between different levels of society—from the wealthy Péricand family, whose servants pack up their possessions for them, to a group of orphans from the 16th arrondissement escaping in a military truck. Némirovsky's immense canvas includes deserting soldiers and terrified secretaries, cynical bank directors and hapless priests, egotistical writers and hardscrabble prostitutes—all thrown together in a chaotic attempt to escape the capital. Moving between them chapter by chapter, this thrilling novel describes a journey hampered and in some cases abandoned because of confusion, shelling, rumour, lack of supplies, bad luck and ordinary

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human weakness. Cars break down or are stolen; relatives are forgotten; friends are divided; but there are also moments of love and charity. Throughout, whether depicting saintly forbearance or the basest selfishness, *Storm in June* neither sweetens nor demonizes its characters; unsentimentally, with stunning perceptiveness, Némirovsky shows the complexities that mean no-one is simply a hero or villain. The second volume, *Dolce*, is set in the German-occupied village of Bussy. Again, Némirovsky switches seamlessly between social strata, from tenant farmers to the local aristocracy. The focus, however, is on the delicate, secret love affair between a German soldier and the French woman in whose house he has been billeted; the passion, doubts and deceptions of their burgeoning relationship echo the complex mixture of hostility and acceptance felt by the occupied community as a whole. Némirovsky is amazingly sensitive in her depiction of changing, often contradictory emotions, but her attention to the personal is matched by her sharp-eyed discussion of small-town life and the politics of occupation. In this myth-dissolving book, the French villagers see the Germans as oppressive warriors, but also as handsome young men, and occupation does nothing to remedy the condescension and envy that bedevil relations between rich and poor. Quite apart from the astonishing story of its survival, *Suite Française* is a novel of genius and lasting artistic value. Subtle, often fiercely ironic, and deeply compassionate, it is both a piercing record of its time and a humane, profoundly moving novel.

The chilling story of the hundred days in the spring of

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1933 in which the Nazis laid the foundations for their Third Reich.

A startling and original view of the occupation of the French heartland, based on a new investigation of everyday life under Nazi rule In France, the German occupation is called simply the "dark years." There were only the "good French" who resisted and the "bad French" who collaborated. *Marianne in Chains*, a broad and provocative history, uncovers a rather different story, one in which the truth is more complex and humane. Drawing on previously unseen archives, firsthand interviews, diaries, and eyewitness accounts, Robert Gildea reveals everyday life in the heart of occupied France. He describes the pressing imperatives of work, food, transportation, and family obligations that led to unavoidable compromise and negotiation with the army of occupation. In the process, he sheds light on such subjects as forced labor, the role of the Catholic Church, the "horizontal collaboration" between French women and German soldiers, and, most surprisingly, the ambivalent attitude of ordinary people toward the Resistance. A great work of reconstruction, *Marianne in Chains* provides a clear view, unobscured by romance or polemics, of the painful ambiguities of living under tyranny.

The spellbinding and revealing chronicle of Nazi-occupied Paris On June 14, 1940, German tanks entered a silent and nearly deserted Paris. Eight days later, France accepted a humiliating defeat and foreign occupation. Subsequently, an eerie sense of normalcy settled over the City of Light. Many Parisians keenly

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adapted themselves to the situation—even allied themselves with their Nazi overlords. At the same time, amidst this darkening gloom of German ruthlessness, shortages, and curfews, a resistance arose. Parisians of all stripes—Jews, immigrants, adolescents, communists, rightists, cultural icons such as Colette, de Beauvoir, Camus and Sartre, as well as police officers, teachers, students, and store owners—rallied around a little known French military officer, Charles de Gaulle. *WHEN PARIS WENT DARK* evokes with stunning precision the detail of daily life in a city under occupation, and the brave people who fought against the darkness. Relying on a range of resources—memoirs, diaries, letters, archives, interviews, personal histories, flyers and posters, fiction, photographs, film and historical studies—Rosbottom has forged a groundbreaking book that will forever influence how we understand those dark years in the City of Light. "What did it feel like to be a woman living in Paris from 1939 to 1949? These were years of fear, power, aggression, courage, deprivation and secrets until—finally—renewal and retribution. Even at the darkest moments of Occupation, with the Swastika flying from the Eiffel Tower and pet dogs abandoned howling on the streets, glamour was ever present. French women wore lipstick. Why? It was women more than men who came face to face with the German conquerors on a daily basis—perhaps selling them their clothes or travelling alongside them on the Metro, where a German soldier had priority over seats. By looking at a wide range of individuals from collaborators to resisters, actresses and prostitutes to teachers and writers, Anne Sebba shows

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that women made life-and-death decisions every day, and often did whatever they needed to survive. Her fascinating cast of characters includes both native Parisian women and those living in Paris temporarily--American women and Nazi wives, spies, mothers, mistresses, and fashion and jewellery designers. Some women, like the heiress Béatrice de Camondo or novelist Irène Némirovsky, converted to Catholicism; others like lesbian racing driver Violette Morris embraced the Nazi philosophy; only a handful, like Coco Chanel, retreated to the Ritz with a German lover. A young medical student, Anne Spoerry, gave lethal injections to camp inmates one minute but was also known to have saved the lives of Jews. But this is not just a book about wartime. In enthralling detail Sebba explores the aftershock of the Second World War and the choices demanded. How did the women who survived to see the Liberation of Paris come to terms with their actions and those of others? Although politics lies at its heart, *Les Parisiennes* is a fascinating account of the lives of people of the city and, specifically, in this most feminine of cities, its women and young girls"--From publisher's website.

Shows the decisions ordinary French people had to make under the pressure of the German occupation

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