

The Hollow Years: France In The 1930s

The influence of anarchists such as Proudhon and Bakunin is apparent in Jean-Paul Sartre's political writings, from his early works of the 1920s to Critique of Dialectical Reason, his largest political piece. Yet, scholarly debate overwhelmingly concludes that his political philosophy is a Marxist one. In this landmark study, William L. Remley sheds new light on the crucial role of anarchism in Sartre's writing, arguing that it fundamentally underpins the body of his political work. Sartre's political philosophy has been infrequently studied and neglected in recent years. Introducing newly translated material from his early oeuvre, as well as providing a fresh perspective on his colossal Critique of Dialectical Reason, this book is a timely re-invigoration of this topic. It is only in understanding Sartre's anarchism that one can appreciate the full meaning not only of the Critique, but of Sartre's entire political philosophy. This book sets forth an entirely new approach to Sartre's political philosophy by arguing that it espouses a far more radical anarchist position than has been previously attributed to it. In doing so, Jean-Paul Sartre's Anarchist Philosophy not only fills an important gap in Sartre scholarship but also initiates a much needed revision of twentieth century thought from an anarchist perspective.

A survey of France in the turbulent inter-war period, when millions rose from farm labor to business and manufacturing only to founder during the world-wide depression

Long before Edith Piaf sang La vie en rose, her predecessors took to the stage of the belle epoque music hall, singing of female desire, the treachery of men, the harshness of working-class life, and the rough neighborhoods of Paris. Icon of working-class femininity and the underworld, the realist singer signaled the emergence of new cultural roles for women as well as shifts in the nature of popular entertainment. Chanteuse in the City provides a genealogy of realist performance through analysis of the music hall careers and film roles of Mistinguett, Josephine Baker, Fréhel, and Damia. Above all, Conway offers a fresh interpretation of 1930s French cinema, emphasizing its love affair with popular song and its close connections to the music hall and the café-concert. Conway uncovers an important tradition of female performance in the golden era of French film, usually viewed as a cinema preoccupied with masculinity. She shows how--in films such as Pépé le Moko, Le Crime de Monsieur Lange, and Zouzou--the realist chanteuse addresses female despair at the hopelessness of love. Conway also sheds light on the larger cultural implications of the shift from the intimate café-concert to the spectacular music hall, before the talkies displaced both kinds of live performance altogether.

At a crucial point in the twentieth century, as Nazi Germany prepared for war, negotiations between Britain, France, and the Soviet Union became the last chance to halt Hitler's aggression. Incredibly, the French and British governments dallied, talks failed, and in August 1939 the Soviet Union signed a nonaggression pact with Germany. Michael Carley's gripping account of these negotiations is not a pretty story. It is about the failures of appeasement and collective security in Europe. It is about moral depravity and blindness, about villains and cowards, and about heroes who stood against the intellectual and popular tides of their time. Some died for their beliefs, others labored in obscurity and have been nearly forgotten. In 1939 they sought to make the Grand Alliance that never was between France, Britain, and the Soviet Union. This story of their efforts is background to the wartime alliance created in 1941 without France but with the United States in order to defeat a demonic enemy. 1939 is based upon Mr. Carley's longtime research on the period, including work in French, British, and newly opened Soviet archives. He challenges prevailing interpretations of the origins of World War II by situating 1939 at the end of the early cold war between the Soviet Union, France, and Britain, and by showing how anti-communism was the major cause of the failure to form an alliance against Hitler. 1939 was published on September 1, the sixtieth anniversary of the Nazi invasion of Poland and the start of the war.

France in 1938

1939

France at War, 1939–1942

Authoritarianism, agency, and everyday life

Crucible of War

Critical Moments in a Complex History

Exploring the chaotic forces unleashed by the Dreyfus Affair, an acclaimed biographer and cultural historian recounts Europe's—and France's—darkest modern years following the horror of World War I, which resulted in the country's era of militant authoritarianism. 25,000 first printing.

A definitive new history of the France at war from the war's outbreak to the invasion of North Africa in late 1942.

Explores the role of public memory and images of the past in the Jewish communities of Germany, France, and Hungary as they faced changing political and social conditions.

One in a five volume series on the history of Western civilization, this volume traces the history of western nations from the end of World War I to the present.

The Alliance That Never Was and the Coming of World War II

France in the Era of Fascism

Gertrude Stein, Bernard FaØ, and the Vichy Dilemma

The Fall of France in the Second World War

The Seven Years' War and the Fate of Empire in British North America, 1754-1766

Jews and Art in Yugoslavia, 1918-1945

Wartime Destruction to Post-War Reconstruction

In this engrossing narrative of the great military conflagration of the mid-eighteenth century, Fred Anderson transports us into the maelstrom of international rivalries. With the Seven Years' War, Great Britain decisively eliminated French power north of the Caribbean — and in the process destroyed an American diplomatic system in which Native Americans

had long played a central, balancing role — permanently changing the political and cultural landscape of North America. Anderson skillfully reveals the clash of inherited perceptions the war created when it gave thousands of American colonists their first experience of real Englishmen and introduced them to the British cultural and class system. We see colonists who assumed that they were partners in the empire encountering British officers who regarded them as subordinates and who treated them accordingly. This laid the groundwork in shared experience for a common view of the world, of the empire, and of the men who had once been their masters. Thus, Anderson shows, the war taught George Washington and other provincials profound emotional lessons, as well as giving them practical instruction in how to be soldiers. Depicting the subsequent British efforts to reform the empire and American resistance — the riots of the Stamp Act crisis and the nearly simultaneous pan-Indian insurrection called Pontiac's Rebellion — as postwar developments rather than as an anticipation of the national independence that no one knew lay ahead (or even desired), Anderson re-creates the perspectives through which contemporaries saw events unfold while they tried to preserve imperial relationships. Interweaving stories of kings and imperial officers with those of Indians, traders, and the diverse colonial peoples, Anderson brings alive a chapter of our history that was shaped as much by individual choices and actions as by social, economic, and political forces.

Franco-German cultural exchange reached its height at the 1937 Paris World's Fair, where the Third Reich worked to promote an illusion of friendship between the two countries. Through the prism of this decisive event, Grand Illusion examines the overlooked relationships among Nazi elites and French intellectuals. Their interaction, Karen Fiss argues, profoundly influenced cultural production and normalized aspects of fascist ideology in 1930s France, laying the groundwork for the country's eventual collaboration with its German occupiers. Tracing related developments across fine arts, film, architecture, and mass pageantry, Fiss illuminates the role of National Socialist propaganda in the French decision to ignore Hitler's war preparations and pursue an untenable policy of appeasement. France's receptiveness toward Nazi culture, Fiss contends, was rooted in its troubled identity and deep-seated insecurities. With their government in crisis, French intellectuals from both the left and the right demanded a new national culture that could rival those of the totalitarian states. By examining how this cultural exchange shifted toward political collaboration, Grand Illusion casts new light on the power of art to influence history.

From 1941 to 1943, the Jewish American writer and avant-garde icon Gertrude Stein translated for an American audience thirty-two speeches in which Marshal Philippe Petain, head of state for the collaborationist Vichy government, outlined the Vichy policy barring Jews and other "foreign elements" from the public sphere while calling for France to reconcile with its Nazi occupiers. Why and under what circumstances would Stein undertake such a project? The answers lie in Stein's link to the man at the core of this controversy: Bernard Faÿ, her apparent Vichy protector. Barbara Will outlines the formative powers of this relationship, treating their interaction as a case study of intellectual life during wartime France and an indication of America's place in the Vichy imagination.

Draws on unpublished correspondence between the renowned science fiction author and various friends and family members, and recreates Verne's life from his youth in Nantes to his self-imposed exile outside of Paris as an adult

History and Memory

The Postwar Moment

Jules Verne

Framing Femininities

French Anti-Americanism (1930-1948)

Grand Illusion

France During World War Two

Jean Gabin was more than just a star of iconic movies still screened in film festivals around the world. To many, he was France itself. During his 45-year career, he acted in 95 films, including *Le Quai des Brumes*, *La Grande Illusion*, *Touché au Grisbi* and *French Cancan*. From his start as a reluctant song and dance man at the Moulin Rouge and Folies Bergère, Gabin became a first-magnitude actor under such directors as Julien Duvivier, Marcel Carne and Jean Renoir. This revealing biography traces his involvement in the réalisme poétique and film noir movements of the 1930s and 1940s, his unhappy Hollywood years, his role in the World War II liberation of France, his tumultuous affairs with Michele Morgenthaun and Marlene Dietrich and his real-life role as a Normandy gentleman farmer.

The state's policy with regard to fathers and fatherhood had a great impact on concepts of citizenship and gender in the era of the two World Wars. Drawing on new material that has only recently become available from the archives of the Vichy regime, Kristen Stromberg Childers analyzes the ways fathers were promoted as saviors of the nation after France's humiliating defeat by the Germans in June 1940. Childers argues that concern for the family and for the status of fathers in modern France was not merely a response to falling birthrates and German aggression, but was fundamental to the notion of citizenship and political participation. The debate on men as gendered beings, Childers demonstrates, is central to the political, social, and cultural history of France in the modern age. The father figure became a focus as participants in all classes and across the political spectrum debated what was wrong with the French family and what policies were needed to remedy the problem. Childers examines how these policies were implemented, what they reveal about the development of the welfare state in France, and how they help explain the importance of Vichy in twentieth-century French history. Two illustrations, including fifteen photographs, many never previously published, complement her argument.

An incisive, comparative study of the development of Post-World War II progressive politics in the United States, Britain, and France. After the end of World War II, Britain, France, and the United States were faced with two very different choices: return to the civic order of pre-war normalcy or embark instead on a path of progressive transformation. In this ambitious and original work, Isser Woloch assesses the progressive agendas that crystallized in each of the three allied democracies, tracing their roots in the interwar decades, their development during wartime, the struggles to establish them after the war's end, and the mixed outcome in each country. A fellow of the Guggenheim Foundation, the National Endowment for the Humanities, and the Institute for Advanced Study at Princeton, Woloch is a highly regarded scholar who adds the Ur-

States to a discussion that is usually focused solely on Europe. His enlightening work successfully argues that the present moment deserves a more prominent place in the history of progressive politics.

Edmond Fleg and Jewish Minority Culture in Twentieth-Century France, the first critical biography of the leading French writer Edmond Fleg (1874–1963), explores his role in forging a modern French Jewish identity before and after the First World War. Through his writings – plays, novels, poems, and essays based on Jewish and Christian texts – Fleg fashioned a Jewish minority identity within the context of French Third Republic universalism. At the heart of his work we find a radical ecumenism, a rejection of exclusive and homogenous nationalism, and a deep understanding of the necessity of supporting vibrant minority subcultures within the context of a liberal democratic republic. This account is both individual and social, pointing to the ways in which Fleg acted within the possibilities and constraints of his milieu and used his writing to influence and shape the discursive fabric of twentieth-century French culture. This book appeals to a number of scholarly audiences, including historians and literary critics who work on modern France and Jewish and religious studies and those who focus on issues of identity and difference, as well as a more general audience interested in Modern France and Jewish history.

The Embrace of Unreason

The Daily Show (The Book)

Power and Military Effectiveness

Laetitia Toureaux and the Cagoule in 1930s France

Scandal, Revision, and Ideology Since 1980

The French at War, 1934-1944

From the First World War to the National Front

In *Fascism's Return*, eleven leading American and European scholars examine the resurgence of fascism from many angles, providing an essential and timely view of this troubling moment in European political, cultural, and intellectual history. Intellectual and public scandals surrounding the fascist past – including the highly publicized Barbie and Touvier trials in France – are addressed. Other writers focus on controversial efforts to revise the historical representation of fascism in Germany and France. The reemergence of the "new" fascist movements and ideologies in various European nations is also examined. A final essay considers the controversial U.S. support during the 1980s of Central American dictatorships.

This volume brings together the leading critics of the 'immunity thesis' to fascism in France in the 1930s – Robert Paxton, Zeev Sternhell and Robert Soucy – who have refined and updated their positions in these essays.

On the evening of May 16, 1937, the train doors opened at the Porte Dorée station in the Paris Métro to reveal a dying woman slumped by a window, an eight-inch stiletto buried to its hilt in her neck. No one witnessed the crime, and the killer left behind little forensic evidence. This first-ever murder in the Paris Métro dominated the headlines for weeks during the summer of 1937, as journalists and the police slowly uncovered the shocking truth about the victim: a twenty-nine-year-old Italian immigrant, the beautiful and elusive Laetitia Toureaux. Toureaux toiled each day in a factory, but spent her nights working as a spy in the seamy Parisian underworld. Just as the dangerous spy Mata Hari fascinated Parisians of an earlier generation, the mystery of Toureaux's murder held the French public spellbound in pre-war Paris, as the police tried and failed to identify her assassin. In *Murder in the Métro*, Gayle K. Brunelle and Annette Finley-Croswhite unravel Toureaux's complicated and mysterious life, assessing her complex identity within the larger political context of the time. They follow the trail of Toureaux's murder investigation to the Comité Secret d'Action Révolutionnaire, a secret right-wing political organization popularly known as the Cagoule, or "hooded ones." Obsessed with the Communist threat they perceived in the growing power of labor unions and the French left wing, the Cagoule's leaders aimed to overthrow France's Third Republic and install an authoritarian regime allied with Italy. With Mussolini as their ally and Italian fascism as their model, they did not shrink from committing violent crimes and fomenting terror to accomplish their goal. In 1936, Toureaux -- at the behest of the French police -- infiltrated this dangerous group of terrorists and seduced one of its leaders, Gabriel Jeantet, to gain more information. This operation, the authors show, eventually cost Toureaux her life. The tale of Laetitia Toureaux epitomizes the turbulence of 1930s France, as the country prepared for a war most people dreaded but assumed would come. This period, therefore, generated great anxiety but also offered new opportunities -- and risks -- to Toureaux as she embraced the identity of a "modern" woman. The authors unravel her murder as they detail her story and that of the Cagoule, within the popular culture and conflicted politics of 1930s France. By examining documents related to Toureaux's murder -- documents the French government has sealed from public view until 2038 -- Brunelle and Finley-Croswhite link Toureaux's death not only to the Cagoule but also to the Italian secret service, for whom she acted as an informant. Their research provides likely answers to the question of the identity of Toureaux's murderer and offers a fascinating look at the dark and dangerous streets of pre--World War II Paris.

Mirjam Rajner traces the lives and creativity of seven artists of Jewish origin, emphasizing their fluctuating identities, and showing how their art intertwined with the turbulent history of the region.

Repertoire in Context

Sport and physical culture in Occupied France

Jean-Paul Sartre's Anarchist Philosophy

French Vocal Literature

Radio and the Politics of Sound in Interwar France, 1921-1939

Unlikely Collaboration

Chanteuse in the City

Since 1815 democratic states have emerged victorious from most wars, leading many scholars to conclude that democracies are

better equipped to triumph in armed conflict with autocratic and other non-representative governments. Political scientist Michael C. Desch argues that the evidence and logic of that supposition, which he terms "democratic triumphalism," are as flawed as the arguments for the long-held and opposite belief that democracies are inherently disadvantaged in international relations. Through comprehensive statistical analysis, a thorough review of two millennia of international relations thought, and in-depth case studies of modern-era military conflicts, Desch finds that the problems that persist in prosecuting wars -- from building up and maintaining public support to holding the military and foreign policy elites in check -- remain constant regardless of any given state's form of government. In assessing the record, he finds that military effectiveness is almost wholly reliant on the material assets that a state possesses and is able to mobilize. *Power and Military Effectiveness* is an instructive reassessment of the increasingly popular belief that military success is one of democracy's many virtues. International relations scholars, policy makers, and military minds will be well served by its lessons. -- Alexander B. Downes

Women Artists in Interwar France: Framing Femininities illuminates the importance of the Soci? des Femmes Artists Modernes, more commonly known as FAM, and returns this group to its proper place in the history of modern art. In particular, this volume explores how FAM and its most famous members?Suzanne Valadon, Marie Laurencin, and Tamara de Lempicka?brought a new approach to the most prominent themes of female embodiment: the self-portrait, motherhood, and the female nude. These women reimagined art's conventions and changed the direction of both art history and the politics of their contemporary art world. FAM has been excluded from histories of modern art despite its prominence during the interwar years. Paula Birnbaum's study redresses this omission, contextualizing the group's legacy in light of the conservative politics of 1930s France. The group's artistic response to the reactionary views and images of women at the time is shown to be a key element in the narrative of modernist formalism. Although many FAM works are missing?one reason for the lack of attention paid to their efforts?Birnbaum's extensive research, through archives, press clippings, and first-hand interviews with artists' families, reclaims FAM as an important chapter in the history of art from the interwar years.

"When Benjamin Martin's latest report from the front of French fallibility does not read like a tragedy, whose end is foreordained, it reads like a melodrama: sensational doings punctuated by catchy melodies like 'L'Internationale' and 'La Marseillaise.' In both cases it reads well.... French life in the run-up to World War II was a gangrenous decomposition, to be followed by still worse. The country's leaders found nary a pratfall that they could avoid. They chose a semblance of peace above honor and ended up with neither.... In spite of a masterful prologue, successful synthesis, elegant concision and lucid presentation (or perhaps thanks to them), the reader can't help sharing the nation's shames. A tribute to the historian's talent." -- Eugen Weber, Phi Beta Kappa Key Reporter
At the beginning of 1938, containment of Nazi Germany by a coalition of eastern and western democracies without resorting to war was still a distinct possibility. By the end of 1938, however, Germany was much stronger, the western democracies stood alone, and war was all but certain. The primary cause for these developments, argues Benjamin F. Martin, was the foreign and domestic policies adopted by the French government and embraced by the French people. In a riveting account of the dark days leading up to France's defeat and occupation, Martin reveals a great and civilized nation committing a kind of suicide in 1938. Using movies, novels, newspapers, and sensational court cases, Martin weaves an absorbing tale of France's collective fear and melancholy during this troubled prewar period.

The Hollow Years France in the 1930s W. W. Norton & Company

Modernist Diaspora

Peasants Into Frenchmen

Royalism and Reaction in Twentieth Century France

The Blitz and its Legacy

Jean Gabin

A History of France

Defeat and Division

Sport and physical culture in Occupied France examines the Vichy state's attempts to promote physical education and sports in order to rejuvenate French men and women during the Occupation. Through this cultural lens, it illuminates the central paradox of state power during the Vichy Regime. The state organised a centralised physical cultural programme meant to control and discipline French men and women. However, these activities instead empowered individuals and sporting associations to create spaces for individual expression, protect entrenched business enterprises, preserve republican institutions and organise sites for mutual aid and assistance. Based on extensive archival research, this innovative, multi-city analysis demonstrates how French sporting federations, associations and athletes appropriated Vichy's physical education directives to reshape the ideology of the state and serve their own local agendas.

In the years before, during, and after the First World War, hundreds of young Jews flocked to Paris, artistic capital of the world and center of modernist experimentation. Some arrived with prior training from art academies in Kraków, Vilna, and Vitebsk; others came armed only with hope and a few memorized phrases in French. They had little Jewish tradition in painting and sculpture to draw on, yet despite these obstacles, these young Jews produced the greatest efflorescence of art in the long history of the Jewish people. The paintings of Marc Chagall, Amedeo Modigliani, Chaim Soutine, Sonia Delaunay-Terk, and Emmanuel Mané-Katz, the sculptures of Jacques Lipchitz, Ossip Zadkine, Chana Orloff, and works by many other artists now grace the world's museums. As the École de Paris was the most cosmopolitan artistic movement the world had seen, the left-bank neighborhood of Montparnasse became a meeting place for diverse cultures. How did the tolerant, bohemian atmosphere of Montparnasse encourage an international style of art in an era of bellicose nationalism, not to mention racism and antisemitism? How did immigrants not only absorb but profoundly influence a culture? This book examines how the clash of cultures produced genius.

Triggered in part by contemporary experiences in the Balkans, the Middle East and elsewhere, there has been a rise in interest in the blitz and the subsequent reconstruction of cities, especially as many of the buildings and areas rebuilt after the Second World War are now facing demolition and reconstruction in their turn. Drawing together leading scholars and new researchers from across the fields of planning, history, architecture and geography, this volume presents an historical and cultural

commentary on the immediate and longer-term impacts of wartime destruction. The book's contents in 14 chapters cover the spread of themes from experiencing the war to reconstruction and its experiences; and although many chapters draw upon the UK experience, there is deliberate inclusion of some material from mainland Europe and Japan to emphasise that the experiences, processes and products are not London-specific. A comparative book tracing destruction to reconstruction is a relative rarity, and yet of the utmost importance in possessing wider relevance to post-disaster reconstructions. *The Blitz and Its Legacy* is a fascinating volume which includes war experiences of destruction, architecture, urban design, the political process of planning and reconstruction, and also popular perceptions of rebuilding. Its findings provide very timely lessons which highlight the value of learning from historical precedent.

French Vocal Literature: Repertoire in Context introduces singers to the history and performance concerns of a vast body of French songs from the twelfth century to the present, focusing on works for solo voice or small vocal ensembles with piano or organ accompaniment, suitable for recitals, concerts, and church performances. Georgine Resick presents vocal repertoire within the context of trends and movements of other artistic disciplines, such as poetry, literature, dance, painting, and decorative arts, as well as political and social currents pertinent to musical evolution. Developments in French style and genre—and comparisons among individual composers and national styles—are traced through a network of musical influence. *French Vocal Literature* is ideally suited for voice teachers and coaches as well as student and professional performers. The companion website, frenchvocalliterature.com, provides publication information, a discography, links to online recordings and scores, a chronology of events pertinent to music, a genealogy of royal dynasties, and a list of governmental regimes.

The Western Tradition: From the ancient world to Louis XIV

Action Française

Fascism's Return

Murder in the Métro

Fathers, Families, and the State in France, 1914–1945

The Hollow Years

The Realist Singer in French Film

This title provides an introduction to almost every aspect 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.

France achieved national unity much later than is commonly supposed. For a hundred years and more after the Revolution, millions of peasants lived on as if in a timeless world, their existence little different from that of the generations before them. The author of this lively, often witty, and always provocative work traces how France underwent a veritable crisis of civilization in the early years of the French Republic as traditional attitudes and practices crumbled under the forces of modernization. Local roads and railways were the decisive factors, bringing hitherto remote and inaccessible regions into easy contact with markets and major centers of the modern world. The products of industry rendered many peasant skills useless, and the expanding school system taught not only the language of the dominant culture but its values as well, among them patriotism. By 1914, France had finally become *La Patrie* in fact as it had so long been in name.

Few modern countries can boast of such a lengthy history as France, whose distinctive shape has been a key feature of the successive stages of European history during the past millennium. This engaging narrative seamlessly weaves together the complex tale of French history since the year 1000. Bringing together political, religious, social and cultural developments, *A History of France* provides an insightful and readable overview of the country's history as it moved from a dominant position within Europe – with an empire stretching across the continents – to one in which it was invaded and occupied by its largest neighbour. Through revolution, war and peace, Joseph Bergin explores how the Frankland of 1000 CE has mutated into the France we know today.

NEW YORK TIMES BESTSELLER The complete, uncensored history of the award-winning *The Daily Show* with Jon Stewart, as told by its correspondents, writers, and host. For almost seventeen years, *The Daily Show* with Jon Stewart brilliantly redefined the borders between television comedy, political satire, and opinionated news coverage. It launched the careers of some of today's most significant comedians, highlighted the hypocrisies of the powerful, and garnered 23 Emmys. Now the show's behind-the-scenes gags, controversies, and camaraderie will be chronicled by the players themselves, from legendary host Jon Stewart to the star cast members and writers—including Samantha Bee, Stephen Colbert, John Oliver, and Steve Carell - plus some of *The Daily Show*'s most prominent guests and adversaries: John and Cindy McCain, Glenn Beck, Tucker Carlson, and many more. This oral history takes the reader behind the curtain for all the show's highlights, from its origins as Comedy Central's underdog late-night program to Trevor Noah's succession, rising from a scrappy jester in the 24-hour political news cycle to become part of the beating heart of politics—a trusted source for not only comedy but also commentary, with a reputation for calling bullshit and an ability to effect real change in the world. Through years of incisive election coverage, passionate debates with President Obama and Hillary Clinton, feuds with Bill O'Reilly and Fox, and provocative takes on Wall Street and racism, *The Daily Show* has been a cultural touchstone. Now, for the first time, the people behind the show's seminal moments come together to share their memories of the last-minute rewrites, improvisations, pranks, romances, blow-ups, and moments of Zen both on and off the set of one of America's most groundbreaking shows.

An Oral History as Told by Jon Stewart, the Correspondents, Staff and Guests

Hitler's Conquest of France

Women Artists in Interwar France

Immigrant Jewish Artists in Paris, 1900-1945

The Third Reich, the Paris Exposition, and the Cultural Seduction of France

The Fallacy of Democratic Triumphalism

A History of Fascism in France

A History of Fascism in France explores the origins, development, and action of fascism and extreme right and fascist organisations in France since the First World War.

Synthesizing decades of scholarship, it is the first book in any language to trace the full story of French fascism from the First World War to the modern National Front, via

the interwar years, the Vichy regime and the collapse of the French Empire. Chris Millington unpicks why this extremist political phenomenon has, at times, found such fervent and widespread support among the French people. The book chronologically surveys fascism in France whilst contextualizing this within the broader European and colonial frameworks that are so significant to the subject. Concluding with a useful historiographical chapter that brings together all the previously explored aspects of fascism in France, *A History of Fascism in France* is a crucial volume for all students of European fascism and France in the 20th century.

This book examines how the fall of France in the Second World War has been recorded by historians and remembered within society. It argues that explanations of the fall have usually revolved around the four main themes of decadence, failure, constraint and contingency. It shows that the dominant explanation claimed for many years that the fall was the inevitable consequence of a society grown rotten in the inter-war period. This view has been largely replaced among academic historians by a consensus which distinguishes between the military defeat and the political demise of the Third Republic. It emphasizes the contingent factors that led to the military defeat. At the same time it seeks to understand the constraints within which France's policy-makers were required to act and the reasons for their policy-making failures in economics, defence and diplomacy. In December 1921, France broadcast its first public radio programme from a transmitter on the Eiffel Tower, and in the decade that followed, radio evolved into a mass media capable of reaching millions. Urban crowds flocked to loudspeakers on city streets to listen to propaganda, children clustered around classroom radios, and families tuned in from their living rooms. *Radio and the Politics of Sound in Interwar France* surveys the impact of this emerging auditory culture on the dynamics of French politics to reveal how it served as a new platform for political engagement, transforming the act of listening into an important, if highly contested, practice of citizenship. Rejecting models of radio as a weapon of totalitarian regimes or for forging democracy from above, the book surveys radio's resonances in French culture and society to offer a more nuanced picture of the impact of broadcasting on politics between the world wars.

A dramatic narrative-and reinter-pretation-of Germany's six-week campaign that swept the Wehrmacht to Paris in spring 1940. Before the Nazis killed him for his work in the French Resistance, the great historian Marc Bloch wrote a famous short book, *Strange Defeat*, about the treatment of his nation at the hands of an enemy the French had believed they could easily dispose of. In *Strange Victory*, the distinguished American historian Ernest R. May asks the opposite question: How was it that Hitler and his generals managed this swift conquest, considering that France and its allies were superior in every measurable dimension and considering the Germans' own skepticism about their chances? *Strange Victory* is a riveting narrative of those six crucial weeks in the spring of 1940, weaving together the decisions made by the high commands with the welter of confused responses from exhausted and ill-informed, or ill-advised, officers in the field. Why did Hitler want to turn against France at just this moment, and why were his poor judgment and inadequate intelligence about the Allies nonetheless correct? Why didn't France take the offensive when it might have led to victory? What explains France's failure to detect and respond to Germany's attack plan? It is May's contention that in the future, nations might suffer strange defeats of their own if they do not learn from their predecessors' mistakes in judgment.

The Waning of Emancipation

The Actor Who Was France

An Exploratory Biography

France in the 1930s

Progressive Forces in Britain, France, and the United States after World War II

France, 1914-1940

The Modernization of Rural France, 1870-1914

The years 1934 to 1944 remain the most contentious and dramatic decade in modern French history. Covering the Occupation, the Vichy regime, the Resistance and collaboration, Nick Atkin provides an important introduction to this key period. Accessible and concise, the book offers a wide-ranging synthesis of key themes and events. Looking ahead to the present day, the book also examines how the French establishment and public have coped with the legacy of Vichy, and explains why the occupation is still ever present in French politics and everyday life.

Gangsters, aviators, hard-boiled detectives, gunslingers, jazz and images of the American metropolis were all an inextricable part of the cultural landscape of interwar France. While the French 1930s have long been understood as profoundly anti-American, this book shows how a young, up-and-coming generation of 1930s French writers and filmmakers approached American culture with admiration as well as criticism. For some, the imaginary America that circulated through Hollywood films, newspaper reports, radio programming and translated fiction represented the

society of the future, while for others it embodied a dire threat to French identity. This book brings an innovative transatlantic perspective to 1930s French culture, focusing on several of the most famous figures from the 1930s – including Marcel Carné, Louis-Ferdinand Céline, Pierre Drieu la Rochelle, Julien Duvivier, André Malraux, Jean Renoir and Jean-Paul Sartre – to track the ways in which they sought to reinterpret the political and social dimensions of modernism for mass audiences via an imaginary America.

liFrench Anti-Americanism offers a historical exploration of the central role of anti-Americanism in French thought, and the often compromised position of France's intelligentsia during World War II. Dr. Seth D. Armus examines the cultural stability of French anti-Americanism and how it has survived colossal political shifts nearly unchanged.

Fragile Images

Essays on the French Authoritarian Right

Strange Victory

Jewish History, Memory, and the Rise of Fascism in Germany, France, and Hungary

Americanism, Media and the Politics of Culture in 1930s France

Edmond Fleg and Jewish Minority Culture in Twentieth-Century France