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chen zu regeln. Dieses Vorgehen hat aber auch seinen Preis. Der Autor erwähnt das Phänomen Raubkunst bei den Nationalsozialisten nur soweit, wie er es zur Erklärung der Schweizer Ereignisse benötigt. Auf den Kunsthändler Hofer und seine Machenschaften jenseits der Schweizer Grenzen geht er nur wenig ein. Dennoch ist sein Werk eine wichtige Abhandlung, die hilft, mehr Licht in die Verschiebung von Wertgegenständen durch Schweizer Bürger während des Zweiten Weltkrieges aufzudecken. Der Bedarf für solche Aufklärung ist vorhanden. Buomberger selber schätzt, daß es weltweit noch eine »große Zahl« von ungeklärten Raubkunst-Fällen gibt, bei denen die Schweiz als wichtige Drehscheibe des Verschwindens fungierte.

Hanns C. LÖHR, Berlin

Sylvie LINDEPERG, *Les écrans de l'ombre. La Seconde Guerre mondiale dans le cinéma français (1944–1969)*, Paris (CNRS Editions) 1997, 443 p. (CNRS Histoire).

Sylvie Lindeperg offers a compelling study of the ways in which French movie makers in the period from 1944 to 1969 portrayed the experience of France during the German Occupation. Lindeperg's grasp of the relevant historical literature is impressive, as is the variety and richness of her sources for the films she discusses. The author seeks to understand »how the history of the Second World War has been summoned, configured and ›reinvented‹ by French cinema as a result of the multiple stakes of the contemporary era« (pp. 7–8). Her central thematic emphasis is on the evolution of the representation of the French Resistance by different filmmakers. Despite several significant shifts in focus and cinematic techniques, Lindeperg concludes that, with a few partial exceptions, an essentially »Gaullist« perspective held sway in these years between the Liberation of France and the filming in 1969 of Marcel Ophüls's *Le chagrin et la pitié*. Ophüls's film was one of the first self-conscious challenges to the Gaullist orthodoxy and marked the beginning of a new era for the treatment of France's *années noires*. In general the image moviegoers from 1944 through the 1960s saw projected on their screens was of an honorable French nation, whose active elite was, from the beginning, firmly committed to the Resistance, while the more passive majority stepped forward at crucial moments to offer its support in a united front against the forces of evil incarnated in the Nazi occupiers.

The earliest liberation era films, based in part on original footage shot during the Occupation, such as *La Libération de Paris*, *La Bataille du rail*, and *Au cœur de l'orage*, reflected the viewpoint of the strongly Communist-influenced French Cinema Liberation Committee (Comité de libération du cinéma français – CLCF). Thus the role of the common people was highlighted: *La Libération de Paris* featured shots of ordinary people in Parisian neighborhoods building barricades and downplayed the role of Leclerc's tanks and Charles de Gaulle in the city's liberation; *La Bataille du rail* emphasized the role of the average railway worker; while *Au cœur de l'orage* featured the Communist-led FTP maquis. In the same years films produced by the Army's film bureau (Service cinématographique de l'armée – SCA) highlighted the exploits of the Free French and De Gaulle with scant attention to the interior Resistance. For example, *La Grande Épreuve* and *Caravane blindée* portray the liberation of Paris without significant contributions from the mass of the population led by the Resistance, with virtually no reference to the American ally (a trait also characteristic of CLCF productions), and with the spotlight focused clearly on Leclerc and De Gaulle.

Commercial films produced in the liberation era helped to create some of the romantic stereotypes of the French Resistance, tortured heroes going to their death before firing squads, maquis groups blowing up train tracks, and parachuted agents sent from London to direct spy networks or organize sabotage attacks. These fictionalized versions of the Resis-

tance, employing sharp moral dichotomies – the good Frenchman versus the bad German – did well at the box office in spite of their historical shallowness. A few fictional films, such as *Jéricho* and *Le père tranquille*, began to flesh out the story with a more realistic description of daily life under the Occupation, including references to the black market, food shortages, fears caused by the Allied bombings, and a more varied cast of characters. The actors were not simply great heroes and villains, but represented a range of people struggling to survive, making compromises, waiting to be saved by others, and even included some French collaborators. But even these films shared the general framework of a »patriotic sacred union« (p. 189) of the mass of the French population who, when forced to choose, supported the Resistance.

In the decade from 1948–1958, with contemporary attention focused on the Cold War and the Colonial struggles in Indochina and Algeria, there was a sharp drop off in films with obvious World War II or Resistance themes. Some filmmakers also produced works with strong anti-war subtexts. Public controversy arose over whether or not a French gendarme should be identified as such in Alain Resnais's moving documentary on the Nazi concentration camps, *Nuit et brouillard*. Vercors famous clandestine novel, *Le silence de la mer*, released as a film in 1949, provoked criticism because of the humane character of a German officer. Autant-Lara's *Le Diable au corps*, set in the First World War, but widely assumed to be a commentary of behaviors during the German Occupation, featured morally indifferent youths who refused to commit themselves to the patriotic cause and slept with wives of French soldiers. In order to obtain permission for its public release, Saslavsky's *La neige était sale*, originally describing a village in Alsace and featuring all sorts of »mauvais français«, from black market profiteers to brothel owners catering to the Germans, was transformed into a village »somewhere in Central Europe«, at the insistence of the censors.

The final stage of World War II representations considered by Lindeperg coincides with the return of De Gaulle and the establishment of the Fifth Republic. This period, also marking the arrival of the French »New Wave« filmmakers, witnessed a sharp increase in the number of films produced and a major return to World War II. More than seventy films in the 1960s were devoted to the wartime period. Thematically, the main thread in this era was the »appropriation« of the Resistance legacy by the Gaullist public authorities and, to a lesser extent, by the Communist Party, viewed as the main force behind the interior resistance. At the same time, there was a reassertion of the myth of national union which transcended political differences. This trend is highlighted by the story of the production of the Hollywood-style epic, *Paris brule-t-il?*, consciously modeled by its French producer, Paul Graetz, to imitate the style of the American film, *The Longest Day*.

The author's discussion of *Paris brule-t-il?* also provides a wonderful illustration of one of her main concerns, to demonstrate how films that appear on the screen are often the ultimate result of a complex negotiation, involving financial considerations, artistic vision, and official and self-imposed censorship in a fluid and complicated mix. Referring to the political repercussions of the filmmaking process, one of the American screen-writer's, Gore Vidal, commented: »If we offend De Gaulle, we can't have the streets, if we offend the Communists, we won't have any electricians or technicians« (p. 347). Contemporary critics noticed that political pressures from both Gaullists and Communists had resulted in the absence from the plot of individuals such as Georges Bidault, who had been president of the National Resistance Council but had broken with De Gaulle over Algeria, and Maurice Kriegel-Valrimont, a victim of one of the Communist Party's post-liberation purges. In contrast several Gaullist politicians featured in the film had not in fact played a significant role in the liberation of Paris. In comparison to the liberation era films which had emphasized the mass participation of the city's population, the public, attracted to the film by a big-name cast and a huge amount of publicity, was treated to a version of the liberation of the French capital that was much more tightly controlled by the Gaullist leadership and their Communist brother-in-arms, Rol Tanguy, than had been the case.

In the 1960's the public was also entertained by the first films, such as *Babette s'en va-t-en guerre* (starring Brigitte Bardot as a reluctant parachutist) and the extremely popular *La Grande Vadrouille* which demonstrated that the time had arrived where the war and even De Gaulle could be treated with humor, as long as the general framework of a united country confronting the occupier was maintained. The strongly anti-war message of a few films such as Jean Dewever's *Les Honneurs de la guerre*, which went so far as to portray German soldiers in a sympathetic vein by comparison to a less than flattering description of a local resistance group, was not enough to shake the prevailing consensus. This would be left to the next generation of French films.

Upon closing this fascinating and persuasive book, the reader may hope that Ms. Lindberg will turn her superb analytical skills, so richly displayed in this book, to an investigation of the next generation's contributions, films such as *Le chagrin et la pitié*, *Lacombe, Lucien*, *Le dernier métro*, *Au revoir les enfants*, and others. Like a great film, this book leaves the reader hoping for a sequel.

John SWEETS, Lawrence/Kansas

Jürg ALTWEGG, *Die langen Schatten von Vichy. Frankreich, Deutschland und die Rückkehr des Verdrängten*, München (Hanser) 1998, 388 S.

Die öffentliche Diskussion über Faschismus, Okkupation und Kollaboration während des Zweiten Weltkriegs ist in Deutschland wie in Frankreich auch über fünfzig Jahre nach den Ereignissen noch von großer politischer Brisanz. Altwegg legt in seiner Arbeit das Augenmerk auf den Prozeß der »langsamen Rückkehr« des lange Zeit verdrängten französischen Kollaborationstraumas. Erst dieser, die »langen Schatten von Vichy« analysierende Ansatz ermöglicht seiner Ansicht nach eine kohärente Darstellung der politischen und kulturellen Nachkriegsgeschichte Frankreichs. Dabei spannt der Autor einen weiten thematischen Bogen, der von der Rolle Jean-Paul Sartres nach dem Krieg bis zu den aktuellen Debatten über die europäische Integration im Zeichen des Euro reicht. In diesem Zusammenhang wird auf so unterschiedliche Biographien und Werke wie die von Simone de Beauvoir, Louis Althusser, Albert Camus, Marguerite Duras, Raymond Aron, Georges Dumézil, Philippe Ariès und Sarah Kofman eingegangen.

Ausgangspunkt der Analyse sind die fünfziger und sechziger Jahre, die in Frankreich von der Verdrängung der Vichy-Vergangenheit durch den vor allem von Gaullisten und Kommunisten geförderten »Résistance-Mythos« geprägt waren. Verdrängt wurde in diesem Kontext auch das dramatische Schicksal der Juden während der Okkupation. In mehreren Kapiteln behandelt Altwegg dieses Problem und zeigt, daß die Annäherung an die Wahrheit der rassistischen Verfolgungen und Deportationen in einem langwierigen und schmerzlichen, auch heute noch nicht abgeschlossenen Prozeß erfolgt.

In der Nachkriegszeit besaßen die französischen Intellektuellen eine immense internationale Ausstrahlung. Sartres Entwicklung zeigt dabei nach Altwegg geradezu exemplarisch das zweideutige Verhalten vieler Franzosen während der Okkupationszeit. Er verbringt die »dunklen Jahre« in der Grauzone zwischen Kollaboration und Widerstand, während er gleichzeitig seine ersten Erfolge als Schriftsteller und Philosoph feiert. Das relative politische Versagen während der Okkupation, das in der Unfähigkeit bestand, sich für ein eindeutiges Engagement in der »Résistance« zu entscheiden, beeinflusste Sartres Denken in der Nachkriegszeit. Der Existenzialismus wurde sozusagen zur philosophischen Begleitmusik des »Résistance-Mythos«, indem er die ultimative Entscheidungssituation des Individuums in den Mittelpunkt seiner Überlegungen stellte – eine Situation, der sich Sartre während der Besatzung gerade entzogen hatte. Daneben erwies sich nach Altwegg der Marxismus, dem auch Sartre sich später zuwandte, für viele Intellektuelle als Ideologie der