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| **Feuchtwanger, Lion (1884-1958)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Born into a Jewish family in Munich, Lion Feuchtwanger lived in Berlin from 1925 until 1933 when Hitler’s accession to power forced him into exile, first in France and then, following the fall of France in 1940, in California where he died in 1958. He achieved international fame with a series of sixteen best-selling, widely translated novels published between 1923 and 1957. He was widely criticised for his positive account in *Moskau 1937* (*Moscow 1937*) of his visit to Stalin’s USSR. *Unholdes Frankreich* (*The Devil in France*) describes his internment in France as an enemy alien prior to his flight to the USA. |
| Born into a Jewish family in Munich, Lion Feuchtwanger lived in Berlin from 1925 until 1933 when Hitler’s accession to power forced him into exile, first in France and then, following the fall of France in 1940, in California where he died in 1958. He achieved international fame with a series of sixteen best-selling, widely translated novels published between 1923 and 1957. He was widely criticised for his positive account in *Moskau 1937* (*Moscow 1937*) of his visit to Stalin’s USSR. *Unholdes Frankreich* (*The Devil in France*) describes his internment in France as an enemy alien prior to his flight to the USA.  *Erfolg* (*Success*) represents a cutting critique of the culture of Feuchtwanger’s native Bavaria. It is formally his most experimental novel, combining striking filmic qualities (such as rapid changes of scene and perspective, or a focus on parallel events) with the use of documentary montage and the punctuation of the narrative with essayistic commentaries. These features, like the use of a narrator who sees events from the perspective of the twenty-first century, are exploited for ironic effect. Feuchtwanger’s historical novels, he believed, compel the reader ‘to see the present more clearly by distancing himself’. *Waffen für Amerika* (*Proud Destiny*) suggests a parallel between the anti-British alliance of France and America in the eighteenth century and that of the USA and USSR against Nazi Germany. Based on the story of a prominent Jewish financier in eighteenth-century Württemberg who was executed in an antisemitic backlash, *Jud Süss* inspired numerous film, theatre and radio adaptations, including its misuse by the Nazis in the antisemitic propaganda film of the same name directed by Veit Harlan.  Feuchtwanger collaborated with Bertolt Brecht on three plays, including *Die Gesichte der Simone Machard* (*The Visions of Simone Machard*), the story of a French girl’s resistance to the Nazis which Feuchtwanger also turned into a novel, but he remained sceptical about Brecht’s theory of epic theatre.  File: F1.jpg  Figure 1. Photograph of Lion Feuchtwanger by Florence Homolka  Source: <http://www.usc.edu/libraries/collections/feuchtwanger/>  File: Villa.jpg  Figure 2. Photograph of Villa Aurora by Boris Schaarschmidt (2007)  Source: <http://www.usc.edu/libraries/collections/feuchtwanger/>  File: F2.jpg  Figure 3. Photograph of Lion Feuchtwanger with his secretary Hilde Waldo at work in his study at Villa Aurora, Pacific Palisades (unknown photographer, undated)  Source: <http://www.usc.edu/libraries/collections/feuchtwanger/>  File: F3.jpg  Figure 4. Photograph of Lion Feuchtwanger with cat by Florence Homolka (undated)  Source: <http://www.usc.edu/libraries/collections/feuchtwanger/> Key WorksNovels *Jud Süß* (1925, *Jew Süss* [GB, 1926] and *Power* [USA, 1926])  *Erfolg. Drei Jahre Geschichte einer Provinz* (1930, *Success. Three Years in the Life of a Province*, 1930)  *Die Geschwister Oppenheim* (1934 [as *Die Geschwister Oppermann* from 1949], *The Oppermanns* 1933)  *Simone* (1950, *Simone* 1944)  *Waffen für Amerika* (1947-48, *Proud Destiny* 1947) Theatre *Die Gesichte der Simone Machard* (with Bertolt Brecht) (1960, *The Visions of Simone Machard* 1965) Autobiographical Reports *Moskau 1937* (1937, *Moscow 1937* 1937)  *Unholdes Frankreich* (1942 [as *Der Teufel in Frankreich* from 1954], *The Devil in France* 1941) |
| Further reading:  (Kahn)  (Spalek)  (Wallace) |