

Selected Quotes
from MISCELLANEOUS BOOK REVIEWS

Link: <https://andreaweiss.net/books/>

In the Shadow of the Magic Mountain

“Andrea Weiss was on an inevitable trajectory when she finally sat down to write the story of Erika and Klaus Mann. The scene was set, the drama a tragedy. Klaus’s lifelong attempt to win his father’s approval — or die trying, which he did — was a campaign complicated and harried by cataclysmic world events brought masterfully into play by Weiss.” – Kathy Hunt, *The Australian* (Melbourne), May 17, 2008.

"If you've ever dreamed of entering the elite literary circles of André Gide, Bertolt Brecht, Christopher Isherwood, and Carson McCullers, here's your passport." "Best of Summer Reading," *The Advocate*, June 2008.

"Andrea Weiss tells their story with enthusiasm, sympathy and insight." – Allan Massie, *The Spectator* (U.K.)

"In the Shadow of the Magic Mountain [is] an extravagance of highbrow gossip, with such raisins in the cake as Andre Gide, Bertolt Brecht, Sybille Bedford, Jean Cocteau, Stefan Zweig, Muriel Rukeyser, Christopher Isherwood, Janet Flanner, James Baldwin and Carson McCullers." – John Leonard, *Harper's Magazine*.

"A fascinating glimpse into the two Manns' eventful and celebrity-filled lives. Andrea Weiss's access to some of the most intimate writings lends real depth, and her vivid descriptions of many of the Manns' works of fiction and nonfiction -- daughter, son, and father -- will send readers in search of some of these classics." – Matha E. Stone, *The Gay and Lesbian Review Worldwide*

"In her useful and sympathetic book about the Mann family, *In the Shadow of the Magic Mountain*, Andrea Weiss... charts the shifting nature of their relationship with considerable care." – Colm Tóibín, *London Review of Books* (U.K.)

"Theirs is a fascinating tale. Outside the pages of the Manns' own memoirs and essays, or of Klaus's deeply personal fiction, it's hard to imagine it more sympathetically told. – Ian Brunskill, *The Times* (London)

Paris Was a Woman

“[In] Andrea Weiss’ enjoyable book... the bohemian world of Paris during the 1920s is more interestingly and accurately conceived as a community of women... She draws on a wealth of research [and] has a professional eye for what a photographic portrait is. – Christopher Benfey, *The Times Literary Supplement* (U.K.)

“The strength of this book lies in its upbeat exploration of the pairings, connections, and enabling gestures that briefly made Paris not a mistress but a gifted woman.” – Bonnie Kime Scott, *Signs: Journal of Women in Culture and Society*

“Energetic, discerning feminist scholars continue to introduce us to women of consequence, beckoning them out of the shadows onto the center stage. Andrea Weiss, with the eye of a documentary filmmaker, trains her camera on 28 women of the Left Bank, her “dramatis personae”. Weiss’s book is a good take on the era and its cast of characters... For the intangible promise of Paris did bond the women in convincing ways, giving an authentic character to the milieu that Weiss examines.” – Bernice Kert, *Washington Post Book World*

“Stein is just one of the many colorful characters discussed in *Paris Was a Woman* by Andrea Weiss, which offers a collective portrait of the unique community of women who lived and worked in Paris between the wars... Weiss’s text, combined with a wealth of many previously unpublished photographs and letters, offers a fascinating insight into this era.” – *The European Magazine*

“Weiss paints vivid portraits of the extraordinary group of women – mainly lesbian, mainly ex-pat Americans—who created a unique and highly influential literary community in pre-WWII Paris. The lives and work of these women have been covered in other books... but Weiss’ effort stands head and shoulders above most of these. This is a thoroughly enjoyable book that you will keep coming back to.” – *Gay Times*

“Andrea Weiss succeeds in providing a very good overview of the Parisian scene and beautifully portrays these modern, committed women and their networks. A very important, well-researched and written, and beautifully designed book, it is well deserving of this special 20th anniversary edition.” – *Fachbuchjournal* (Germany)

“A dazzling community of women who thrived on the "left bank" of the Seine at the beginning of the century. The author’s depiction of their world and their work: a true delicacy.” – *Hörzu Magazin* (Germany)

“A well-researched and beautifully written book about the 1920s and 1930s in Paris.” – *Brigitte Magazin* (Germany).

“Fragments of Weiss's narrative can be found scattered through other books. But nowhere is it presented as vividly and coherently as in this beautifully illustrated and written book, which was created alongside her work on the highly acclaimed documentary film of the same name.” – *Der Spiegel* (Germany)

***Vampires and Violets: Lesbians in the Cinema* (1992)
(published in the US as *Vampires and Violets: Lesbians in Film*, 1993)**

“Although rare, there are critics who combine an unashamed love of cinema with a commitment to making ideas accessible, and Andrea Weiss’ recent book [*Vampires and Violets*] should go a long way towards redressing the balance.” – Julie Wheelwright, “Vamp and Camp,” *The New Statesman and Society* (U.K.)

“An accessible, worthy addition to gay and lesbian cinema studies. An invaluable resource.” – *Publishers Weekly*

“*Vampires and Violets* is a thoughtful and useful interrogation of the image of lesbians in film. The book weaves together ideas from academic film theory with a real world understanding of how films influence us. Her analyses are subtle and groundbreaking, while never sacrificing the book’s high degree of readability. *Vampires and Violets* does tremendous work in advancing the discussion to more sophisticated and productive levels.”
– Harmony H. Wu, *International Gay and Lesbian Review*

“Andrea Weiss’ fascinating history of lesbian images in film charts virtually unknown territory. Erudite and witty.” – *Midweek*

“Weiss’ book is a unique contribution to the history of cinema. Weiss’ research is impressive, and *Vampires and Violets* is smart and entertaining. – Diane L. Coleman, *The Washington Blade*

“Weiss’ observations about the films she chooses to highlight are so masterful she leaves one longing to know her opinions on those she doesn’t examine... *Vampires and Violets* is such a first-rate piece of scholarship, one must repeat that any disappointment her omissions engender is solely because the volume she did produce is so brilliant. – Daniel Mangin, *Bay Area Reporter*

“In her book *Vampires & Violets*, American filmmaker Andrea Weiss analyzes a previously marginalized female role type that, like no other, challenges the dominance of the heterosexual couple relationship in classic narrative film. Weiss’s critique, however, examines more than ‘right’ or ‘wrong’ images of women: the process of cinematic meaning production itself is at issue. The author succeeds beautifully in conveying the complexity and contradiction of this paradoxical cinema history.” – Sabine Gottgetreu, *MEDIENwissenschaft* [*Media Studies*]
Translated from the German.
