

Impressions from Paris

Women Creatives in Interwar Years France

Edited by

Sylvie Eve Blum-Reid

University of Florida

Curating and Interpreting Culture



VERNON PRESS

Copyright © 2024 by the Authors.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:
Vernon Press
1000 N West Street, Suite 1200
Wilmington, Delaware, 19801
United States

In the rest of the world:
Vernon Press
C/Sancti Espiritu 17,
Malaga, 29006
Spain

Curating and Interpreting Culture

Library of Congress Control Number: 2023946579

ISBN: 978-1-64889-735-1

Cover design by Vernon Press.

Cover image: Blaise Cendrars and Sonia Delaunay, *Prose of the Trans-Siberian and Little Jehanne of France*, 1913. Pochoir Print. [det.]. Centre Pompidou, Musée National d'Art Moderne. © Pracusa 20230426.

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Table of Contents

	List of Figures	v
	Acknowledgments	vii
	Introduction	ix
	Sylvie Blum-Reid <i>University of Florida</i>	
Chapter 1	The Unconquerable Josephine Baker Waging War against Fascism	1
	Melba Joyce Boyd <i>Wayne State University</i>	
Chapter 2	Lola the Greyhound: Animalistic Femininity and Colette's Aversion to Flapper Fashion	27
	Dantzel Cenatiempo <i>University of Washington</i>	
Chapter 3	Gender Confusion in Interwar Paris: Lucie Delarue-Mardus' <i>L'ange et les pervers</i>	43
	Adeline Soldin <i>Dickinson College</i>	
Chapter 4	Sonia Delaunay's Joyful Encounters	61
	Sherry Buckberrough <i>University of Hartford</i>	
Chapter 5	Reminiscences on Food by Expatriate Journalist Janet Flanner	85
	Sylvie Blum-Reid <i>University of Florida</i>	
Chapter 6	Françoise Gilot Before—and After—Picasso	103
	Catherine Portuges <i>University of Massachusetts Amherst</i>	

Chapter 7	From Page to Screen: Irène Némirovsky's Le Bal	121
	Catherine R. Montfort <i>Santa Clara University</i>	
Chapter 8	Anaïs Nin: The Vivacious Literary Life of Paris	139
	Clara Oropeza <i>Santa Barbara City College</i>	
Chapter 9	Women in French Universities: A Glimpse Through the Experience of Doria Shafik (1928-1940)	157
	Samia I. Spencer <i>Auburn University</i>	
	Contributors	177
	Index	181

List of Figures

Figure 0.1.	Pioneer exhibition, Summer 2022 (women artists in interwar France).	xi
Figure 1.1.	Josephine Baker's photo of the Crypt at Pantheon-Paris.	2
Figure 1.2.	Josephine Baker by Studio Harcourt.	19
Figure 1.3.	Josephine Baker. Portrait sketched by Maya Wynn Boyd, summer 2023.	25
Figure 2.1.	Colette, Willy et le chien Toby (1900).	32
Figure 3.1.	Lucie Delarue-Mardrus, photo by Nadar, 2 February 1914.	45
Figure 3.2.	Romaine Brooks, <i>Self-Portrait</i> , 1923. Oil on canvas.	51
Figure 4.1.	Sonia Delaunay, Photo of the artist in a Simultaneous Dress, 1913.	62
Figure 4.2.	Sonia Delaunay, <i>Bal Bullier</i> , 1913. Oil on mattress ticking.	63
Figure 4.3.	Sonia Delaunay, Textile designs, 1926 on left, 1924 on right.	65
Figure 4.4.	Photo of the Window Display of the Boutique Simultanée, 1925.	67
Figure 4.5.	Sonia Delaunay, Coat for Gloria Swanson, c. 1925, wool embroidery on cotton canvas.	68
Figure 4.6.	Sonia Delaunay Fashions, Ad by A. Prévost & Cie from Lyon, 1928.	69
Figure 4.7.	Sonia Delaunay, first page in the <i>Livres noirs</i> , 1924.	70
Figure 4.8.	Blaise Cendrars and Sonia Delaunay, <i>Prose of the Trans-Siberian and Little Jehanne of France</i> , 1913. Pochoir Print. [det.].	75
Figure 5.1.	Janet Flanner, by Photographer Berenice Abbott, c. 1925.	91
Figure 6.1.	Picasso and Françoise Gilot at Antibes, 1948.	104
Figure 7.1.	Photo from <i>Le Bal</i> (Wilhelm Thiele) with young Danièle Darrieux (1931 film).	129
Figure 8.1.	Anaïs Nin by painter Natashia Troubetskoia, active c. 1932.	154
Figure 9.1.	Doria Shafik, portrait. Cairo (1950).	169

Acknowledgments

The departure point for this project stems from special session #754 held at the Modern Language Association in Seattle in January 2020, entitled *Paris was a Woman*. That year the presidential theme was “Being Human.” Only two of the original contributors from the initial panel remain. A special call for contributions ensued in late spring 2020; I subsequently also reached out to a few persons once I had received several proposals.

I wish to thank all my close contributors for their work on the anthology *Impressions from Paris* and our journey together over the past three years or so; in the process, we grew: Melba Joyce Boyd, Sherry Buckberrough, Dantzel Cenatiempo, Catherine R. Montfort, Clara Oropeza, Catherine Portuges, Adeline Soldin, and Samia Spencer.

I extend my gratitude to all those who associated themselves with this work and encouraged me to forge ahead: Aïda Bamia, Oliver Bock, Jacqueline Dufty, Marie-Claude Dugas, Charlotte Estrade, Marianne Golding, Terry Harpold, Salah Khan, Nadia Moawad, Anne B. Morgan, Catherine Nesci, Kole Ade Odutola, Jennifer Park, Mark A. Reid, Martine Reid, and Peter Schulman. Additionally, I am grateful to the library of the University of Florida for their help with class and research material – articles, books, and films: Paul McDonough and Hélène Huet.

Many thanks to the following libraries, agencies and departments for the illustrations: The American University of Cairo and their Special Collections and Rare books Library, Ola Seif, Curator of Photography and Cinema Collection, the collection of the Cinémathèque Française (Paris) and Bertrand Kerael from the Iconothèque of the Cinémathèque (Paris), and Michael Shulman from the Magnum Photo agency (New York); the department of Languages, Literatures and Cultures at the University of Florida for their assistance, Akitunde Akinyemi, Chair of LLC, and Sherry Buckberrough for her input and work securing illustrations of Sonia Delaunay’s work. Heartfelt thanks to Vernon press and my editor, Argiris Legatos, for his patience and guidance.

And last, I thank my film students for accompanying me on this journey in two different classes in 2019 and 2023. Together, we dreamed of and revisited the 1920s and 1930s creatives during a constant barrage of hard news over the last four years. They are the inspiration behind the scenes. I dedicate this book to them.

Introduction

Sylvie Blum-Reid

University of Florida

The year is 1925. Josephine Baker arrives in Paris as a dancer for the troupe of American dancers showcasing themselves as the *Revue Nègre* at the Théâtre des Champs-Élysées. She stayed on and adopted France for the rest of her career and life, just as France embraced and adopted her. Janet Flanner, *New Yorker* magazine's correspondent, was tasked to devote a bi-monthly letter from Paris. She spotted the phenomenon that Baker represented at her premiere, more like a 'vision'.

International expatriates flocked to Paris from different countries and continents to enjoy the relatively exciting moment where they could express themselves more freely and participate in the avant-garde movements of the times. Many of them, artists, writers, and journalists, lived in the twenties, a period labeled as the 'roaring twenties' or the 'jazz age'. The term "*une génération perdue*" ("a lost generation") coined by Gertrude Stein (thanks to her mechanic) would also stick to the expats. (Hemingway 29).

Their paths intersected with French intellectuals and artists of the time as they frequented the same bars, bookstores, restaurants, cafés, art galleries, exhibition halls, film houses, and what could then still be called literary salons. Many were housed in the relatively inexpensive Latin Quarter, on the left bank of Paris, near Saint-Germain des Prés and the Montparnasse area. Much has been written on them in terms of contribution, biographies, and careers — some of which focused on the Modernist movement. They have been the object of scrutiny for individual monographs and even graphic novels. The present volume encompasses a selected group of personalities, women who were not necessarily part of the same spheres or of the same origins and background but whose influence still lingers on today amidst the geography of the place. The volume is not intended as an exhaustive list of personalities and the who's who of the 1920s and 1930s Paris. My attempt is to decentralize the perspective and include a diversity of experiences and projects.

The cartography of Paris and the women's various walks that accompany and frame studies of the jazz years in Paris (from Shari Benstock to Wambly Bald, Greta Schiller, and Andrea Weiss) and can be found in the book spines

compelled me to initiate the present volume. Many American historians insist on the distinction between the Left Bank and the Right Bank. I do not plan on making this a central preoccupation as people navigated in various hot spots—some of them even lived on boats between both banks. True, many were housed in the Left bank as their key location for various events, displacing what used to take place in Montmartre earlier at the turn of the twentieth century. It is difficult not to envisage Gertrude Stein and Alice B. Toklas at 27 rue de Fleurus, a ground-floor garden apartment, a 10-minute stroll from Janet Flanner's Saint-Germain hotel; just like it is almost impossible not to reflect on the modern architecture of Villa Seurat and Anaïs Nin's flat that she rented, just next to Parc Montsouris, on the same dead-end art deco street which housed Ukrainian-born sculptor Chana Orloff's atelier (studio), and not far from Doria Shafik's residence hall. Colette moved many times in her adoptive city (Paris) and found housing on both the Left and Right Bank in her multiple moves.

The interwar period constitutes a sort of parenthesis for women who flocked to Paris and started experimenting with various art forms, as well as literary and journalistic styles. Fashion plays an important role in that world where people feel free enough to express themselves through what they decided to wear, or not to wear as opposed to feeling restrained by a socially imposed straitjacket. The figure of the couturière begins and takes flight with, yes, Coco Chanel, but also Elsa Schiaparelli and Sonia Delaunay, a painter who settled in Paris after Madrid and Ukraine and opened her "boutique simultanée." The female figure changes with short haircuts, small caps, and long flowing dresses, sometimes short skirts. The example of the *garçonne* comes straight from literature and is reflected in films and on the streets and salons.¹ Her figure is thin and androgynous. Fashion under Chanel became more accessible and no longer reserved to or dictated by the elite. French women are copying her models in the provinces. International women come to Paris just to order their wardrobe. The lines are changing, and so are the fabrics and the use of colors and threads. Pants, although outlawed by decree, are adopted and decried by some. Gender is being revisited, with women crossdressing and adopting male outerwear and codes. Some mention the term third sex. Colette, the French writer, is inscribed at the border between these two worlds and frequented the 'tout Paris' at the time, traversing both worlds. She was friends with some of the American creatives and kept literary and social connections with many.

The decade that followed the arrival of Baker and Flanner (who preceded her by three years with her partner, writer Solita Solano) was going to be one of the most heated decades leading up to World War II, at which time, many of the expatriate writers/artists left town to return home. However, those who

PAGES MISSING
FROM THIS FREE SAMPLE

Contributors

Sylvie Blum-Reid is a Professor of French and film at the University of Florida. Her research interests include women and fashion, travel narratives, photography, cinema, culture and expatriate female artists in the interwar period. She published the following books: *Traveling in French Cinema* (London: Palgrave MacMillan 2016) and *East-West Encounters. Franco-Asian Cinema and Literature* (London: Wallflower P./Columbia U.P. 2003). Her articles and book chapters enter such areas as Gypsy cinema, Women in film, Beur literature, American independent cinema, Jim Jarmusch's *Stranger than Paradise*, French film noir, Jacques Becker's *Falbalas*, and women in film.

Melba Joyce Boyd is a Kresge Eminent Artist and the award-winning author of nine poetry books, two biographies, the editor of two anthologies, and a filmmaker. *Death Dance of a Butterfly* received a Library of Michigan Notable Book Award for Poetry, *Roses and Revolutions: The Selected Writings of Dudley Randall* received the Independent Publishers Award, the Library of Michigan Notable Books Award for Poetry, and was a Finalist for the NAACP Image Award for Poetry and the ForeWord Award for Poetry. *Wrestling with the Muse: Dudley Randall and the Broadside Press* received an Honor for Nonfiction from The Black Caucus of the American Library Association. Over 100 of her essays have been published in anthologies and international journals. Her poetry has been translated into German, Italian and French. She is a Distinguished Professor in African American Studies at Wayne State University in Detroit and an adjunct faculty at the University of Michigan.

Sherry Ann Buckberrough is a Professor Emerita of Art History. She was the Chair of the Art History Department at the University of Hartford. She also chaired the Women's Studies Program. She has a long history of publication with the following books: *Women Artists@New Britain Museum*, exhibition catalogue, New Britain Museum of American Art (New Britain CT: 2010). *Robert Delaunay: The Discovery of Simultaneity*, (University Microfilm International Research Press, Ann Arbor, Mich., 1982, 386 pgs), and *Sonia Delaunay: A Retrospective*, exhibition catalogue (Albright-Knox Art Gallery, Buffalo, NY, 1980, pp. 13-115).

Dantzel Cenatiempo is a researcher and lecturer in French Studies at the University of Washington, with an emphasis in Gender Studies. Her research interests center on clothing and fashion but are interdisciplinary in scope, including nineteenth and twentieth-century feminisms, critical race theory, and female biography. Her dissertation was titled “Sartorial Code-Switching: Vestimentary Identity Performance and Female Celebrity in Paris, 1832-1939”. Her current project is a book-length case study of multimodal cross-dressing as a power move in the careers of Madame Dupin, George Sand, Sarah Bernhardt, Colette, and Josephine Baker. She has an article on Josephine Baker’s use of whiteface forthcoming in *French Historical Studies* and an article on Colette’s subversive use of sphinx imagery under review at *Genre à lire et à penser*.

Catherine R. Montfort is a Professor of French and Women’s and Gender Studies at Santa Clara University. She is the author of several books and more than forty articles and chapters on Agrippa d’Aubigné, Mme de Sévigné, Vigée Lebrun, Mme de Staël, Mme Campan, Mme de La Tour du Pin, Simone de Beauvoir, Annie Ernaux and Pierrette Fleutiaux, published in such venues as *Albion*, *Papers on French Seventeenth Century Literature*, *Studies on Voltaire and the Eighteenth Century*, *XVIII: New Perspectives on the Eighteenth Century*, *French Studies*, *French Forum*, *Nottingham French Studies*, *The French Review*, *Dalhousie French Studies*, and *WIF Studies*. She edited *Literate Women and the French Revolution of 1789* (1994), and was editor of *Simone de Beauvoir Studies*, co-editor of *Pacific Coast Philology*, and sole editor of *Women in French Studies* for four years. She also edited or co-edited a number of Special Issues for *Women in French Studies*.

Clara Oropeza is a Professor of English Composition and Literature at Santa Barbara City College, California, USA. Clara earned a Ph.D. in Comparative Mythology and Literature from Pacifica Graduate Institute and an MA in English Literature from California State University, Los Angeles. Her research combines comparative mythology, feminist and literary studies, and cultural theory. She is the author of *Anaïs Nin: A Myth of Her Own* (Routledge), and her essays have been published in *Creative Writing: Four Genres in Brief*, *The Journal of Multimodal Rhetoric*, *Minerva Rising*, *Ruminate Magazine*, and elsewhere.

Catherine Portuges is the founding Director of the Interdepartmental Program in Film Studies, Professor Emerita of Comparative Literature and Film Studies, and founding curator of the Massachusetts Multicultural Film Festival of the University of Massachusetts Amherst. Her books include *Cinemas in Transition in Central and Eastern Europe after 1989* (Temple,

2013), *Gendered Subjects* (Routledge, 2012), and *Screen Memories: The Hungarian Cinema of Márta Mészáros* (Indiana UP, 1993). She has published chapters in volumes including *Cinematic Homecomings: Exile and Return in Transnational Cinema*; *Bringing the Dark Past to Light: the Reception of the Holocaust in Postcommunist Europe*; *Yale French Studies*; *Dominique Desanti: Un Hommage, Lacan, Politics, Esthetics, French Women Writers: A Bio-Bibliographical Source Book*, and *Remains to Be Seen: Essays on Marguerite Duras*. Her current research focuses on Jewish immigrant directors and their impact on Hollywood and intergenerational Holocaust filmmaking in Europe.

Adeline Soldin is an Assistant Professor of French and Francophone Studies at Dickinson College. Her work focuses on textual, sexual, and social transgressions in nineteenth and twentieth-century French literature. Her research and teaching interests include women, gender and sexuality studies, performance theory, visual culture, food studies, and modernism. Her current book project, *The Snob, the Invert, and the Jew: Performing and Subverting Identities in la Recherche*, argues that Proust portrays gender, social class, ethnicity, and other determinants of identity as performative instances subject to socio-political controls and individual desires. In addition to Proust, she has also published on Rachilde and Djuna Barnes. Her articles appear in the *French Review*, *MLN*, and *Women in French Studies*.

Samia Spencer is a Professor Emerita of French at Auburn University. She taught classes on Francophone women's literature, specializing in Egyptian women writers. She is an affiliate of Women and Gender Studies. She was Honorary Consul of France in Alabama (Former) and is Chevalier dans l'Ordre National du Mérite, Officier dans l'Ordre des Palmes Académiques and Membre de l'Ordre des Francophones d'Amérique (Québec). She is the Editor of *French Women and the Age of Enlightenment*. Indiana UP, 1984 and *Daughters of the Nile: Egyptian Women Changing the World*, (Cambridge Scholar publishing, 2016), and *Dictionary of Literary Biography* (Cengage-Gale). She also authored *Foreign Language and International Trade; a Global Perspective*. Athens, Ga.; U of Georgia P, 1987.

Index

A

Abbott, Berenice, 90, 91, 100
Abdel Nasser, Gamal, 159, 171, 174
Abduh, Mohamed, 160, 167, 172
Abtey (Captain), 12, 14, 16
Adèle Eugénie
 Sidonie Landoy. *See* Sido
Aesthetics, 76, 160, 163, 165, 166,
 167
Alexandria, 159, 160, 161
Allendy, René, 144, 147, 155
Allied Troops, 14, 15
 Literary Legacy, 151
Analysand, 144, 149, 155
angel in the house, the, 130, 133,
 135
animality, x, 28, 39
Antibes, 103, 104, 109
Anti-semitism, 5, 13, 121, 136
Apollinaire, Guillaume, 74, 115
Ariadne, 110
Aristotle, 28
Art deco, x, 66
« artist genius », 72

B

Baker, Josephine, 1, 2, 3, 4, 5, 6, 7,
 8, 9, 10, 11, 12, 13, 15, 16, 17, 18,
 19, 20, 21, 22, 23, 24, 25, 26
 women activists, 1, 3, 4, 19, 23
 athleticism and dance, 34, 39,
 87
 Josephine Baker Club, 15, 22
 Baker's comment on her body,
 6, 7, 8, 9, 10, 11

Baker's comment about her
 responsibility to the human
 race, 13
Baker's crypt in the Pantheon, 2,
 24, 26
Baker's death, 3, 4, 16, 20, 25
Baker - ethnic identity, 3, 7, 20
Baker's inability to give birth, 20
Baker joins the Special Forces,
 12
Baker and the Jewish religion,
 12
Baker in Berlin, 12, 13
Final performance in Paris, 20,
 22
Baker joins the resistance, 3, 5,
 12, 13, 14, 17, 18, 24
Baker's health, illness, 14, 15, 16
Love, divorce and heartbreak,
 10, 12, 17, 20, 21, 26
Baker's propaganda tour, 14
Baker sheltering exiles in Paris,
 13, 17
Transporting secret intelligence
 information, 13, 14
Baker's voyage to France, 8
 The Josephine Baker Story, 15,
 21, 26, 41
Bal Bullier, 61, 63
Baldwin, James, 4
Ballets Russes, 64
Balzac, Honoré de, 161
Barnes, Djuna, 87, 179
Barney, Natalie Clifford, xii, xiii,
 32, 40, 44, 50, 52, 53, 59, 60, 89,
 90
Basch, Victor, 158, 165, 166, 167,
 173

Baudelaire, Charles, 4, 40, 161
 Bayet, Emile, 168, 174
 Beach, Sylvie, xi, 87, 89, 92, 100
 Beauvoir, Simone de, 124, 133, 134, 158, 171, 172, 174, 178
 Bechet, Sydney, 8, 23
 Benabdallah, Alia, 2, 25
 Bergson, Henri, 167, 168
 Bibliothèque Nationale, 164
 Black G.I.'s in North Africa, 15
 Blum, Léon, 165
 Blum, Sylvie (director), 116, 117, 119
 Bois de Boulogne, 105, 164
 Bolshevik Revolution, the, 121, 123
 Boudet, Claude, 18
 Bouillon, Jo, 3, 17, 18, 20, 21, 26, 40
 Bourgeois, 28, 33, 35, 106, 131, 158
 Bréhier, Emile, 158, 167, 168
 Brillat-Savarin, Jean-Anthelme, 90, 92, 98
 Brooks, Romaine, xiii, 49, 50, 51, 58, 59
 Brunschwig, Cécile, 165, 173
 Budapest, 158, 165

C

Cahun, Claude, xiii, 49, 58
 Callot (fashion house), 105
 Canó-Flavia, Camila, 22
 Capa, Robert, 103, 104
 Casablanca, 14
 Cats, 30, 31
 Catholicism, Catholic, 34, 123, 132, 137, 148
 Cendrars, Blaise, 61, 63, 71, 74, 75, 80, 83
 "On Her Dress She Has a Body", 61, 80
 Chanel, see Coco Chanel
 Chaplin, Charlie, 113
 Chateau des Milandes, 13, 20
 Chenu, Emma, 160
 Chevreul, M.E., 76
 Cité internationale universitaire, 161
 Civil Rights Movements, 1, 3, 5, 18
 Claude (Picasso), 105
 Claudine
 Fashion, novels, xii, xv, 27, 31, 32, 34, 37, 39, 40, 41
Cleopatra (production), 64
 Clore II, Siegel, 4, 5
 Coco Chanel, x, 33, 95, 100
 Cocteau, Jean, 18, 89, 111, 113, 117
 Collaboration (war time), 133n
 Colette, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40
 Colonel Paillolle, 16
 Color,
 Use of..., 23, 71, 76, 79, 80
 Color theory, 63, 64, 66, 76, 77, 78, 82, 84
 Contemporary Art, 112, 113
 Cooper, Anna Julia, 4
 Corporeality, xii, 27, 28, 34, 36, 39
 Corsetry, corsets, corseted, 33, 34, 38, 39, 95
 Coutreau, Jean, 71
 Cortez, Jayne, "So Many Feathers", 5, 26
 Cotton Club, The, 7
 Couture, 36, 63, 92, 105, 162
 Creatives, x, xv
 Crevel, René, 74
 Crinoline, 36
 Critics, 86, 87, 136, 150
 Cronkite, Walter, 90, 97, 101
 Cubism, 35, 77, 83
 Culture, 37, 38, 40, 41, 45, 47, 66, 72, 85, 86, 92
 Cunard, Nancy, 68, 87, 88

D

Dada, 65
 Danesi, Natalia Murray, 85, 86, 87, 89, 90, 95, 96, 97, 98, 100
 Daubié, Julie, 160
David Golder, xiv, xv, 121, 122, 123, 134n, 135, 136, 137
 De Beauvoir. *See* Beauvoir, Simone de
 Decadent era, 72
 De Gaulle, Charles, 12, 14, 15, 17, 95, 101, 173
 Delarue-Mardrus, Lucie, 43, 44, 45, 46, 47, 48, 49, 50, 52, 53, 54, 58, 59, 60
 Delaunay, Robert, 62, 64, 74, 76, 77, 78, 79, 81, 82, 83, 84
 Delaunay, Sonia, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82
Atelier Simultané, 71, 83
Bal Bullier, 61, 63
Boutique Simultanée, x, 66, 67
Casa Sonia, 64
Maison Sonia, 71, 72
 « Simultané », 66, 83
 Simultaneous book, 74, 76
 Simultaneous Dress, 61, 62, 74, 76, 80
Tissu patron, 72
 Deleuze, Gilles, 73, 74, 83
 Delteil, Joseph, 74
 « depth », 61, 76, 77, 80
 Desanti, Dominique, 108, 111, 119
 Diaghilev, Sergei, 64
 Diarist, Diaries, xiv, 139, 140, 144, 145, 146, 150, 151, 142, 155, 156
 Discrimination, 3, 11, 12, 17, 18
 Dogs, 30, 31, 33
 Dora Maar, xii, xv, 110, 111, 116, 117, 118n, 119

Dreams, 22, 41, 117, 126, 129, 140, 141, 144, 145, 147, 149, 150, 151, 153
 Dreyfus Affair, the
 Dreyfus, Alfred, 131, 165
 Dualist, Dualism, duality, 29, 57
 Dunham, Katherine, 4, 18
 Durkheim, Emile, 167, 168

E

Education, High Education, 24, 33, 81, 105, 123, 125, 131, 132, 140, 158, 159, 160, 161, 162, 165, 167, 172
 Egypt, Egyptian, Egyptology, xiv, xv, 157, 158, 159, 160, 162, 163, 164, 165, 166, 167, 168, 170, 171, 172, 173, 174, 175
 Eisenhower, Dwight D., 15
 Ellis, Aunjanue, 21
 Embodiment, 29, 35, 39
 Engel, Aurélie, 113, 116, 119
 Essentialist, 29, 30, 39
 Europe, European
 Non-European, 3, 5, 9, 10, 11, 18, 21, 24, 38, 59, 66, 68, 85, 86, 87, 90, 94, 95, 98, 99, 105, 108, 113, 115, 118, 127, 160, 164, 171, 172, 178, 178, 179
 Expatriates, ix, xii, 4, 17, 21, 93, 94
 Exposition internationale des Arts Décoratifs et Industriels Modernes, 66, 67

F

Fabre, Michel and Geneviève, 18, 23, 26
 Feline, 28, 32, 38
 Female artists, 140

Femininity, 27, 28, 29, 34, 37, 39, 40, 122
 Feminism, Feminist, xv, 29, 39, 40, 41, 81, 84, 100, 139, 157, 159, 160, 162, 166, 167, 169, 170, 171, 172, 173, 175
 Film adaptations, xiv, 121, 122, 127, 132
 Fin-de-siècle, xii, 31, 175
 Fischer, M. F. K., 97
 Flanner, Janet, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99
 Flanner, Hildegard (poet), 97
 Flapper(s), fashion, looks, xii, 27, 28, 34, 35, 37, 38, 39, 40, 49, 50
 Flaubert, 29, 40
 Fleurus, rue de, x, 89, 97
 Food, meals, xiii, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 101, 125, 179
 (foreign/international) students :
 American, Eastern European,
 Egyptian, Georgian, Greek,
 Iranian, Martiniquaise,
 Moroccan, Oriental, Russian,
 xiv, 105, 108, 157, 160, 161, 162,
 164, 165, 170, 172, 174
 Fortune, Thomas T. and The New York Age, 24
 Foyer International des Etudiants, 161
 Franc, Olivier, 23
 Francophone, 159, 161, 171, 174, 179
 French League for Human Rights, 166
 Freud, Sigmund, 29, 40, 144, 145, 150
 French/American Fellowship, 17
 French Liberation Army, 1, 16
Frida (film), 21, 22, 26

G

Gamine, xii, 27, 34
 General George Patton, 4
 Genêt, (Flanner, Janet), 85, 86, 87, 101
Genius Picasso (documentary film), 115, 119
 Germans (in Paris), 94
 Gilot, Françoise, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119
 Gilot père, 106
 Goudekot, Maurice, 37, 38, 40
 Great Depression, 72
 Great Migration, the, 7
 Greyhound, 27, 32, 33
 Gropius Walter, 68
 Guiler, Hugh, 139

H

Halbwachs, Maurice, 158, 168, 173, 174
 Harper, Francis E. W., 4, 24, 26
 Hayek, Salma (in Frida), 21, 26
 Heim, Jacques, 66
 Hemingway, Ernest, ix, xv, 21, 87, 93, 97, 101, 158, 170, 174
 Hermaphrodite, xiii, 43, 53, 59, 60
 Hippolyta (Freeman), 21, 22
 Hitler, 13, 15, 96, 132, 136
 Hoover, J. Edgar, 18
 Hostages, 107
 Hotels (Paris), x, 11, 88, 89, 95, 96, 98, 101, 108
 House Boats, 140, 153
House of Incest, xiv, 139, 141, 142, 143, 144, 147, 149, 152, 155, 156
 Hughes, Langston, 4
 Hugo, Victor, 4, 24
 Hussein, Taha, 162, 172

I

- Incestuous, 141, 142, 143, 144, 150, 151, 152, 153
 Intersex
 intersexuality, xiii, 14, 43, 48, 52, 53, 55, 59
 Interviews With Gilot, 103, 105, 109, 111, 115, 118, 119
 Interwar period, Paris years,
 Interwar fashion, x, xi, xii, xiii, xv, 35, 38, 43, 44, 46, 47, 48, 49, 53, 58, 121, 122, 124, 131, 136, 157, 161
 Islam, Muslim, 20, 160, 167, 168, 170, 172

J

- Jazz Era in the United States, 6
 Jhabvala, Ruth Praver, 115, 120
 Joliot-Curie, Irène, 165
 Journalism, literary journalism,
 fashion journalism, 27, 28, 34, 35, 86, 88, 99, 100, 101
 Joyce, James, 92, 97
 Jung, Carl Gustav, 144, 145, 146, 156

K

- Kahlo, Frida, 21, 22
 Kelly, Grace, 18, 20, 26
 Ku Klux Klan, 24

L

- La Mode Garçonne*, 49, 50, 59
La 4eme République (Bistro), 92
 Lacore, Suzanne, 165
 Lalo, Charles, 167, 168

Latin

- Latin quarter, ix, 35, 64, 160, 161, 163, 171, 172
 Lawrence, D. H., 140, 145
 “*La Revue Nègre*” (cabaret show), 7, 8
Le Mystère Picasso (film), 115, 119
 Left Bank, ix, x, xii, xiii, xv, 13, 47, 48, 49, 50, 52, 85, 86, 100, 101, 110, 143, 156
 Legion of Honor, the Rosette of the Resistance, and the Croix de Guerre, 3, 17
Lettres Françaises (journal), 123
L’Egyptienne (Egyptian Women’s magazine, Cairo), 162, 165, 170, 171, 174, 175
L’Humanité (daily), 108
 Liberty Club, 15
 Licence d’Etat, Licence-ès-Lettres, Licence-ès-Sciences, Licence libre, 157, 159, 160, 163
Life with Picasso (autobiography), 103, 110, 111, 112, 119
 Lion, Jean, 11, 12
 Loren, Sophia, 20
Lot and His Daughters (painting), 144, 149, 155
 Louis, Joe, 18
 Louveciennes, 141
Lovecraft Country, 21, 26

M

- Maëllis, Annie, 113, 116, 119
 Majors, Jonathan, 21
 Makeup, 15, 27, 38, 39
 Mallarmé, Stéphane, 74
 Mansoura, 159
Mannequin, 34, 36
 Mardrus, Joseph-Charles, 52
 Marriage of convenience, 64

Martinsville Seven, 17
 Marx, Karl, 161
 Masculinity, 31
 Matisse, Henri, xiii, 93, 103, 105,
 108, 109, 111, 113, 115, 119
 McGee, Willie, Cse, 17
 Medieval, Middle Ages, 30, 34, 48,
 60, 160
 Mendelssohn, Erich, 68
 Metz & Co., 72
 Minimalism, 33
 Miro, 99, 113
 Mnemosyne, Goddess of Memory,
 142
 Modernism, xii, xiv, 40, 109, 118,
 139, 140, 145, 155, 156, 172, 179
 Mon  e, Janelle and *De La
 Resistance*, 22
 Montparnasse, ix, 92, 98, 99, 109,
 119
 Moore, Marcel, xiii, 49, 58
 Moulin Rouge, 10
 Muse, 110, 113, 116, 117, 118
 Myth(s), mythic, mythology, xiv,
 xv, 100, 110, 139, 142, 144, 145,
 146, 147, 148, 149, 150, 151, 152,
 153, 155, 156, 178

N

NAACP, 18
 Nature, 8, 17, 27, 28, 29, 30, 31, 35,
 36, 37, 38, 39, 40, 56, 59, 110,
 134, 141, 145, 146, 152
 Napierska, Violette, 68
 Nazi(s), 1, 5, 12, 13, 15, 21, 94, 107,
 109, 111, 113
 N  mirovsky, Ir  ne, 121, 122, 123,
 124, 126, 127, 128, 130, 131, 132,
 133, 134, 136
 N  r  , Ren  e, 28

New Woman, xv, 28, 34, 41, 61, 63,
 172, 174, 175
 New York
 Manhattan atelier, xiii, 7, 18, 22,
 24, 59, 86, 108, 111, 114, 117,
 118, 127, 139, 140, 150, 155,
 156
New York Times, 1, 24, 150, 156,
 159, 174
New Yorker, 85, 86, 87, 94, 96, 97,
 98, 100, 101
 Nietzsche, Friedrich
 Nietzschean, xiii, 61, 63, 72, 73,
 74, 77, 79, 81, 84
 Nin, Ana  s, 139, 142, 145, 151, 154,
 155, 156
 North Africa, 13, 15, 16
 Notre Dame des Ap  tres, 159
Nouveaux riches, 124, 125, 133
 Novelette, 139, 140, 141, 142, 143,
 149, 153, 155

O

Occupation times, 7, 12, 13, 94, 97,
 103, 107, 108, 109, 111, 113, 121
 O'Sullivan, Simon, 61
 "Joyful Encounters", 61, 63, 66,
 74, 78, 80, 81

P

*Pablo Picasso and Fran  oise Gilot:
 La femme qui dit non* (film),
 116, 119
 Paloma (Picasso), 105, 112, 116
 Pantheon Burial, Crypt, 1, 19, 24,
 26
Paris was yesterday, xiii, xv, 92, 98,
 99, 100
 Parks, Rosa, 4
 Patriarchy, 31, 147, 153

Pax, Paulette, 68
 Peiss, Kathy, 38, 41
 People's Congress Against
 Imperialism in Rome, 18
 Philosophy, xiii, 29, 34, 63, 83, 158,
 162, 163, 164, 165, 166, 167, 168,
 171, 174
 Photography
 photographer, xi, xii, xv, 11, 38,
 49, 58, 91, 93, 110, 112
 Pickel, Anna Marie, 25
 Plane Crash in the Corsica Bay, 16
 Poet, poetry, poem, xii, xiii, xiv, xiv,
 4, 15, 23, 24, 53, 54, 60, 61, 63, 65,
 74, 76, 78, 80, 81, 82, 89, 97, 110,
 115, 155, 157, 158, 159, 162, 170,
 171, 172, 173
 Poirer, Paul, 33, 92, 93
 Polaire, 32, 41
 Popular Front, 165, 166
 President Franklin Roosevelt, 15,
 16
 President Giraud, 15
 President John F. Kennedy,
 Jacqueline Kennedy, 19, 20
 President Truman, 17, 18
 Prime Minister Winston Churchill,
 15
 Prix Goncourt, Goncourt
 Academy, 124, 134
 Prix Renaudot, 122
 Prunier (Restaurant), 92, 93
 Psyche, 141, 143, 144, 145, 146,
 153, 156
 Psychoanalysis, xiv
 Psychology, 139, 142, 144, 163, 168

R

Ragai, Nour El Din, 164
 Rainbow Tribe, 1, 3, 20, 21, 26, 80
 Rank, Otto, 144, 149, 155, 156

Rational(ity), 74, 106
 Resistance movement, 3, 5, 12, 13,
 14, 17, 18, 22, 24, 39, 107, 108,
 113, 124, 173
 Rimbaud, Arthur, 74
 Rive Droite/Rive Gauche, 24, 89,
 94
 Ritz Hotel, 95, 98
 Rosalie (Restaurant), 92, 99
 Rose, Charlie, 105, 106, 120
 Ross, Harold, 86, 87, 101
 Rousseau, Jean-Jacques, 161
 Rumpelmayer (cafe and
 confectioner), 89
 Russian embroidery, 64, 66, 68
 Folk Tradition, 64
 Revolution, 64, 121

S

Sabina, 141, 142
 Saint Vincent de Paul, 159
 Sainte-Anne Hospital, 163
 Salk, Jonas, 115, 118
 Sartorial Code-Switching, 27, 28,
 31, 36, 40
 Sartre, Jean-Paul, 18
 Seine (river), 4, 55, 89, 105, 125,
 140, 153
 Shaarawi, Huda, 157, 160, 166,
 167, 171, 173
 Shafik, Doria, 158, 159, 160, 161,
 162, 163, 164, 165, 166, 167, 168,
 169, 170, 171, 172, 173
 Short Hair, x, 27, 37, 38, 39, 50
 Sido, 29, 37
 Simultanism, xiii, 61, 64, 66, 76
 "So Many Feathers". *See* Cortez,
 Jayne
 Solano, Solita, x, 86, 87, 89, 90, 101
 Somatophobia, Somatophobic, 29,
 34

Song "*J'ai deux amours*", 11, 15, 21, 26
 Spanish Civil War, 117, 166
 Spinoza, Baruch, 61, 63, 72, 73, 74, 77, 81, 83, 84
 Conatus, 73
 Occursus, 73
 Sorbonne University, xiv, 83, 106, 107, 123, 157, 158, 159, 160, 161, 162, 168, 169, 170, 171, 172, 174
 Soupault, Philippe, 74
 Sphinx, 28, 162, 166
 Stein, Gertrude, ix, x, xii, 85, 87, 89, 90, 93, 97, 101, 113
 Surrealism, surrealist group, xii, xiii, xiv, 92, 93, 107, 110, 139, 140, 141,
Surviving Picasso, 115, 120
 Swanson, Gloria, 68
 Sylvain Bonmariage, 30, 31

T

Tanta, 159
 Tea, 80, 90, 97
The Angel and the Perverts/L'Ange et les Pervers, xiii, 43, 44, 50, 59, 60
The Picasso Files, 115
The Vagabond, 28, 33, 40
Timeless (NBC television series), 21, 26
 Toby-Chien, 31, 32
 Toklas, Alice B., x, 85, 87, 88, 89, 90, 97, 101
 Toulouse-Lautrec, Henri de, 10
 Trauma
 traumatic, xiii, 103, 109, 141, 151, 153
 Trickstar, xiv, 139, 146, 151, 152, 155,
 Trickster, 139, 146, 156

Truth, Sojourner, 4
 Tubman, Harriet, 4
 Tzara, Tristan, 74, 173

U

Uhde, Wilhelm, 64
 Union française pour le suffrage des femmes, 165
 University, Cairo University, University of Chicago, University of Paris, University of Rio de Janeiro, 23, 157, 158, 159, 160, 161, 162, 164, 167, 168, 169, 170
 Urban Environment, 28, 35

V

Várfok Gallery (Budapest), 112, 120
 Vaudeville, 38
 Vengeance, 127
 Vichy Regime, the, xiv, 13, 122, 123, 124
Vogue, 34, 93

W

Weill, Raymond, 166, 167, 168, 173
 Wells, Ida B., 4, 24
 Western Civilization, 164
 Western Philosophy, 166
 white gaze, the, 8
 Whitfield, Lynn, 15, 21
 Whitney, Grace, 161
 Willy (Henri Gauthier-Villars), 30, 31, 32, 33, 35, 37, 39, 41
 Winchell, Walter, 18
Winter of Artifice, 153, 156
 Witches, 30

- World War I, 5, 44, 49, 59, 60, 64,
68, 72, 81, 101, 139, 158, 160,
170, 171
- World War II, x, xiii, 1, 3, 4, 14, 17,
18, 74, 87, 89, 94, 95, 99, 104,
140, 153, 168
- Wright, Richard, 4, 18, 26

Y

- Yo Picasso* (film), 114, 115, 120
- Youth-old-Age conflict, 126

Z

- Zack, Ian, 24