Impressions from Paris
Women Creatives in Interwar Years France

Edited by
Sylvie Eve Blum-Reid
University of Florida

Curating and Interpreting Culture

VERNON PRESS
# Table of Contents

List of Figures v  
Acknowledgments vii  
Introduction ix  
Sylvie Blum-Reid  
*University of Florida*

**Chapter 1**  
*The Unconquerable Josephine Baker Waging War against Fascism* 1  
Melba Joyce Boyd  
*Wayne State University*

**Chapter 2**  
*Lola the Greyhound: Animalistic Femininity and Colette’s Aversion to Flapper Fashion* 27  
Dantzel Cenatiempo  
*University of Washington*

**Chapter 3**  
*Gender Confusion in Interwar Paris: Lucie Delarue-Mardus’* *L’ange et les pervers* 43  
Adeline Soldin  
*Dickinson College*

**Chapter 4**  
*Sonia Delaunay’s Joyful Encounters* 61  
Sherry Buckberrough  
*University of Hartford*

**Chapter 5**  
*Reminiscences on Food by Expatriate Journalist Janet Flanner* 85  
Sylvie Blum-Reid  
*University of Florida*

**Chapter 6**  
*Françoise Gilot Before—and After—Picasso* 103  
Catherine Portuges  
*University of Massachusetts Amherst*
Chapter 7  From Page to Screen: Irène Némirovsky's Le Bal

Catherine R. Montfort
Santa Clara University

Chapter 8  Anaïs Nin: The Vivacious Literary Life of Paris

Clara Oropeza
Santa Barbara City College

Chapter 9  Women in French Universities: A Glimpse Through the Experience of Doria Shafik (1928-1940)

Samia I. Spencer
Auburn University

Contributors

Index
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, *Self-Portrait*, 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, *Bal Bullier*, 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 *Livres noirs*, 1924. 70
**Figure 4.8.** Blaise Cendrars and Sonia Delaunay, *Prose of the Trans-Siberian and Little Jehanne of France*, 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 *Le Bal* (Wilhelm Thiele) with young Danièle Darrieux (1931 film). 129

**Figure 8.1.** Anaïs Nin by painter Natasha 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-Elysées. 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 première, 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 outwear 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: WomenArtists@NewBritainMuseum, 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: Vestitiary 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 *Albineana, 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,

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 Paillole, 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
Couture, 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
Index

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

Eisenhower, Dwight D., 15
Ellis, Aunjanue, 21
Embodiment, 29, 35, 39
Engel, Aurélie, 113, 116, 119
Essentialist, 29, 30, 39
Europe, European
Expatriates, ix, xii, 4, 17, 21, 93, 94
Exposition international 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
Floppin(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:
Fortune, Thomas T. and The New York Age, 24
Foyer International des Etudiantes, 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 père, 106
Goudeket, 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
Index

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 Prawer, 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 4ème 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’Égyptienne (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
Maillis, 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
Index

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
Monâe, 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
Némirovsky, Irène, 121, 122, 123, 124, 126, 127, 128, 130, 131, 132, 133, 134, 136
Néré, Renée, 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, Anaïs, 139, 142, 145, 151, 154, 155, 156
North Africa, 13, 15, 16
Notre Dame des Apôtres, 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 Françoise 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
Index

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
Poirier, 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
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
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

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