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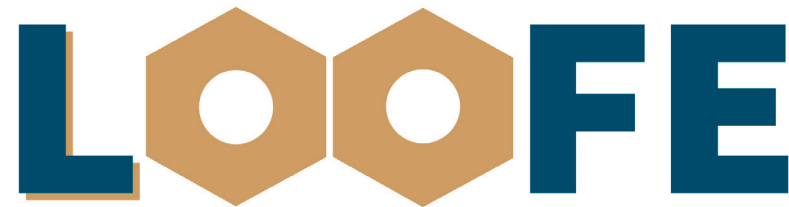


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## What's LOOFE?!



*Light & Lively Observations On France Extraordinaire!*

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LOOFE is an annual manual to life in France. Inside you'll find short articles about different facettes of France and French society. You'll find history, books, culture, people, language, photographs and nature explained helpfully with a touch of humor.

Think of it as a manual for life in *L'Hexagone*!

(*L'Hexagone*, incidentally, is one of France's nicknames due to the nearly hexagonal shape of metropolitan France)



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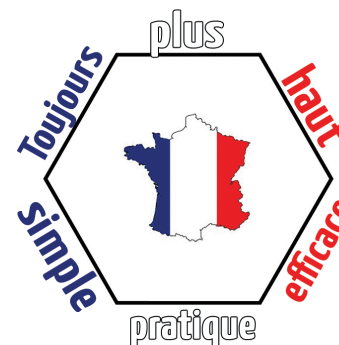
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# Small Is Good: Les Petits Plaisirs

by Harriet Welty Rochefort

Excerpt from chapter entitled "Small Is Good: Les Petits Plaisirs" in her book *Joie de Vivre, Secrets of Wining, Dining, and Romancing Like the French*, published by St. Martin's Press, 2012



*A minuscule espresso, a petit piece of chocolate, a morsel of sharp cheese, a half-filled glass of wine: the French prefer tasting and sipping to gorging and guzzling. Small is good.*

## Small Size, Large Size

In France, small things procure big joys. In fact, *la joie de vivre* is composed of many small and simple pleasures: a stroll on the banks of the Seine, a tiny taste of dark chocolate with your wee espresso, a *petit verre de rouge* (little glass of red wine). Small is good!

When I came to France, I discovered small. It seemed that everything was diminutive, and the word *petit* was everywhere. I go on a *petit tour* around the block to drink a *petit café*. Then I may do a few *petites courses* (small errands) before I wend my way back to my definitely *petite* home sweet home. On the way I might sample a piece of *fromage*, but it won't ruin my appetite, samples being *petit* (as in thumbnail). Time for dinner? The meat or fish and accompanying vegetables barely fill, and certainly don't overlap, the plate. My wineglass is not filled to the brim.

Do you wonder why the French aren't fat? Here's the answer: portions are *petites*.

In America I hop into a huge car, drive for miles, do some mega-errands, fill up the roomy trunk with groceries, and return to my sister's large house with its three-car garage and put the food away in a giant kitchen with a monster refrigerator that makes ice... When I go to a restaurant, there's so much food left over, the waiter asks if I'll want a box (I don't). My large glass of wine will be filled close to the top. If I drink Coke, even the small size looks huge to me, and the minute I finish, the waitperson rushes to the table to give me a free refill.

In America, "big," even supersize, is what we're all about and what we like. That's normal; you can tuck all of France into the state of Texas and there will be plenty of room (about 20 percent!) left over.

The French have big as well, such as *grand* and *grandeur* used in phrases like *la grandeur de la France* or *grand reporter* or *grand patron*, *grandes écoles* or *grand prix*. Grand is above us, awe-inspiring, sometimes puffing up with importance whatever it is that is thus described, whereas *petit* is *sympathique* and down-to-earth.

Babies, for example, are *très petits*, and when you particularly like someone, they are suddenly transformed into *petit* or *petite*. My mother-in-law always referred to her Swedish neighbor as "*la petite Suédoise*"—even though at five feet ten inches the lovely woman towered over her. *Petit* is not always *sympathique*. A *mec*, for example, is a "guy." However, if you call someone *un petit mec*, it is definitely not nice. You've just labeled him "pathetic." Got to be on your toes when it comes to these *petites différences*!

## Petites Boutiques

The only problem with *petites boutiques* is that they are sometimes so itty-bitsy and so teensy-weensy you have to be exceedingly careful, especially if you're a clumsy American like me. In a booth at the flea market I once broke two crystal glasses when my handbag accidentally hit them. I briefly entertained the thought of running hysterically into the street and disappearing into the crowd, but since the noise made my guilt obvious, I owned up and apologized profusely. That time I got off the hook—the owner realized she'd put the glasses and tray in a perilous position. Generally, though, the rule is that you pay for what you break. So, dear reader, beware of pint-size places! I now clutch my handbag as close to me as possible and in a *petite boutique* pretend I'm walking through a minefield, not a store.

## Les Petits Détails

The simplest French table will have pretty place mats or a jacquard tablecloth and a bouquet of flowers. The tomato salad is rid of its seeds and doesn't go to the table unless it's got a sprig of parsley. And speaking of salads, the homemade vinaigrette or mayonnaise is not hard to make and is a detail that transforms an ordinary dish into a delight. Details count!

## Les Petits Fours

I have this thing about *petits fours*: I love them. The literal meaning of *petit four* is "small oven." The main thing to know about these Lilliputian-looking savories is that they are sweet or salty, and either miniature appetizers or, if presented in great quantity and variety, a stand-up meal (kind of a French version of tapas). Most buffets feature them—but there are *petits fours* and *petits fours*.... The best memory of *petits fours* I have was when my husband Philippe's







company organized a private evening at the Pompidou museum for the top management and their wives. We had the museum to ourselves, and after a private tour of the artworks with our own personal curator (imagine!), we drank champagne and feasted on the most exquisite sweet and salty *petits fours* I've ever tasted. I read that Napoléon was behind the creation of the *petit four*. He was tired of sitting at the table and wanted a simpler way to be among his guests. Thank you, Mr. Bonaparte!

## Le Petit Beurre

Speaking of small things to eat, *le petit beurre* is a simple butter cookie you can buy in any grocery store. Invented in 1886 by Louis Lefèvre-Utile, the "real" or *véritable petit beurre*, which has many imitators, is still produced today in Nantes with the B of *petit beurre* right in the middle of each biscuit. It's an enormously popular cookie, which can fit into the palm of your hand, and often the first one given to a child. It's always fun to see if the tot bites right into it or goes at it methodically corner by corner.

## Un Petit Coup de Rouge

Whether red wine or white wine, in France the glass is filled to no more than two-thirds...a big glass at each course would end up being too much. In addition to that, filling a glass to the brim is considered . . . vulgar. As far as getting buzzed, I've been at dinner parties and cocktail parties where we all have a lot to drink but no one gets drunk. Maybe because the glasses are small and it's embarrassing to ask for twenty refills? The idea is to taste and savor the wine, not swim in it.

## Un Petit Noir

"What would you like to drink?" In a *café*, *un petit noir* is the response you'll most often hear. It's a wee cup of coffee, strong and black. No milk. If it had milk, it would be *un petit crème* or *une noisette*... Sometimes, *le petit noir* isn't even all that good. I've had better coffee in Italy. The whole point of *le petit noir*, though, is that you don't drink it on the run. You drink it sitting down and can make it and the lounging, thinking, and dreaming last for hours. Think of it: two euros may seem expensive, but if you can occupy a table on the terrace of a *café* in the heart of Paris watching the world go by for an hour or two or more, it's definitely a bargain!

## Mon Petit Lapin, Mon Petit Chou, and Other Petits Animals and Vegetables

If someone calls you his little rabbit or little cabbage, feel flattered. These are terms of endearment. My father-in-law called all of us *mes petits agneaux* (my little lambs). My son calls his son *mon petit loup* (my little wolf).

Only certain animals and vegetables qualify, though. For example, I've never heard anyone say *mon petit cochon* (my little pig) or even *mon petit chien* (my little dog). But you can call a little girl *ma petite chatte* or "little kitten." A cabbage (*mon petit chou*) is a common term of affection, but I've never heard anyone called *ma petite tomate* (my little tomato). As for fruits, even though they're sweet and good, you never hear anyone referred to as "my little banana" or "my little apple." *C'est comme ça* (that's the way it is).

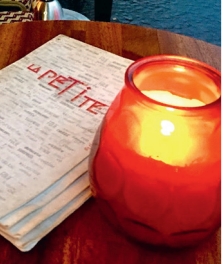
## La Petite Robe Noire

The classic black dress is always spoken of as the little black dress, not the black dress. Because it's referred to as *la petite robe noire*, it takes on a positive connotation. The little doesn't mean it's insignificant. On the contrary, it's a must. Sexy and chic at the same time. Only the clever French could transform a simple piece of somber clothing into a universal emblem.

## Petits Plaisirs

In his book *La Première Gorgée de bière et autres plaisirs minuscules* (The first sip of beer and other minuscule pleasures), Philippe Delerm writes about many of the pleasures that make up French life, ones we all too often take for granted. I loved his comments on the once-a-week treat French people indulge in on Sunday. If you ever pass a bakery on Sunday, you may wonder about those long lines of people. The story goes that a Russian paper featured a picture of one saying that there was a bread shortage in Paris. On the contrary, those patient people are waiting for their weekly indulgence in a sweet. (In traditional French families, dessert during the week is fruit and/or a yogurt.) As Delerm writes, and as I know from experience, deciding which cakes and what kind (small cakes? one big one? fruit? chocolate?) is one part of the pleasure. The next is watching the bakery lady carefully place the selection in a white cardboard package and tie it up with a ribbon.





I love sitting on *café* terraces watching the world go by, I love going into stores just to look, I love all our vacations (and this being France, they are numerous), I especially love the French attitude toward time. You don't always have to rush; there are moments when you can and should slow down. It did, though, take some adjustment, I must admit. Early on, when I thought I needed to purchase an object missing from my kitchen or bathroom, I had to have it right now. *Très américain*. Once, when I was in frustration mode about something I didn't have and "needed" to get, Philippe said, "I don't know what the fuss is all about. I'd rather contemplate what I don't have. Not having it and wanting it is even better than when you finally get it." I almost fell on the floor in the face of such a revolutionary thought. For me, the getting is the point!

The German occupation and the disaster it wreaked in France surely had something to do with a heightened appreciation of life. Now rather dated, *Encore un que les Boches n'auront pas* (another one the Nazis won't get) was an expression often used during World War II to invoke the idea that while the Germans might have overrun the country, they couldn't rob the French of minute moments of pleasure.

### Une Petite Promenade

Even in places that aren't particularly attractive or your idea of Paris, there's always something to see. In addition to that, for me Paris holds specific memories in certain places, and the fifteenth *arrondissement*, where all of Philippe's family lives, is one of them. As I headed toward Pasteur, I found myself directly in front of the building on the boulevard de Vaugirard where my in-laws lived for forty years before downsizing and moving to an apartment not far away.

As I stood in the street gazing first at the wrought iron-work on the entry door and then up five floors to the windows of their former apartment, the memory snatches came fast—of my vigorous seventy-year-old father-in-law bounding up the stairs two by two instead of taking the old-fashioned elevator; the elegant Haussmannian apartment with its high ceilings, spacious entry hall, and three capacious main rooms looking over the street; a long, long hall that led back to the kitchen and bathroom and two bedrooms, one for my husband, one for his sister. I remember many things about that apartment, notably that the wallpaper got changed regularly since my father-in-law, being in the business, liked to test his products. I also

had an image of my stepson, at age three, accidentally tripping over a valuable Chinese vase, which miraculously remained intact. And how could I not summon up all the savory family meals prepared by my mother-in-law? Standing there, I could almost smell the *pot-au-feu*.

Down the boulevard Pasteur and on to the avenue de Breteuil I strolled, with the view of the rounded, golden dome of the Invalides in front of me. School had let out and conservatively dressed mothers walked and chatted with their children. In the central area, young people lolled on the grass, and old people sat on park benches enjoying the afternoon sun. I took a left and ended up at the École Militaire. A stop for coffee at the appropriately named Les Terrasses, and then I descended into the metro. It was a beautiful day and the *petite promenade* was definitely a *petit plaisir*. I hadn't thought for one second about what I had to do when I got home. In France, where you're surrounded by beauty, you can have moments like this every day, strolling or sitting or contemplating. They do wonders for the morale. *La joie de vivre*!

And now, *au revoir*. I'm happy to have spent this *petit moment ensemble* (this little moment with you).

### Interview with Philippe

HWR: How does it feel to be a citizen of a small country?

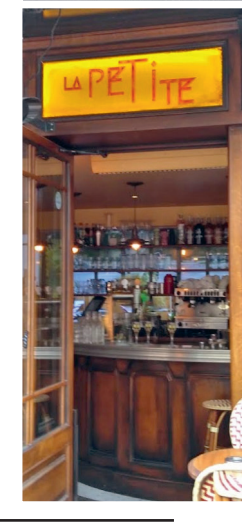
PhR (climbing onto a chair to look impressively grand): We don't enjoy it. We want to be big. That's why we're arrogant. It's the ruse we found to forget that we're small.

HWR: Talk about complicated!

PhR: Not really. When you're *petit*, you have to be smart.

Harriet Welty Rochefort grew up in Iowa, came to France after graduating from college, and never left. She is the author of three nonfiction books about the French: the bestselling *French Toast* (hailed as « the gold standard of books about the French » by Diane Johnson, author of *Le Divorce*), *French Fried* and *Joie de Vivre*, all published by St. Martin's Press. A freelance journalist writing on business, culture, travel and lifestyle for major newspapers and magazines, she taught in the international journalism program at the prestigious Institut d'Etudes Politiques de Paris (Sciences Po) and regularly speaks on Franco-American cultural differences to various university study programs and other groups. She has just completed her first novel. Harriet lives with her French husband, Philippe, in Paris. Her books are available on Amazon.

Facebook: Harriet Welty Rochefort - [www.harrietweltyrochefort.com](http://www.harrietweltyrochefort.com)





# Laughter is the best medicine.

## Reflections on laughter in the land of *La Vache qui rit*.

This article offers a collection of quotes about gallic humor by various authors followed by another cluster, this one of memorable zingers from noted French humorists.

“One of the answers to the question “What makes a Frenchman laugh?” is his fellow-countrymen. The French find themselves even more funny than foreigners do. But France is composed of a large number of small republics at war with each other, using laughter of different kinds as weaponry. The foreigner first begins

to feel at home in France when he can identify with one of the temperaments that give these small republics their cohesion, and with one of the battles that they get so much fun out of waging.” Theodore Zeldin The French

“One of the failings of the French society today is the tyranny of the little snickering laughter (*la tyrannie du ricanement*).” Frédéric Beigbeder L'homme qui pleure de rire

“Very few French people have the ability to burst out laughing... A French person laughing typically resembles a person smiling



Première affiche par B.Rabier, 1924, Maison de la Vache qui Rit. © MVQR.

while having a short outbreak of hiccups... Consequently, many foreigners view the French as cold. But the truth is, they are simply well trained.” Olivier Magny What the French

“There are ways to express your joy in life; However don’t guffaw, don’t burst out laughing, don’t laugh loudly in society, in a restaurant, in the street.” Ghislaine Andreani Guide du Nouveau Savoir -Vivre


“(…) il se mit à rire à gorge déployée comme si nous avions été seuls dans un salon.” Marcel Proust À la recherche du temps perdu - Le temps retrouvé, 1927

“Spoonerisms (*les contrepèteries*) in France are considered one of the Beaux-Arts.” Joël Martin Manuel de Contrepet

Reminder : A spoonerism is a lapsus linguae in which corresponding consonants, vowels, or morphemes are switched between two words in a phrase. These are named after the Oxford ordained minister William Archibald Spooner, who reputedly did this.

An example is saying «A well-boiled icicle» instead of «a well-oiled bicycle». While spoonerisms are commonly heard as slips of the tongue, and getting one’s words in a tangle, they can also be used intentionally as a play on words. Now that you understand spoonerisms move on to French *contrepeteries*. (Warning



many are rather saucy.) A couple of examples to get the ball rolling: *Glissons dans la piscine... Avez-vous entendu parler de la chronique des mille-pattes?* And a well-known one from Rabelais -- *Elle est folle de la messe.* 

“If the pun is so present, it’s because it is related to the sound of our language. French is extremely rich in terms of homophones.” Laurent Gaulet

“The French aren’t known for being hilarious. When I told Parisians I was interested in French humor, they’d say ‘French what?’ (*humour* is hard to pronounce; try saying eww-moour). Then they’d ask, ‘Does that exist?’ They were joking, of course.” Pamela Druckerman

## How to sound like funny François or hilarious Héloïse?

Learn a few of these well-known quips from famous French humorists and sprinkle them generously into your tricolor conversations. Eww-moour guaranteed. 

- *Souffrant d’insomnie, j’échangerais un matelas de plumes contre un sommeil de plomb.*
- *C’est fatigant de voir les autres se reposer.* **Pierre Dac** 1893 - 1975

- *Je suis capable du meilleur et du pire. Mais, dans le pire, c’est moi le meilleur.*
- *La victoire est brillante, l’échec est mat!* **Coluche** 1944 – 1986

- *Athée pieds. Voilà ma religion.* **Elie Semoun**

- *Leonardo Di caprio c’est l’anagramme de Blanche Gardin.... Ah non, pas du tout. Par contre «Carpe Diem» c’est l’anagramme de «ça déprime»* **Blanche Gardin**

- *Moi je suis jamais pompette je suis toujours bourrée!* **Florence Foresti**

- *J’adore vieillir. Pour rien au monde, je ne voudrais revenir en arrière. C’est tellement mieux, on est moins con...* **Muriel Robin**

- *En banlieue, soit tu a la force soit tu as la tchache.* **Jamel Debbouze**

- *Internet. On ne sait pas ce qu’on y cherche mais on trouve tout ce qu’on ne cherche pas.* **Anne Roumanoff**

- *L’imaginaire met des robes longues à nos idées courtes.* **Sim** 1926 – 2009

- *Une éphémère peut-elle procrastiner ?*
  - *Y a-t-il des ours bipolaires?*
  - *Doit-on donner du pain perdu à un enfant trouvé?*
- Laurent Baffie, 500 questions que personne ne se pose**

- *Qui prête à rire n’est jamais sûr d’être remboursé.* **Raymond Devos** 1922 - 2006

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The Scotsman

**"Julie is teaching Parisians to laugh at themselves."**  
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# Speak Easy Puzzle

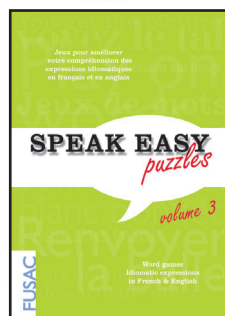
When speaking French you have to "bon" your way around. Match the French phrase with its English equivalent. Answers below.

« Ah bon? »

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- |   |                              |
|---|------------------------------|
| 1. Ah bon?                              | a. Have a good trip          |
| 2. Bonne route                          | b. Get well soon             |
| 3. Bon rétablissement                   | c. Have a great day          |
| 4. Bon courage pour la suite            | d. Enjoy your day off        |
| 5. Bonne chance                         | e. Hang in there             |
| 6. Bon débarras                         | f. What an evening!          |
| 7. Bonne année!                         | g. To cost a bundle          |
| 8. Bon vent                             | h. Enjoy your vacation       |
| 9. Bonne dégustation                    | i. He's a hell of a guy      |
| 10. Bonne lecture                       | j. Happy New Year!           |
| 11. Bonne continuation                  | k. Gift voucher              |
| 12. Bonnes vacances                     | l. OK, no need to shout      |
| 13. Bon dimanche                        | m. Hope all goes well        |
| 14. Bonne journée                       | n. Good luck                 |
| 15. Bonjour la soirée!                  | o. Cheap                     |
| 16. Bon marché                          | p. Enjoy your book           |
| 17. Tenir bon                           | q. Godspeed                  |
| 18. Coûter bonbon                       | r. He must be joking         |
| 19. C'est un sacré bonhomme             | s. What's the use?           |
| 20. C'est bon à savoir                  | t. Good luck for the future  |
| 21. De bon matin                        | u. Fit for duty              |
| 22. Elle est bonne celle là!            | v. To enjoy life             |
| 23. Partir pour de bon                  | w. Early in the morning      |
| 24. Avec bonhomie                       | x. It's got some good points |
| 25. Il fait bon                         | y. To leave for good         |
| 26. Un bon d'achat                      | z. Good-naturedly            |
| 27. Être bon vivant                     | aa. Easy-going               |
| 28. Bon enfant                          | ab. Really?                  |
| 29. Cela a du bon                       | ac. It's nice out            |
| 30. A quoi bon?                         | ad. That's worth knowing     |
| 31. Bon pour le service                 | ae. Enjoy your drink/food    |
| 32. Se bonifier                         | af. Meekly                   |
| 33. Il en a de bonnes                   | ag. Good riddance            |
| 34. Simple comme bonjour                | ah. To improve               |
| 35. D'un ton bonasse                    | ai. Easy as pie              |
| 36. Bon, ce n'est pas la peine de crier | aj. That's a good one!       |

The Speak Easy  
Puzzles book is available  
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see page 34



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Answers: 1ab - 2a - 3b - 4t - 5n - 6ag - 7j - 8q - 9ac - 10p - 11m - 12h - 13d  
14c - 15f - 16o - 17e - 18g - 19i - 20ad - 21w - 22aj - 23y - 24z - 25ac - 26k  
27v - 28aa - 29x - 30s - 31u - 32ah - 33r - 34ai - 35af - 36l

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# The Senate

The French Parliament is made up of two chambers, the National Assembly and the Senate. A previous article concerning the National Assembly appeared in Loofe 2 and is available here: [www.fusac.fr/guide/Loofe-Online.pdf](http://www.fusac.fr/guide/Loofe-Online.pdf). The following brief article evokes the basics of the upper chamber, its Senators and the palace where they meet.

## The Senate

The role of the senate is to review bills that are submitted by the Government or by a member of Parliament. Senators also scrutinize the action of the Government and ensure that enacted laws are implemented accordingly. The Senate guarantees institutional stability: unlike the National Assembly, it cannot be dissolved. Moreover, the President, or Speaker, of the Senate ensures the stability of France's institutions as he or she is called upon to replace the President of the Republic in the event of death, resignation or incapacity. Gérard Larcher, the current President of the Senate (70 years old, a veterinarian by profession), is thus considered the second most important figure in the country after the President of the Republic. He represents the Upper Assembly and conducts the proceedings. The number of Senators elected for each constituency is in

proportion to the population: for example 1 Senator for the *département* of Lozère, 5 for the *département* of Bas-Rhin and 12 for Paris. The 348 Senators are elected through indirect suffrage by 162,000 officials among which municipal, departmental and regional delegates. A Senator is elected for a term of 6 years. Under the Constitution of France, the Senate has nearly the same powers as the National Assembly. Bills may be submitted by the administration (*projets de loi*) or by either house of Parliament (*propositions de loi*). Because both houses may amend the bill, it may take several readings to reach an agreement between the National Assembly and the Senate. Each Senator is member of one of the 7 Standing Committees which are:

- Economic Affairs
- Foreign Affairs, Defense and Armed Forces
- Social Affairs
- Culture, Education and Communication
- Country Planning and Sustainable Development
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Bills are first examined by the relevant committee.

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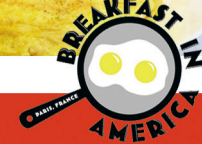
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Committee is in charge of informing the members about EU issues and checking the activities of the European Union. Much of the above information comes from a booklet available on the official website of the Senate entitled *The Essentials* (in English and other languages, PDF format).

## The Palais de Luxembourg 400 years of history

The history of the palace begins in 1612 when queen Marie de Médicis, feeling perhaps out of sorts in France, purchases the Luxembourg Hotel on the left bank of the Seine. For two reasons: this part of Paris was cleaner and quieter than the unwholesome Louvre and she liked the neighbors – the Gondi family, Florentines like herself. A few years later French architect Salomon de Brosse is mandated to build a Rocaille-style palace reminiscent – by its Italian rough-faced walls - of the Palazzo Pitti in Florence.



Photo Sénat. © Sénat

In 1621 the queen ordered 24 Rubens paintings (now in the Louvre) and moved in circa 1625. She didn't enjoy the palace for long as it turned out. In 1630, in conflict with Richelieu, Marie de Médicis goes into exile, eventually traveling to Cologne where she dies in 1642. The Luxembourg remained a residence for the royal family then was turned into an arms factory followed by a prison during the French Revolution. The trendy new name? *La Maison nationale de sûreté*. Among the prisoners: Camille Desmoulins, Fabre d'Eglantine, Danton, Joséphine de Beauharnais. The painter Jacques-Louis David, imprisoned here after the 9 *thermidor*, made a first sketch for his tableau *Les Sabines*. And it is from his window in the palace/prison that he painted the only landscape he is known to have painted, the exquisite *View of the Luxembourg Gardens*. Under the Empire the Luxembourg took on a new vocation as *le palais du Sénat*. In 1800, Napoléon Bonaparte employed Chalgrin to transform the palace and the first senators took office in 1804. After the fall of Napoléon in 1814, the Senate was replaced by the *Chambre des Pairs*. In 1815 Field marshal Ney was held here, judged then executed by a firing squad at the far end of the gardens near the avenue de l'Observatoire. A few years later, space for the 271 members of the *Chambre des Pairs* was becoming an issue. King Louis Phillippe in 1836 employed architect Alphonse de Gisors to once again enlarge the palace. In addition he added a new facade on the garden (south) side using outstandingly romantic statues by James Pradier. During the Second World War, the palace was occupied and a fenced section of gardens grew vegetables for the occupants. In 1958, Charles de Gaulle created the 5th Republic and the Senate that we know today. Some 2000 people work there. The library contains some 450,000 books.

## The Gardens

Owned by the French Senate, *Le Jardin du Luxembourg* also known in English as the Luxembourg Gardens, covers 23 hectares (at roughly 60 acres it is one of the largest gardens in the capital) and is known for its formal, serene parterres of gravel and lawns, tree-lined promenades, flower beds, and comfortable chairs.

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(oui, laisse les frontières aux autres)

(oui, choisis une école qui fait bouger)



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Children sail retro-style model sailboats on a circular basin using special sticks. The public is as numerous as it is eclectic: school children, students, artists, tourists, the local bourgeois and members of religious orders from nearby convents. A bevy of statues, more than 100 of them, are placed among the chestnut trees. Surrounding the central green space are twenty figures of French queens and illustrious women standing on pedestals. Other sculpted work include: an early model of *Liberty Enlightening the World*, commonly known as the *Statue of Liberty*, by Frédéric Bartholdi (1870), a bust of Charles Baudelaire, another of Ludwig van Beethoven by Antoine Bourdelle, a George Sand by François-Léon Sicard

(1904) and multiple animal sculptures by Auguste Cain.

The picturesque Medici Fountain, dating from Marie's time, located not far from the corner of boulevard Saint-Michel and the rue de Médicis was designed by Tommaso Francini, a Florentine fountain maker and hydraulic engineer who was brought to France by King Henry IV. It takes the form of a grotto, a popular feature of the Italian Renaissance garden.

The name Luxembourg takes its origins from the Latin *Mons Lucotitius*, the name of the hill where the garden is located.

## The Visit

The Senate should be on everybody's list of monuments and institutions to visit one day. The rub, however, is that touring the Senate is no *mince affaire* (small matter). Except for Heritage Days (*journées du patrimoine*) in September, security measures have eliminated individual visits; the only way to take a tour is with a group invited by a *sénateur*. This can take months to arrange. To make things easier Fusac is organizing a group visit sometime in 2020 hopefully in May. You are invited to join us for this event limited to not more than 40 people. To sign up just send us an email to [fusac.office@gmail.com](mailto:fusac.office@gmail.com).

Good to know – The spot for food: Treize au Jardin is an oasis of warmth & happiness where time slows down, and turning off your phone is encouraged; a gathering place for Parisians, expats, tourists, and anyone in between. 5 Rue de Médicis. The Red Wheelbarrow English bookshop is next door.

Sound like a French person: stroll through the park singing the refrain from an old Joe Dassin song entitled -- what else – *Le Jardin de Luxembourg*....

*Encore un jour sans amour  
Encore un jour de ma vie  
Le Luxembourg a vieilli  
Est-ce que c'est lui ?  
Est-ce que c'est moi ?*

Photos Sénat. © Sénat



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# FRANCE

## Culture Quiz :

23 questions

to measure the extent of your knowledge

(answers on page 26)

1. The Office National des Forêts (ONF) is the organization responsible for the sustainable management of the French public forest. How many hectares do they care for?

- 1 million
- 10 million
- 100 million

2.

Who wrote Madame Bovary?

- Gustave Flaubert
- Guy de Maupassant
- Victor Hugo

3.

True or False? George Sand was a famous French sculptor.



4.

Frank Sinatra's famous hit was «My Way». It was originally a French tune, what was the French title?

5.

Complete the name of this famous summer festival in Paris *Rock en* \_\_\_\_\_

6.

Which one of these former presidents is still alive?

- François Mitterrand
- Georges Pompidou
- Valérie Giscard d'Estaing
- Charles de Gaulle

7.

The flamboyant spire of Notre Dame in Paris which went up in flames in April 2019 was *flambant neuf* in which century? \_\_\_\_\_

8.

True or False? *Le XV de France* is the name of the French Rugby team.

9.

Which actor appeared in over a 130 films and became the most popular film comedian in France?

- Coluche
- Louis de Funès
- Fernandel

10.

In some parts of France the *pain au chocolat* is also known as...

- *Chocolatine*
- *Millefeuille*
- *Brioche Chocolat*

11.

Name three of the most frequently chosen names for cats in France.

12.

What are the names of the Seven Dwarfs in French (*Les sept nains*)?

13.

What is the title of the poem by Paul Eluard that begins with

«*Sur mes cahiers d'écolier  
Sur mon pupitre et les arbres  
Sur le sable sur la neige  
J'écris ton nom*»

14.

*Le grec  
L'autan  
Le mistral  
La tramontane  
Le marin  
Le sirocco  
La bise*

are all names for \_\_\_\_\_.





## FRANCE Culture Quiz :

15. Match the traditional construction material with the region.

Granite	Ile de France
Wood	Brittany
Brick	Alsace
<i>Pierre meulière</i> (grit or mill stone)	Normandy
Half-timbering, daub and wattle	Provence
Roman tiles	Savoy
Thatching	The North

16. At the tomb of the unknown soldier at the base of the Arch of Triumph is a flame honoring 1,500,000 soldiers who died during WWI.

Since what date has this flame been burning?

The flame is rekindled how often and at what time?

17. La rue des Saints-Pères borders which two arrondissements in Paris?

18. How many toy sailing boats are rented on a beautiful day in the Luxembourg gardens ?

19.

Who wrote:

«*Les fleuves équatoriaux entraînent dans leur flot turbide des mondes confus d'arbres et d'herbes.*»



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- Thursday 27 February: 2.00pm
- Saturday 21 March: 10.30am

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- Tuesday 25 February: 6.45pm
- Saturday 7 March: 1.30pm

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- Wednesday 26 February: 6.45pm
- Saturday 7 March: 10.30am

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## FRANCE Culture Quiz :

**20.** Who wrote Sérotonine the #1 best selling novel in France for 2019 with more than 500,000 copies sold?

- Michel Houellebecq
- Jean-Paul Dubois
- Amélie Nothomb
- Sylvain Tesson

**21.** The words *stock-option*, *quinqua*, *pile-poil*, *tex mex*, *aiguise-crayon*, *céleri-rave*, *pasionaria*, *courriel*, *fastoche* first appeared in the dictionary *Le Petit Larousse* in what year?

**22.** If you are visiting Les Calanques you are near which city?

## Answers:

1. About 10 million
2. Gustave Flaubert
3. False, she was a novelist
4. *Comme d'habitude* is was composed in 1967 by Jacques Revaux with lyrics by Claude François and Gilles Thibaut
5. Seine.
6. Valérie Giscard d'Estaing
7. This spire replaced the original 13th century spire during 19th century renovations by the architect Viollet-le-Duc
8. True! XV (quinze) refers to the number of players on the team.
9. Louis de Funès
10. Chocolatine
11. Caramel, Félix, Tigrou, Minette, Chipie, Câline, Chouquette (like Karl Lagerfeld's cat)
12. Atchoum (Sneezy), Joyeux (Happy), Prof



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Fill in the blanks with the words: magret, Maigret, maigres, maigre.

Inspecteur \_\_\_\_\_  
\_\_\_\_\_ de canard  
Les années vaches \_\_\_\_\_  
\_\_\_\_\_ comme un clou

- (Doc), Simplet (Dopey), Timide (Bashful), Dormeur (Sleepy), Grincheux (Grumpy)
13. «Liberté», written in 1942 is an ode to liberty penned during the German occupation of France.
14. Regional winds
15. Granite Brittany; Wood Savoy; Brick The North; Pierre meulière (grit or mill stone) Ile-de-France; Half-timbering with daub and wattle Alsace; Roman tiles Provence; Thatching Normandy
16. 11/11/1923. Every day 18h30
17. 6 & 7
18. 300
19. Paul Claudel, *Connaissances de l'Est*, 1907
20. Michel Houellebecq
21. 2000
22. Marseilles
23. Inspecteur Maigret; magret de canard; Les années vaches maigres; maigre comme un clou

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# Rosa Bonheur

## *Broad with a Brush*

Does the name Rosa Bonheur mean anything to you? Hint: She was the most well-known female French painter in the 19th century and the first woman painter to receive the Legion of Honor Medal (presented by the Empress Eugenia herself).

Still no bells? She painted animals. Still no idea? Well, don't feel bad it seems most French people today don't know who she is either. In fact despite being born in Bordeaux, growing up in Paris and then living in a château with a menagerie on the edge of the Fontainebleau forest, and having the most wonderful and easy-to-remember name, Rosa Bonheur was in fact more well known and her paintings were more appreciated by the English and Americans. She was so famous in England that Queen Victoria, who had a love for animals as well, requested Rosa visit her. In the USA there were Rosa Bonheur dolls and prints of her paintings in school and living rooms. It is even hard to find her paintings in French museums. Many were sold into private collections and some are now seen in American museums. Her work is very much worth discovering especially if you have a fondness for animals. Rosa sure did, she especially loved cows and horses. She appreciated the texture of fur and worked to capture the expression and

soul of each creature. She connected with her subjects; had a tenderness for them. When you look at her paintings you don't just see pretty or bucolic you see power, sweat, courage, determination, all in the faces and muscles of the animals.

An anecdote tells us that one of her contemporaries did a portrait of Rosa situating her next to a cow to represent her work. Rosa was disappointed in the rendering of the cow. She boldly asked the painter to concentrate on her likeness and said that she would paint the cow. And so she did. She was strong willed, bold and determined in every thing she did. To get animal anatomy right she spent hours in stockyards, slaughterhouses and kept a menagerie at her chateau with goats, domestic and wild sheep, deer, fallow deer, roe deer, an eagle, parrots, other birds, horses, cows, bulls, pointers, scent hounds, greyhounds, wild boars, lions, yaks, monkeys, marmots, squirrels, ferrets, turtles, green lizards, Irish ponies, izards and many other creatures brought and gifted from far and wide. She also spent long days at Buffalo Bill's Wild West show's stock lots when it visited Paris in 1889 for the seven months of the *Exposition Universelle*. At least seventeen paintings were made based on her studies at the Wild West Show.



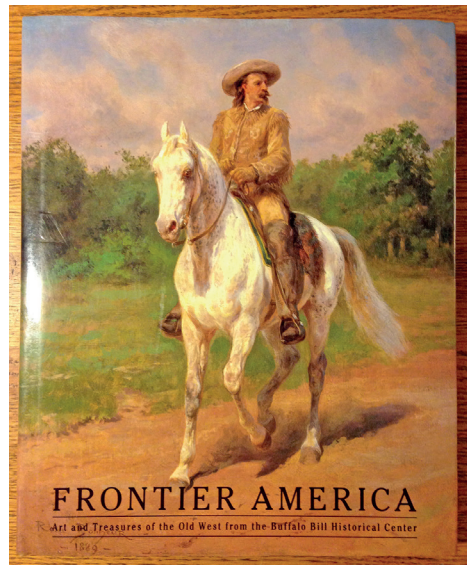
Rosa Bonheur portrait by Anna Klumpke in 1898.  
Gifted by the artist to the Metropolitan Museum of Art in 1922 "in honor of Rosa Bonheur's centenary  
and in memory of the great friendship in which she held me and all America in general."  
© Metropolitan Museum of Art Online collection



Six represent buffalo, but she was also fascinated by the Indians and painted them several times. “Although the Parisian painter Rosa Bonheur never visited the United States, she had a great affinity for the American West. In 1845 she saw George Catlin’s paintings and Iowa Indian performances in Paris and avidly collected prints and photographs of western animals, landscapes and people.”<sup>1</sup> She even asked a friend travelling in the western USA to bring back some sagebrush so she could see the real thing and be sure the background of her paintings was accurate.

She loved animals so much that when she painted a rare portrait of a person, for example Buffalo Bill Cody, who was a good friend, she depicted him on his horse and it is the horse that

really shines in that portrait. She concentrated so much on the horse that it is said that Buffalo Bill had his own face repainted (and aged!) when he used the portrait for his show’s posters and memorabilia in the early 20th century. The painting, which is on display at the Buffalo Bill Center of the West in Cody, Wyoming, is the most reproduced of all Bonheur’s work because it was used on his show posters. Cody and Bonheur bonded during the short while Cody was in Paris in 1889. They had quite a lot in common coming from similar hard-knock beginnings to self-made successful careers and fame. Plus they shared a love of horses and the outdoors. Cody kept the painting preciously all his life and instructed his wife that should the house ever burn she should «save the Bonheur».



Above Rosa Bonheur’s painting of Buffalo Bill on his horse graces the dust cover of the 1988 catalog Frontier America, Art and Treasures of the Old West from the Buffalo Bill Historical Center in Cody, Wyoming. Right: copy of the painting as a poster at the Bozeman Public Library, Bozeman, Montana





Unusual for the 19th century, Rosa Bonheur did things her way and made her own decisions. She never gave an inch in her desire to be independent financially. She painted in plein air, which was unconventional at the time. She had official documents to allow her to dress in pants when it was more practical. She was her own boss, a “New Woman”, identifying with the power and the freedom that was at the time only available to men. Thus she never married, never allowed herself to be an adjunct to a man and relied only on herself. My mother would have called liberal and defiant Rosa a “free spirit”. Her technical mastery and dedication did the rest. Her fame and success cracked opened the doors for careers in art to other women.

One of Rosa Bonheur’s most famous paintings is “Ploughing in the Nivernais”. This scene, dated 1849,

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shows the rolling countryside and wooded hills in the distance as the background for the two teams of oxen pulling heavy ploughs. The fresh furrows rhythm the foreground. The painting's attention is focused on the first team of Charolais cattle, whose white coats gleam in the slanted autumn light. It is an animal painting, leaving little room for the men that work with them: the four laborers are diminutive figures. It is a hymn to agricultural labor, whose grandeur was magnified. It is also tribute to provincial regions – here the Nivernais (the region around the town of Nevers in Burgundy) with its agricultural traditions and rural landscapes. This realist work drew very positive critical acclaim. The State, which had commissioned it from Rosa Bonheur in 1848 for the Musée de Lyon, decided to keep it in Paris, first at the Musée du Luxembourg, then the Louvre. It is currently displayed at the Musée d'Orsay where on a recent visit a middle-aged American man in shorts walked behind us and blurted out “wow, that’s a really good one” which from the speaker seemed to be high praise. Another painting and some sculptures can be seen at the Fine Arts museum in Bordeaux.

Today you can visit Rosa's home and atelier not far from Fontainebleau in the town of Thomery. The property has been recently purchased by the Brault family and they are investing themselves into their new venture and the preservation of Rosa's legacy. The atelier is a wonder to see. It is large, on an upper floor with lots of floor to ceiling windows because Rosa often painted on huge canvases in the style usually reserved for historic paintings – another way in which she broke

from convention. There is a small darkroom for developing photographs; naturalized animals throughout the room. Rosa's palette, paintings and sketches are left as if she was just there yesterday. A full Sioux Indian buckskin outfit and sketches from the Wild West Show days are also on display. It has been more than 120 years since she died and soon two hundred since her birth, but her companion American expat Anna Klumpke, who inherited the estate, kept everything intact. And it is a treasure; it's a rare thing to find a space so complete that it is almost like actually meeting Rosa Bonheur. Zélie Brault, an art history student, has embraced Rosa as if she were her own grandmother. Zélie dresses in pants with a velvet vest and tie just like Rosa Bonheur when she gives tours and tells the story with passion. She, like Rosa, is determined to one day unravel the mystery of Rosa's mother's illegitimate birth. Zélie is happy to speak English with visitors though for the moment the tours are organized only in rapid-fire passionate French – Zélie has so much to share. Thanks to the 2018 French lottery to raise money for historic preservation there is a lovely tea room and

Ploughing in the Nivernais. 1849.  
© Musée d'Orsay,  
dist. RMN / Patrice Schmidt

future projects include guest rooms. One day you'll be able to sleep in this famous painter's bedroom!

Tours of the atelier/chateau must be reserved in advance. FUSAC hopes to gather a group and persuade them to initiate tours in English. Let us know if you are interested or find out more on your own on their website [www.chateau-rosa-bonheur.fr](http://www.chateau-rosa-bonheur.fr)

Good to know: Rosa Bonheur is buried in Père-Lachaise with a simple marker (see page 48). The péniche bar Rosa Bonheur at the Seine quay in Paris seems to have no connection to the artist except borrowing her spirit and her name which does inspire a certain *joie de vivre*.

<sup>1</sup>Artist Biography from the catalogue entitled Art of the American Frontier from the Buffalo Bill Center of the West, 2013.







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Paris is an intimate conglomeration of neighborhoods with diverse character. Cafés, markets, parks and streets are the hub of life, and this is what I aim to capture in my street scenes of Parisian life.

There is great art in museums and cultural centers, but there is also street art, intentional and accidental.

Solitary interactions with the city as well as communal pleasures. Small details as well as the larger scope.

All of these photos were taken between 2017-19, but I feel they display the timelessness that is Paris.

-- Judith Bluysen, [www.judithbluysen.com](http://www.judithbluysen.com)

Conversations, 12th arrondissement

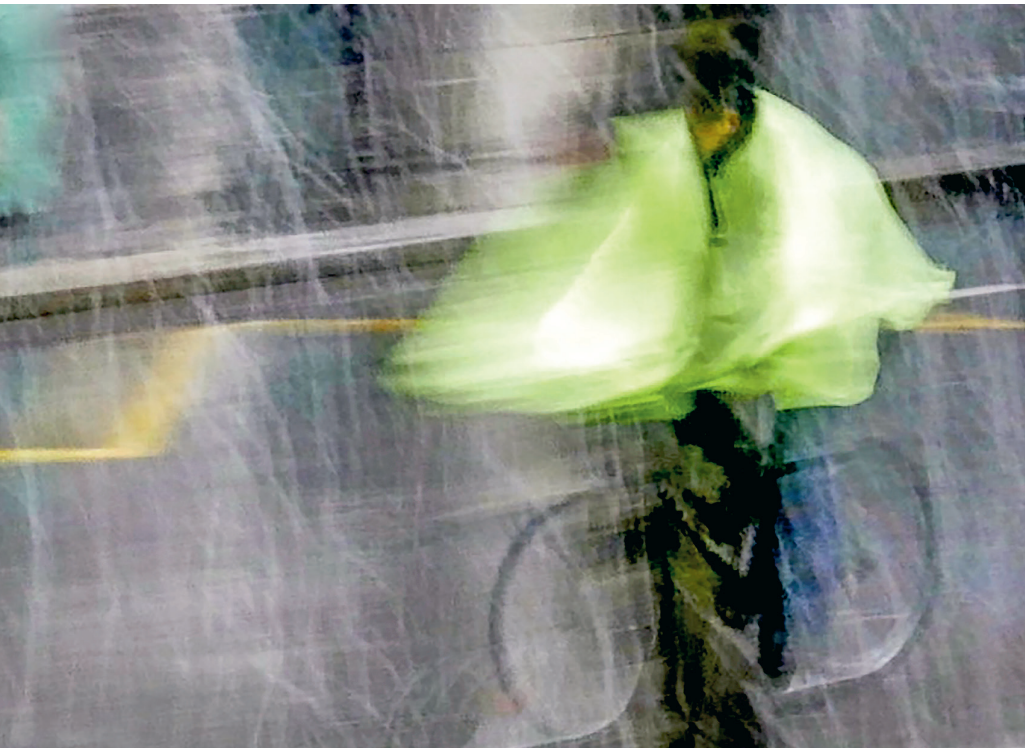


Passage off  
Rue Oberkampf,  
11th arrondissement

Puddle,  
Looking Down,  
4th arrondissement







Three Feet,  
Place des  
Vosges, 4th  
arrondissement

Biking in  
November  
Rain, 11th  
arrondissement

Conducting the  
Seine, 6th  
arrondissement

Summer in the  
City, 11th  
arrondissement



# Food Focus: From «Ringard» to «Raffiné»



The window at Lastre sans Apostrophe, Paris 7th

This piece is about how the outdated and mistreated *Pâté en croûte* – a treat for the eyes as much as the palate – made a comeback to coolness. This return to grace of the meat pie, refined and modernized – even sexy – has won the favor of the public and many professionals including les chefs étoilés.

**As a word, *pâté en croûte* doesn't make sense, it's a pleonasm. A *pâté* is necessarily crusted, otherwise it's a terrine. Just saying *pâté* would probably be sufficient.**

-- Gilles Demange

What is exactly *Pâté en croûte* or *pâté-croûte* as it is called in Lyon? A dense, molded meat-paste coiled

under a crusty cover of buttery pastry, oven-baked and served cold in slices. There are many variants, notably regional, which differ above all in the type of *pâté* inside, which is generally made of veal and pork, sometimes poultry. The simple version of *pâté-*

*croûte* is a classic of French cuisine going back to medieval times (when the envelope was meant to conserve the meat and not to be eaten) gave birth to the expression «*casser la croûte*». High-end versions use all sorts of cheeky fillings: goose-liver paste, duck, or marinated game meats, alone or flavored by a mixture of truffles, juniper and pistachios for example. It can take four to five days to fully prepare one between boning meats, marinades, making jelly and assembly; baking takes about an hour, first at 200 C° then gradually lowering the temperature. Rest assured amateurs, there are shorter versions. You don't need to be part cook, part pastry chef and part pork butcher to put a simple *pâté-croûte* together successfully. However, to create a wow-effect *pâté-croûte* certainly requires experience in these three fields.

Something unfortunate happened to *pâté en croûte*, a staple in



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the pantheon of French gastronomy whose cozy rusticity and comfort food qualities are deeply anchored in French childhood memories.

#### *Pâté en croûte*

was once a pretty good dish of quality, readily available and appreciated in restaurants throughout the country. Then it became industrialized, a little bit mistreated by giant retailers and very mistreated by others who vacuum packed it, stuffed it with sodium nitrates and wrapped it in a mushy lackluster crust, giving it a bad name. It disappeared from restaurant menus. It became *ringard*. Tasteless. Tacky. Old fashioned. There is still plenty of poor quality *pâté-croûte* in France's grocery stores today. More than 6,531 tons of it are consumed in France each year. Just ask any *Monsieur* or *Madame Tout le Monde* on the street like I did the other day what they think of *pâté-croûte*. The immediate reply: *ce n'est pas bon*. Fortunately and not surprisingly the French rarely forget about food even when certain recipes are put on the endangered species list. Some recipes may go out of fashion but renaissance is never out of the question. And when artisans and chefs have a notion to bring back a specialty, the result can be *spectaculaire*.

The renaissance of *pâté-croûte* dates from 2009 when four friends – Gilles Demange, Audrey Merle, Arnaud Bernollin, and Christophe Marguin – enamored with *pâté-croûte* and convinced that something needed to be done to save it from its current state of disgrace decided to start a *pâté-croûte* cookoff. Taking place every year in Tain L'Hermitage a town south of Lyon, The

World Championship of *Pâté-croûte* aka World Pie-Making Competition event was meant to showcase French charcuterie masters. And, according to the four friends, a clever way to treat themselves to plate after plate of their favorite food. The event caught the attention of many charcutiers, food critics, and journalists. From the get go people came on board, first the professionals were won over followed by an enthusiastic public who began to grasp the notion that *pâté-croûte* could be a noble, complex product with an occasional artistic twist. Everything was coming together brilliantly. *La mayonnaise a tout de suite pris*. Within a few years of the initial competition the event opened to international candidates from Japan

#### *Pâté-croûte* Contest Rules

- Propose a personal, freely chosen recipe for a meat-based *pâté-croûte*
- Use of truffles is prohibited for reasons of equity among contestants
- The competition is open exclusively to professionals from the catering industry (restaurateurs, bakers, pastry chefs, caterers) with a minimum of 5 years experience in the industry
- Excluded from the competition are teachers from hotel schools or the like, even if their establishments manage restaurants that are open to the public
- Only one contestant per establishment.
- Contestants are anonymous – no logos or distinctive signs are admitted
- Modification of the recipe or its presentation between the selection process and the finals is not allowed.

#### Scoring

A Jury of 14 members, comprising professionals from the culinary industry, journalists, experts and gastronomes grade the contestants. The score is based on 200 points. Pastry, appearance and taste are scored separately.

- Pie appearance 20 points
- Slice appearance 20 points
- Cooking and seasoning of the jelly 30 points
- Cooking and taste of the pastry 30 points
- General taste (balance, taste of the stuffing...) 100 points

Japanese candidate Osamu Tsukamoto  
won first prize in 2019 for his  
*pâté-croûte au foie gras et sang de canard challandais*.

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known for their meticulous mastery of technical cooking and their taste for perfection as well as aesthetics. And thus, like the phoenix in ancient Greek folklore the *pâté-croûte* was on its way to regeneration. In 2016 the event opened yet further to include candidates from North America. Meanwhile under the impetus of the genial pie-making competition it was not long before the specialty returned to restaurants: Baroche, Allard, L'Assiette, Le Train bleu, Arnaud Nicolas, and Les Marches to name just a few in Paris. In addition specialty boutiques opened their doors where charcuterie artisans treated their meat pies like works of art. Lastre sans Apostrophe and Maison Vérot are notable examples in the capital. Their customers come from their neighborhoods ... and from around the world.



A symphonic version of *pâté-croûte* goes by the endearing name *Oreiller de la belle Aurora* -- the pillow of beautiful Aurora -- an equivalent in French gastronomy to what Don Giovanni is to opera. Weighing in at over 30 pounds, this Everest of *pâté-croûte* boasts an incredible complexity and richness owing to a gargantuan mixture of game meats such as quail, wood pigeon, pheasant, partridge, mallard duck, wild rabbit, hare, roe deer, doe, and wild boar. Combined with goose foie gras, Bresse poultry, mulard duck, sweetbreads and truffles qualifies Aurora's pillow as one of the most remarkable of all dishes in the rich history of *haute cuisine à la française*.

This may lead one to wonder what forgotten or neglected French recipe might become the next comeback king. Cow tongue? Pig's feet? Kidneys? Chicken and rice? Looking for a prospect I began leafing through the 19th century cookbook classic *La Table au pays de Brillat-Savarin* (written by lawyer Lucient Tendret and historically important for its focus on regional cooking and for its multiple amusing and romantic digressions about people, animals and the land). Tendret's book, which by the way contains the recipe for the beautiful Aurora's pillow, also offers a recipe for *tiens tiens* here's an interesting possibility for a comeback ... stuffed tomatoes, *les tomates farcies*. Today it is considered a fast and cheap one pot wonder, a lowly and watery Sunday-night-in-front-of-the-TV meal, an item almost impossible to find on restaurant menus, a dish with no world championship, with no specialized boutiques, and with certainly no chance of making an appearance at a dinner party. Nevertheless *les tomates farcies* hold a cherished place in France's collective memory and thus make it a prime target for a comeback boom. In 2020 watch out for a riveting return to grace of *les tomates farcies au four de ma grand-mère*.

**Bon appétit et passez-moi la Pâté en croûte.**



Did you know ? In the bucolic setting of Monet's impressionistic version of *Luncheon on the Grass* there sits on the tablecloth, amidst the fruit and wine, a handsome *pâté en croûte*.



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# SEE Paris and DIE

or a Small Selection of Anglo-Irish and North Americans who unwittingly became Permanent Parisians

by Steve Soper

Paris is a remarkable place. It's a tiresome thing to hear but I never tire of saying it. And one of the truly remarkable things about Paris is the number of foreigners who ended their lives here. Some by choice, others by happenstance but there they are: young and old, men, women, children, husbands, wives and most of them virtually unknown. Of the more than 35,000 men, women and children whose names I have in my databases for Père-Lachaise, Montparnasse, Montmartre and Passy cemeteries – what I call the Big 3 and-a-half - I have so far identified at least 300 who were from the United States, Ireland or Great Britain; only one Canadian oddly enough.

Some of those names you will recognize, graves that have become tourist destinations in and of themselves. Jim Morrison of The Doors certainly had no intention of dying in a hotel room in Paris only to be buried in an unremarkable space in Père-Lachaise. Oscar Wilde died penniless in his hotel with nowhere else to go; today his grave is marked with an incredible bit of sculpture.

Those resting places need no introduction. Rather, I hope to introduce you to some other “permanent Parisians” who I feel are worthy of attention, if only for a moment or two. Some were famous in their own time and a few still so today but are often overlooked by the casual

cemetery visitor. There are a few who are totally unknown to anyone but whose grave shares with the passer-by a tiny bit of who they were either in stone or words. I've organized my selections by cemetery and the people I've chosen for you are broken down in a rather haphazard fashion I admit.

We will start with the smallest of the four cemeteries and one of my most favorite haunts: Passy.

## Passy and Montmartre

Besides being the final resting place of Édouard Manet, Berthe Morisot, and Claude Debussy not to mention Bo Dai the last emperor of Vietnam, this lovely spot just across from Trocadéro is also the final home of Pearl White (1889-1938) the great American silent film star in cemetery section D13. Known for performing her own stunts in her serials the “Perils of Pauline” series she was also a savvy businesswoman and produced many of her own films. She eventually moved to Paris where she continued to work in French film. A fascinating woman who spent her final years in Europe. She

retired from film in 1924 incredibly wealthy and widely acclaimed.

Another American who was also very well-known in his day but less so today is James Gordon Bennett, Jr. (1841-1918) in D14. His father was the founder and editor of the *New York Herald* and his son opened the Paris branch, *The Paris Herald*, the forerunner of the *International Herald Tribune*. James Jr. also founded the *New York World-Telegram* and funded Henry Stanley's expedition to Africa to find David Livingstone in 1869. He was an avid sailing enthusiast and early racing car aficionado.

In D28 of Montmartre Cemetery you can find the British magistrate Henry Storks (1779-1866). His tomb consists of a large upright stone with a lovely portrait medallion of Henry near the top, sculptor unknown. (photo 1)

## Montparnasse

In the larger part of the cemetery you'll find the following wonderful characters, several of whom are



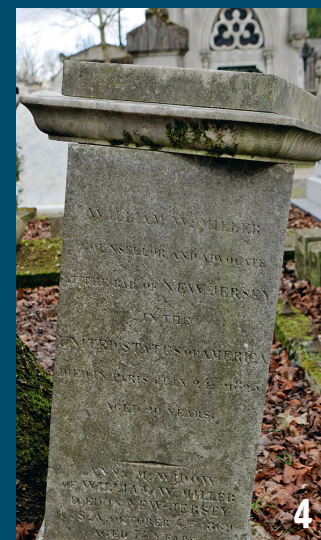
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2



3



4



5



cultural icons of a sort: American actress and activist Jean Seberg in D13, [known for her roles in *Saint Joan* and *Breathless*] whose life is portrayed in a new film starring Kristen Stewart.

Irish playwright Samuel Beckett (1906-1989) in D12, who wrote primarily in French after 1945.

Also in D12, American sculptor Paul Wayland Bartlett (1865-1925), (2) known for crafting the House of Representatives pediment of the U.S. Capitol building in Washington, D.C.

Another popular stop should be in D7 at the tomb of the surreal photographer and contributor to the Dada movement, Emmanuel Radnitzky, better known as Man Ray (1890-1976) (3).

And in D2 you'll find essayist, novelist and activist Susan Sontag (1933-2004).

### Père-Lachaise Cemetery

By far and away the largest number of English-speaking people buried in Paris are found in Père-Lachaise. I've

found more than 200 so far, many of them burials from the early history of the cemetery such as: New Jersey lawyer William W. Miller (1796-1825) in D43 (4) and Philadelphia merchant Jacob Koch (1761-1830) in D41. Francis Wemyss (1794-1817) of Wemyss Castle and Captain in the Royal Navy is in D11.

And speaking of the Royal Navy you can find Admiral Richard Graves in D25. In D39 lies the remains of Vice-Admiral Alexander Cochrane, one of the officers commanding the Royal Navy during the War of 1812 in North America. In D43 lies Admiral Sir William Sydney Smith whose sarcophagus tomb is decorated with a wonderful portrait medallion of the admiral (sculptor unknown) (5).

### Artists, Dancers and Writers

There is no shortage of foreign-born artists buried in Paris, a fact that comes as no shock to anyone I'm sure, and many of them rest in Père-Lachaise.

Buried in D74 with the great French realist artist Rosa Bonheur

is her protégé and partner American painter Anna Klumpke (6) [see page 28].

There's the British sculptor Susan Durant (1827-1873) whose grave is easily identified in D42 by a wonderful medallion by Henry Triqueti depicting a girls' choir singing (7). Over in D90 you can find the American painter Edward Bernard Fulde (1853-1918) whose grave is topped by a bust of the artist, again sculptor unknown (9). Then there's the American poet Stuart Randolph Merrill (1863-1915) in D93 with a lovely portrait medallion by Victor Rousseau.

In D88 you'll find the life-size relief sculpture of the American ballerina Harriet Toby (1929-1952). Born Harriet Joan Katzman, she died in a plane crash with French actresses Michèle Verly and Alice Topart. The relief (sculptor unknown) of Harriet catches her mid-pirouette. Every time I look at this sculpture of Harriet I wonder, "How much of her short life did she spend up on those toes?" (8).

And while we're on the subject

of dancers just across from D88 you'll find the enormous columbarium where you can find the final resting places of American dance icons Loïe Fuller and Isadora Duncan.

Oh, also in the columbarium, hiding behind a staircase is the niche for American writer Richard Wright.

No list of artists buried in Père-Lachaise would be complete without mentioning the novelist and art collector Gertrude Stein and her partner Alice B. Toklas, buried in D94.

Last but by no means least is the modest tomb of George Whitman (1913-2011) in D73. Whitman was the proprietor of the English-language bookshop Shakespeare & Co., a long-time place of refuge for many expatriates in Paris.

Another tomb that is often overlooked is the large mausoleum of Richard Wallace in D28 (10). Engineer, philanthropist and avid art collector Richard Wallace is today largely known for the Wallace Collection in what was formerly his home, Hertford House in London. However, he was known to the French







people for organizing an ambulance system during the siege of Paris in 1870-71 and for donating 50 Wallace Fountains, many of which can still be seen today dotted around the city.

### Epitaphs of note

In a cemetery noted for its many wonderful and evocative epitaphs, I have come across several in English

worth a stop:

There's Basil Cochrane (1756-1826), 3rd son of Thomas 8th Earl of Dunwold, in D26.

*Mark the perfect man,  
and behold the upright.  
For the end of that man  
is peace.*

In D45 is Dr. Charles Loudon (1802-1844), who, according to part of his epitaph was the "author of the solution of the problem of population and subsistence" and who was "universally beloved and lamented."

*Oh! Man  
Boast not thyself of tomorrow  
For thou knowest not  
What a day may bring forth.*

And also in D45 is Charlotte Maria Neave (1800-1854) the daughter of Sir Thomas Neave, Baronet of Dignam in Essex, and Frances Caroline Digby Neave. Charlotte died, so her epitaph notes, "unmarried." But, still she was

*of active benevolence during health,  
with humble and cheerful resignation,  
through many years of painful illness,*

*she possessed her soul in patience. To her a pain greater than that of the body, was the thought of being the cause of it to others, and, striving to hide the depth of her own suffering, she sought happiness in the constant sacrifice of self. Trembling, yet trustful, she walked uprightly with her GOD, and in her death bequeathed that precious example. How only the righteous depart. A triumphant witness, through unflinching faith, to the power of CHRIST's glorious gospel, which alone can bring a man peace at last.*

In D42 is Scotsman John Gilchrist (1759-1841).

*As an oriental scholar preeminent, he first defined rules for the Hindoostanee and reduced that colloquial tongue to a written language, thereby facilitating the introduction of European laws and civilization into the vast empire of British India.*

Also in D42 is Mrs. Frances Magniac Sansom (1782-1849).

*A pure, unostentatious piety was the animating principle of a character, remarkable for simplicity and benevolence, firmness of mind and gentleness of manners, warmth of heart and sweetness of disposition, and a reliance at once confident and grateful upon the wisdom and mercy of her creator. Her afflicted children sustained by the indelible recollection of her virtues and the blessed hope of an eternal reunion dedicate this imperfect tribute to maternal love.*

In D40 is Thomas Thompson of Yorkshire (1754-1828).

*He was Member in three successive Parliaments for the borough of Midhurst in Sussex. He sought Honour by Humility and the Fear of the LORD and after a life of diligence in Business and active Benevolence towards those that had None to help them, committed his soul to the GOD who gave HIS SON unto death to redeem him.*

I would like to leave you with one last tomb, its occupant unknown to me but who left us with a tiny mystery mixed

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with a curious view of life and probably death as well. In D51 located behind the large chapel you can find this small chapel tomb with the inscription above the locked door:

**“It does not have anything to do with anything”**



For those of you a bit more organized or if you'd like to track these graves down, here they are arranged by division:

- 11 - Capt. Francis Wemyss
- 25 - Admiral Richard Graves
- 26 - Mrs. Caroline Amherst, Basil Cochrane
- 39 - Vice Admiral Alexander Cochrane
- 40 - Thomas Thompson
- 41 - Jacob Koch
- 42 - John Gilchrist, Sir William Keppel, Mrs. Frances Magniac Sansom
- 43 - William Miller, Admiral Sir Sidney Smith
- 45 - Dr. Charles Loudon, Charlotte Neave
- 56 - Susan Durant
- 73 - George Whitman
- 74 - Anna Klumpke
- 87 - (columbarium) Isadora Duncan, Loïe Fuller, Richard Wright
- 88 - Harriet Toby
- 90 - Edward Fulde
- 93 - Stuart Merrill
- 94 - Gertrude Stein/Alice B. Toklas

For more information about citizens of the United States who were buried in Père-Lachaise in the 19th century I urge you to download a copy of The Pennsylvania Magazine vol. XLIII, and look at the July 1919 issue, p. 251: “Inscriptions on the Tombstones of Americans Buried in Père La Chaise, Paris, France” by J. Rutgers Leroy.

Author Steve Soper is a former photo archivist and web editor at Johnson & Wales University in Providence, Rhode Island and the author of Guide to the Art in Père-Lachaise Cemetery, Guide to the Art in Montparnasse, Montmartre and Passy Cemeteries, and a Guide to the Earliest Burials in Père-Lachaise Cemetery. The guides are designed primarily for art historians, art students and photographers.

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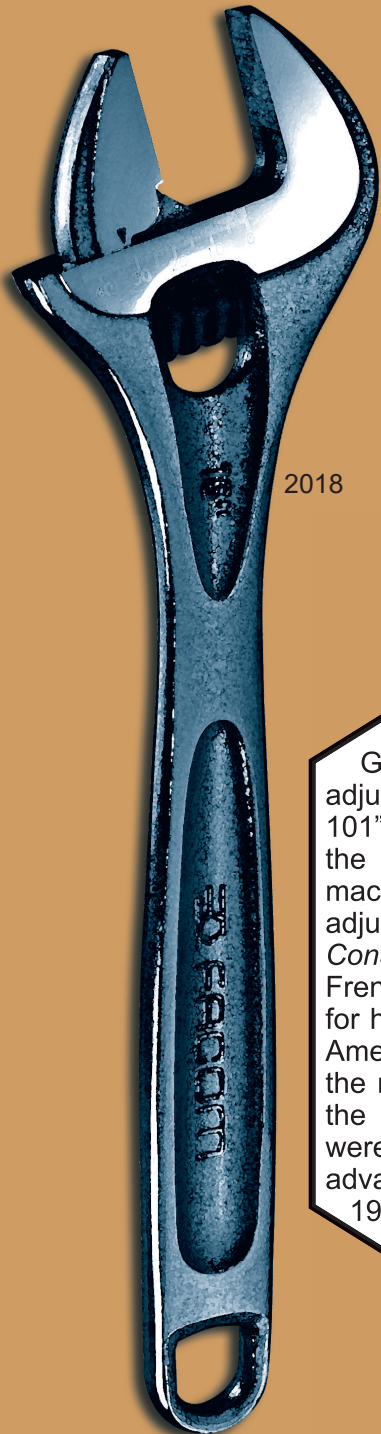
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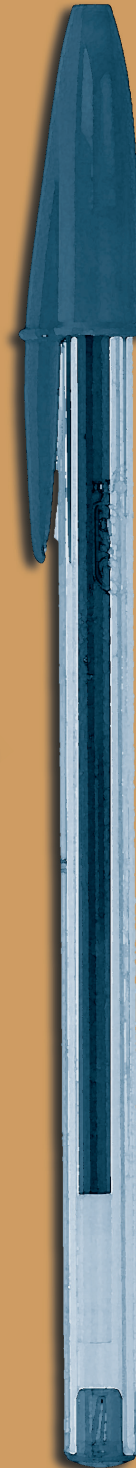
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## CLÉ FACOM

1918. In a noisy workshop near the Gare de Lyon in Paris was born a small adjustable hand wrench under the code name "clé 101" or "Madame 101". The World War had changed the world and firmly established the presence of machines – which needed repair. The perfect tool, the adjustable wrench by *la société Franco-Américaine de Construction d'Outillage Mécanique* truncated, as the French love to do, to "Facom", became indispensable for home and professional repairs. There is nothing American about it. The «Franco-American» part of the name was a bit of marketing genius referring to the much admired US troops during the war who were well equipped with the latest technological advancements. The 101 was manufactured until 1961 and is now a useful collector's item and the brand Facom is a worldwide success (except in the Americas!!).



1918

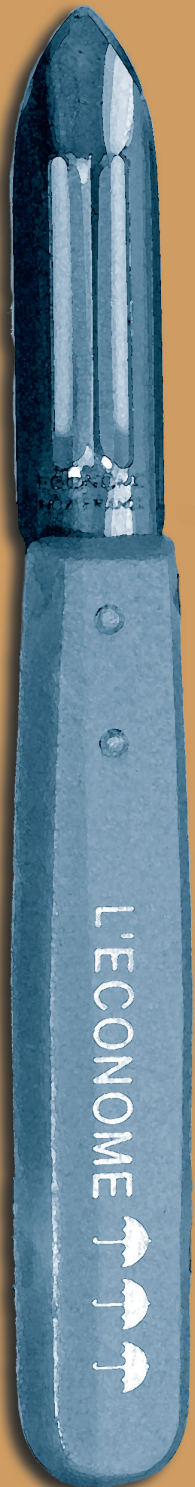


## BIC CRISTAL

In 1945, PPA (Porte-plume, Portemines et Accessoires) was set up by Marcel Bich in Clichy. Bich obtained the patent for the ball point which was invented by the Hungarian László Bíró (the British use the word biro to mean a ballpoint) and began production. It was in 1950 that the much simpler name BIC was coined. The ballpoint BIC Cristal has since become the most sold pen in the world with more than 100 billion sold! In 2001 the pen was selected for the Department of Architecture and Design of the MoMA in New York and in 2006 the pen was added to the permanent collection of industrial design of the Pompidou Center in Paris. You didn't know you had a work of design in your pocket!

## COUTEAU ECONOMOME

The Couteau Econome or vegetable peeler was invented in 1929 by Victor Pouzet in Thiers, the knife making capital of France. It consists of a wooden handle and a single blade with two sharpened slits in the middle. It can be used by both left and right handed people. The tip of the tool is pointed to allow the user to remove blemishes or eyes. This new tool greatly facilitated the task of peeling. The design required much less dexterity to use than a paring knife, was less likely to cut the user and allowed the vegetables to be peeled finely thus reducing waste. The Econome is one of those brands that has become the generic noun for a class of objects. The peeler is still produced in Thiers to the tune of 2 million per year.





In nearly every French household you'll find...



## CADUM

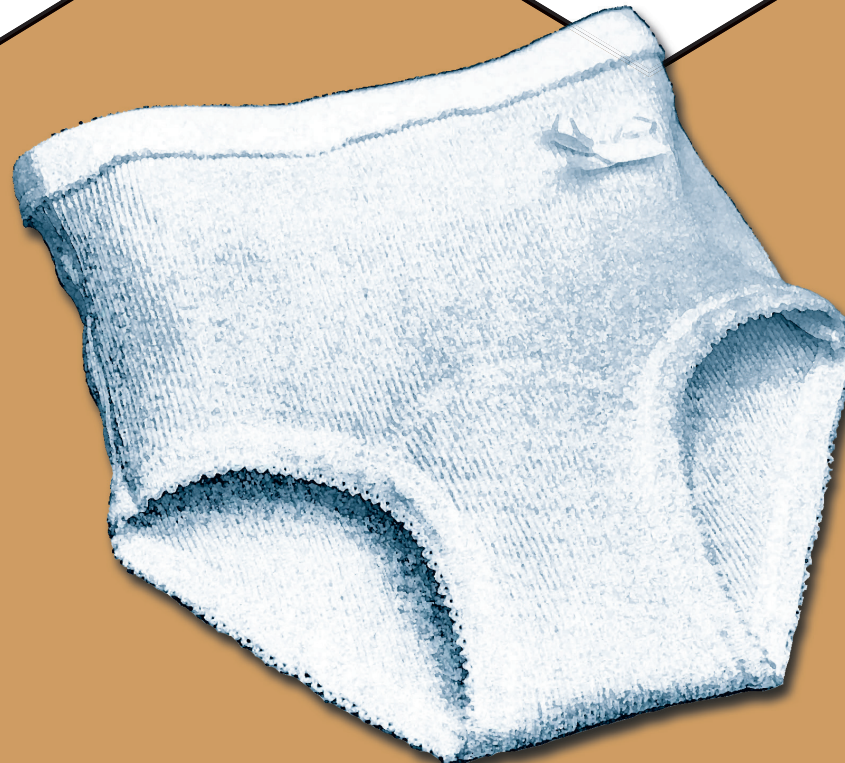
The perfect soap for babies was a Franco-American initiative in 1912. An American industrial suffering from eczema got a balm from a French pharmacist that healed his skin immediately. The two men joined together to commercialize the product. The key ingredients in this soap are oil of cade (hence the name) which comes from the mediterranean juniper and oil from sweet almonds. The real genius and connection to the French people though comes from the Cadum babies. There was a contest for the face the most beautiful baby in France which still graces the packaging today incarnating softness and cleanliness. The brand is now owned by L'Oréal and represented by the swimmer Laure Manaudou.

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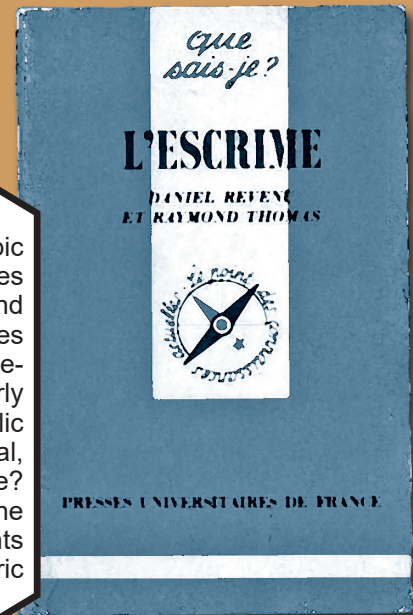
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## La CULOTTE PETIT BATEAU

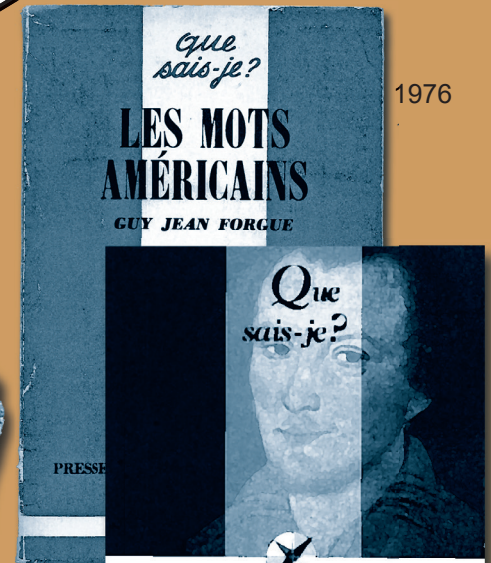
Of course every French household has underwear! But why do they call their favorite underwear "a little boat"? In 1918 an underwear manufacturer in Troyes was inspired while listening to one of his 13 sons sing a ditty : «Maman, les petits bateaux qui vont sur l'eau ont-ils des jambes?». Papa asked himself why does the underwear I make have legs? He decided to cut them off! Then replaced the buttons and put elastic at the waist and the leg openings. He replaced the heavy rough wool by white washable cotton thus creating a comfortable, more hygienic garment called the panty. In 1937 the Petit Bateau panties received the «Grand Prix of Innovation» at the Universal Exhibition in Paris. Today 3.5 million pairs of Petit Bateau cotton panties requiring 2,520 metres of pure cotton yarn and a natural rubber elastic are sold per year. They are worn by the average French woman, her children and celebrities such as Jane Birkin and the self-styled perfect Parisienne Inès de La Fressange.



1992



1976



2016





50

different varieties of wine grapes are grown in 85,000 vineyards in France which is the second wine producer in the world

34,979

municipalities in France in 2019, down from more than 36,000 in 2015 due to fusions to reduce expenses and increase services

120,000€

the record price for a white truffle weighing one kilogram.

7.3 kilos

of chocolate are consumed per person in France each year, 30% is *chocolat noir*. The French eat more dark chocolate than other Europeans.

554,731

works of art form the Louvre's collections

1783

was the year of the first hot air balloon flight. At the chateau of Versailles the Montgolfière brothers (that's why the French word for hot air balloon is *montgolfière*) launched a balloon made of cloth and covered with paper painted with the royal ensigns. In the basket were the first passengers: a rooster, a duck and a sheep. The balloon flew 3.5km and landed in the Vaucresson forest. The three passengers finished their days in the royal menagerie. The first human flight was just a couple months later from the Chateau de La Muette (in Paris 16th today) to the Buttes-Chaumont. François Pilâtre de Rozier was the "pilot". He survived that flight, but died in 1785 trying to balloon across the English Channel - the first air travel fatality.

338,000,000,000€

the budget for France in 2019. The largest slice some 100.9 billion, was dedicated to education and research

40cm

was the most snow that ever fell on Paris at once. It was on 2 March 1946.

66,993,000

population of France in 2019. Not to mention 63 million pets which reside in 48% of households

1534 days

the Nazis occupied Paris

13%

of the French coastline of 3805 kilometers is protected from development

-10 to 4809m

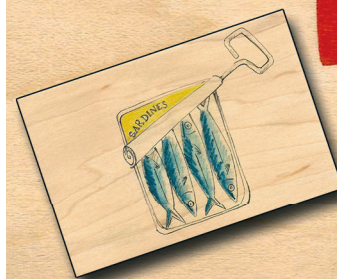
are the lowest and highest points in France: Etang de Lavalduc in Fos-sur-Mer to Mont Blanc, the average altitude of metropolitan France is 344 meters

18,137km

distance between the Islands of Tromelin and Clipperton, two French territories in the Indian and Pacific Oceans (8837km and 12455km from Paris)

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7, rue Auguste-Vacquerie, 75116 Paris, Chaplain: The Reverend Mark Osborne. Our main Sunday service is the Sung Eucharist at 10.30. For details of weekday services and other activities, please contact the church. Tel: 01.47.20.22.51; E-mail: [office@stgeorgesparis.org](mailto:office@stgeorgesparis.org); Website: [www.stgeorgesparis.com](http://www.stgeorgesparis.com)

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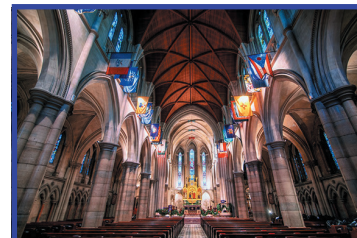
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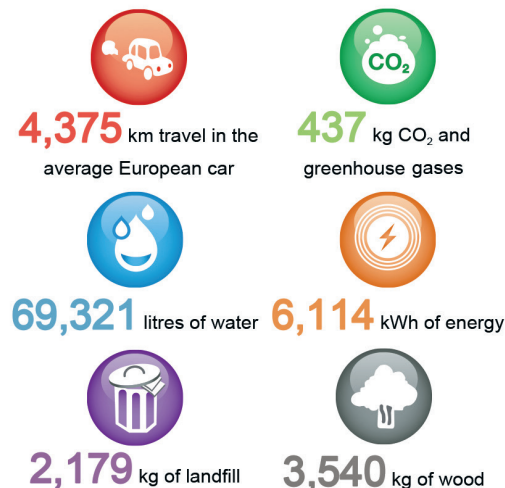
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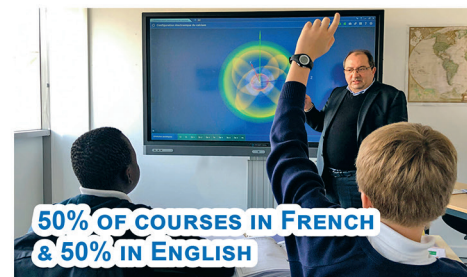


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