
Women Seeing, Women Being Seen: Focus on Marie Laurencin's *Woman Holding a Mirror*

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Marie Laurencin (1883–1956) was a female painter active in the first half of the 20th century. Early in her career, she interacted with the Cubists and was sometimes characterized as a Cubist herself. However, Laurencin's works clearly depict the shapes of human figures, never reducing them to simple forms. She excelled at painting the human figure, and developed a distinctive style, representing the forms of her subjects in flat planes and pastel hues. The elegant world of Laurencin's art, evoking 18th-century paintings of banquets and festivities, gained popularity in 1920s Paris, in part because it answered the desire for a "return to order" during the period between the world wars.¹

There are three oil paintings by Laurencin in the Ishibashi Foundation Collection. My paper in our bulletin last year discussed *Two Young Girls* (1923, Artizon Museum, Ishibashi Foundation), introduced new materials related to the *Exhibition of New Works of French Contemporary Art* at Nihombashi Mitsukoshi in 1925, and outlined the position of Laurencin in Paris and Japan in the 1920s.² This paper will examine the circumstances surrounding Laurencin in the 1930s, focusing on another of her works, *Woman Holding a Mirror* (c. 1937, Artizon Museum, Ishibashi Foundation, fig. 1).

As with *Two Young Girls*, it did not take long for *Woman Holding a Mirror* to be introduced to Japanese audiences. Produced around 1937, the latter work was reproduced in color in *Mizue* magazine (no. 441, July 1941), with the caption "Laurencin / Woman Holding a Mirror." The medium, size, and owner were listed: "oil, F8 [approx. 46 x 38 cm], Mr. S." The latter referred to the business executive Sakamoto Naomichi (1892–1972).³

Sakamoto graduated from Tokyo Imperial University in 1920 and was subsequently employed at the South Manchuria Railway Company. In 1929, he was transferred to Paris for what was initially to be a two-year stay, but after the Mukden Incident occurred in 1931, he was required to stay in Paris and gather information. In 1933, he was an assistant to Matsuoka Yosuke (1880–1946), who would later become the Foreign Minister, during an international conference in Geneva, Switzerland where Matsuoka represented Japan in the League of Nations.⁴ In 1934, when the South Manchuria Railway established a European Branch Office (renamed the European Bureau in 1937), Sakamoto was appointed its head. In October of that year, Sakamoto launched the magazine *France-Japon* to promote bilateral exchange between Japan and France.⁵ The magazine's publishing office was located at 136 Champs-Élysées, which was also the Paris office of the South Manchuria

Railway as well as the Paris branch of Nichifutsu Doshikai [the Japan-France Friendship Association]. The editor-in-chief was Matsuo Kuninosuke (1899–1975), a Paris correspondent for the *Yomiuri Shimbun* newspaper, and Alfred Smoular (1911–1994), a researcher at the Musée d'ethnographie du Trocadéro, was on the editorial board. Sakamoto also participated in editing the magazine, the goal of which was to convey an image of the real Japan to French readers. However, *France-Japon* ceased publication when Sakamoto left France in April 1940.

Sakamoto returned to Japan in June 1940, having lived in Paris for 11 years (except for a brief return to Japan from April to September 1934 to establish the Japan-France Friendship Association). Sakamoto's art collecting was probably connected with cultural exchange between the two countries, but unfortunately the details are not clear. About a year after his return to Japan, 12 works from Sakamoto's collection were reproduced in color in issue no. 441 of *Mizue*—two by André Derain, one by Pierre Laprade, one by Raoul Dufy, one by Georges d'Espagnat, two by Maurice Utrillo, one by Albert Marquet, one by Laurencin, two by Maurice de Vlaminck, and one by Pierre Bonnard.⁶ It is thought that Sakamoto acquired these in Paris and brought them back to Japan. The magazine's editorial postscript mentioned that Sakamoto and his family were cooperative, and "kindly allowed photographs to be taken, even though this required a number of photo shoots." It should be noted that Sakamoto had resigned from the South Manchuria Railway by the time issue no. 441 of *Mizue* was published in July 1941.

Laurencin's Pastel Colors

Let us trace the activities of Laurencin in the 1930s, when she painted *Woman Holding a Mirror*. For three years beginning in 1932, Laurencin taught at an academy in the 16th arrondissement of Paris at the request of a longtime acquaintance, the printmaker Jean-Émile Laboureur (1877–1943). Among her students was Sawada Miki (1901–1980), the granddaughter of Mitsubishi founder Iwasaki Yataro (1835–1885), who married the diplomat Sawada Renzo (1888–1970) and accompanied him to various posts. After World War II, she established the Elizabeth Saunders Home in Oiso, Kanagawa Prefecture as an orphanage for mixed-race children.

Sawada moved from London to Paris in 1932 due to her husband's diplomatic posting, and had the opportunity to learn from Laurencin at the aforementioned academy in the 16th arrondissement. She wrote an account of her classes with

Laurencin, which is quoted in translation below, although it is somewhat lengthy.

I happened to hear that Marie Laurencin had a studio and was accepting students, so I immediately applied and began attending her classes. Marie Laurencin was no doubt one of the greatest women painters, but teaching was not her strong suit.

Laurencin taught the way she painted, as a whimsical and unrestrained maverick who did as she pleased and never touched upon theory. When students asked questions, she did not explain the reasons for things but simply said things like, "I painted it this color because that's how the color looked to me."

She was never on time for the class, which was from nine to twelve, and she kept an overweight wire-haired terrier named Dinah. She would walk around with the dog, hum tunes, and only then begin to paint, taking her sweet time. She slathered on the pastel shades, the so-called Laurencin colors, and quickly left with the dog as soon as the clock struck twelve.

One of the models in Paris at the time was a young woman from Algeria named Josefa. She was in such high demand that you had to book her three months in advance. Paintings that she posed for sold well, so she was always busy.

Her skin was the color of coffee with milk, but her body had the well-balanced proportions of a Greek statue. Laurencin was not pleased to have an Algerian model, since dark complexions didn't suit her pale, delicate palette. However, we all wanted to paint the famous Josefa at least once, and we finally got her to pose for a week straight.

We painted her, and after Laurencin made changes to our paintings, everyone exclaimed in surprise. Josefa, with her café au lait complexion, had turned pink.

With such a capricious teacher, who nonetheless had a marvelous, subtle sense of color, required effort on the part of the pupils. I had to study with more than the usual diligence. Having my work selected twice for the Salon des Tuileries and once for the Salon d'Automne enriched my memories of Paris.⁷

Sawada's account informs us of Laurencin's whimsical teaching style, and the description relating to the popular model shows that Sawada recognized the distinctive character of Laurencin's palette. Sawada moved in 1934 to New York, where she showed work in the Japanese-American Artists Association exhibitions in 1935 and 1936 alongside painters such as Kuniyoshi Yasuo, who was gaining recognition in the American art scene.⁸ It seems that Sawada did learn much from Laurencin and was inspired to devote herself to art, and it is regrettable that we cannot ascertain the colors Sawada used in her works. As Sawada was preparing to leave Paris, she paid a visit to Laurencin's home to say goodbye, and she wrote about Laurencin's study, which she saw during the visit.

The books on the shelves were all sorted by color, bound in leather of the pastel shades she loved. There was light blue for history, pink for poetry, gray for biographies, pale green

for essays, lemon for criticism, lavender for travelogues and so on—they were all neatly organized.⁹

With her signature colors filling its interior, Laurencin's home seems also to have served the role of conveying her artistic vision. In *Aru hi no Marie* [Marie One Day], the poet Horiguchi Daigaku (1892–1981) wrote of being reunited with Laurencin in Paris after seven years. Horiguchi had become close with Laurencin when he visited Madrid in 1919, where she was in exile at the time.

The moment we sat down, she was getting up again, saying I might want some tea. Before I realized the door had opened, she had disappeared. Feeling as if I had been tricked by a fox (that's why I say she resembles a vixen more than a woman!), I swiveled my head back and forth a few times. The furniture, walls, and curtains of the small guest room were all peach and gray, and it felt like the room of a proper young lady of the 18th century.¹⁰

The guest room to which she led Horiguchi was, unsurprisingly, all done up in pink and gray. The writer Flora Groult (1924–2001), who as a young girl had modeled for Laurencin, recalled the following.

Her beautiful apartment on rue Savorgnan de Brazza was decorated in almond green and salmon pink, and she said everything was handcrafted. The floor was waxed parquet, at her request, and while not luxurious the place was beautiful, with flowers she had lovingly arranged herself placed here and there.¹¹

From these accounts, it seems that the interiors of Laurencin's residences were a means of presenting her self-image to visitors. Society underwent significant changes during World War II and in the postwar era, but Laurencin's style remained largely unchanged. Adjectives such as "pastel-hued," "dreamlike," "soft," and "feminine" often appear in discussions of Laurencin's works, which were created independently of any "ism" or artistic movement, and these adjectives embody the image that the painter herself actively set forth in what could be called a self-branding strategy. The observations extend not only to her home, but also to what she wore when painting. Groult recalled, "When painting, she wore a pink or white apron. It had long strings with frills at the shoulders, which crossed at the back and were tied in a bow at the waist."¹²

While this "pastel-hued" and "feminine" image has been repeatedly underscored, there were notable changes to Laurencin's works of the 1930s.

The Mirror as Motif

The background of *Woman Holding a Mirror*, which was painted circa 1937, features several vertical planes of dark, gray-tinged color. In contrast, the skin of woman in the foreground is pale pink and white, and she is vibrantly attired in red, yellow, green, and blue. The details of the clothing are ambiguous, but she has a ribbon-like cloth on her head, wraps herself in something like a shawl, and wears strings of large, white pearls in her hair and

around her neck. There are no indicators of a specific era, and the woman comes across as a timeless entity. Shades of red and pink surround her like an aura enhancing her radiance.

The painting aptly exemplifies the characteristics of Laurencin's works from the 1930s. While in the 1920s she used pastel colors tinged with gray, the 1930s saw the introduction of vivid shades such as red and yellow which she had not previously used, while the women she depicted came to be adorned with decorations such as ribbons and pearls. With the changes to motifs and palette, her paintings became more color-saturated. In this painting, as the title indicates, the glamorously dressed woman holds a hand mirror.

The origin of the mirror is in the mists of antiquity, with its oldest form being the surface of water. In Western art, mirrors appear in numerous works as possessions of Venus or as symbols of the Virgin Mary's purity. They can symbolize self-love and vanity, as in the tale of Narcissus, which is the source of the word "narcissism." At the same time, they are viewed as allegories of truth for reflecting things as they are, and allegories of wisdom for providing knowledge of the self.

In modern painting, there has been a noticeable shift from allegorical significance to direct interest in the mirror itself. This change can be attributed in part to the widespread availability of glass mirrors in the late 19th century. In 1835, the German chemist Justus von Liebig (1803–1873) developed a method of affixing silver to glass, and by 1856, a more refined silver-plating process was developed.¹³ These advancements established the basic technology for manufacturing glass mirrors, which led to their widespread availability and affordability.

In painting, mirrors allow the artist to depict a figure from multiple angles and also facilitate the expansion of space, and for this reason large mirrors reflecting the full body are often depicted. For instance, in Edouard Manet's *A Bar at the Folies-Bergère* (1882, Courtauld Gallery, London) and Edouard Vuillard's *Woman Before a Mirror* (c. 1924, Artizon Museum, Ishibashi Foundation), mirrors are placed behind women, reflecting them from behind. *A Bar at the Folies-Bergère* in particular has been the subject of much research.¹⁴ Recent studies have suggested that the counter and the two people reflected in this work are rendered from diagonally in front, rather than straight on.¹⁵

Among Laurencin's works, there are instances of objects suggestive of mirrors. For example, *The Fan* (c. 1919, Tate, London, fig. 3), contains two framed images, and it is unclear whether they represent mirrors or paintings. The woman in the oval frame on the table is believed to be Laurencin herself, but the identity of the other woman holding a dog is unclear. In any case, both women have melancholic expressions.

However, as far as can be determined from the catalogue raisonné, not many of Laurencin's works feature mirrors. When they do appear, women are accompanied not by large mirrors but by hand mirrors. In addition to *Woman Holding a Mirror*, there are *Nude with a Mirror* (1916, Musée Marie Laurencin, fig. 4) and *Woman with a Mirror* (1948, private collection, fig. 5). All of these explicitly mention "mirror" in their titles, yet only the backs of the mirrors are visible, and they are lowered to the knee area, with no suggestion of the women looking into them. In the 1916 painting, the nude woman seems aware of being observed, lowering her mirror and wrapping herself tightly in a pink cloth. In the 1948 work, a woman sits sideways, holding

a fan-sized hand mirror lightly and directing her gaze toward the viewer. The hand mirror serves merely as an accessory or an accent, adding movement to the scene, without playing the functional role of a mirror.

In *Woman Holding a Mirror* as well, only the back of the hand mirror is visible, and it is unclear what it reflects. However, the woman is raising the mirror to her face. Rather than gazing into the mirror, she turns an intense gaze toward us. She is both an "object to be seen" and a subject that actively "sees." The model's holding a hand mirror renders this interplay of gazes more pronounced.

The painter Oka Shikanosuke (1898–1978), in his commentary on the artists whose work is reproduced in *Mizue* issue 441, notes "[*Woman Holding a Mirror*] is a recent work, and the 'sickly girls' of [Laurencin's] older paintings has disappeared, replaced by a comparatively high degree of clarity, freshness, and health and a greatly increased number of formal elements. She may not have 'lost,' but intentionally 'abandoned' her former poetic style."¹⁶ In addition to acknowledging the evolution of Laurencin's style, in the prelude to his commentary Oka opines: "I believe Laurencin's art is clearly intended for possession by men. It is hard to find another artist that so rigorously expresses the delicate and fragrant essence of a woman. Just as women are born for men, her art, which unapologetically exposes women's vulnerability, is destined to be owned by men."¹⁷ Oka makes no attempt to conceal the male gaze when approaching Laurencin's works.

The description by the painter and art critic Okubo Tai (1905–1989), upon viewing Laurencin's recent works at a 1932 exhibition in Paris, is also intriguing.

I was deeply disappointed when I attended Marie's exhibition of small works in Paris in 1932. For some reason, the enchanting maidens that always delighted us [men] were absent. They seemed at some point to have been pulled from their dreamy paradise and thrust into harsh reality. It was evident that Marie felt she could no longer indulge in cozy dreams of a poetic world and endeavored to add realistic elements that rendered the paintings stronger and more structured. This must be a heartfelt, unavoidable desire on the part of the artist, but I did not want Marie, of all people, to lose her sense of poetry. A painting that has lost its poetry is as empty as an aquarium devoid of water. Moreover, the framed paintings were behind glass, and when I approached to look at them more closely, I saw the distorted reflection of my own yellowish visage.¹⁸

In the aforementioned commentary, Oka Shikanosuke also touches on his impression on of the 1936 exhibition of recent works.

In 1936, I was looking forward to Marie Laurencin's solo exhibition at Galerie Paul Rosenberg in Paris. However, on my way back afterward, a strange feeling swept over me as if I were leaving a farewell ceremony.

This was because she had stopped making visual poetry, and had joined the ranks of painters. I wished that Laurencin, at least, had remained always a poet...

The show featured 24 of her recent works from 1929 to 1936. However, her girls, starting from around 1931, had begun to fill out, and their chests and arms were rendered with robust (perhaps this is an exaggeration) modeling, while a hint of flesh-and-blood realism seemed to lurk in their red lips. These girls had withdrawn ten or twenty steps from the world of fantasy and drawn closer to reality.¹⁹

Oka and Okubo were unanimous in stating that Laurencin's works from the 1930s had "lost their poetry." Having shifted from conveying "poetry" to capturing "reality," they no longer had the style that delighted men. Evidently Laurencin's pastel-hued works, with their ephemeral female figures, were favorably received by male viewers, and the artist herself likely emphasized such images for this reason. However, in reality, the female figures in Laurencin's works of the 1930s may have evolved from being objects to be looked at by men to beings with agency that look at men. The figure in *Woman Holding a Mirror* seems to be a clear example of this new direction for Laurencin.

Popular Recognition of Laurencin

The Great Depression triggered by the 1929 US stock market crash was an economic crisis that spread to Europe, leading to increased unemployment and social unrest in France. Meanwhile, the rise of totalitarian regimes in Germany and Italy in the early 1930s contributed to the tension. In such times, there was demand for escapist entertainment that offered a respite from harsh reality. In terms of women's fashion, the trend was towards clothes that highlighted an elegant silhouette, characterized by curvy yet slender designs, and somewhat long, curled hairstyles. Traditional values in place since the 19th century were resurgent during this period, and Laurencin's works seemed to fit well in this context.

Laurencin was awarded Chevalier of the Legion d'Honneur in 1935 and Officier in 1949.²⁰ The 19th-century French painter Rosa Bonheur (1822–1899) was the first female artist to receive Chevalier of the Legion d'Honneur in 1865, and the first woman to be promoted to Officier in 1894. The number of women having received the Order of the Legion of Honour was about 1,000 in the 1920s, but grew to approximately 3,000 after World War II. In an era when most recipients of these honors were men, Laurencin was able to gain public recognition and acclaim.

Documents relating to the Order of the Legion of Honour note Laurencin's "32-year artistic career" and, in terms of "other professions," state that she was a "professor at a school of painting for young women and girls." From this, it is evident that the aforementioned "academy in the 16th arrondissement of Paris" was a painting school for women, offering a glimpse into the circumstances and conditions of women during this era.

It appears that Laurencin established her status in part by utilizing her relationship with the poet Guillaume Apollinaire (1880–1918), whom she met and became romantically involved with in 1907. After parting ways with Apollinaire, Laurencin married the German nobleman Baron Otto von Waëtjen (1881–1942) in 1914 and became a German citizen. However, she returned alone to Paris in 1921 and divorced Baron von Waëtjen. While Laurencin is said to have been bisexual, it appears that

Apollinaire was her great love, and when she died in 1956 she was buried in a white dress clutching a bundle of letters from the writer and a red rose to her breast, as per her wishes.

Apollinaire, of Polish nationality, applied for naturalization and volunteered for military service in 1914, obtaining French citizenship in 1916. He died at the age of 38 from the Spanish flu, six months after marrying his wife Jacqueline in 1918. According to the Pensions for Veterans and Victims of War, his civil status was recorded as having "died for France."²¹ Apollinaire, highly esteemed for his artistic talent and having gone to the front for his country, may have been a convenient part of Laurencin's past as she established her public reputation. Laurencin, who had once held German citizenship, was acquainted with a German cultural officer and had invited him to her home. As a result, during the liberation of Paris in 1944 she was accused of collaborating with the Germans and spent eight days in a detention camp. Considering this situation, it should be assumed that her relationship with Apollinaire had not only a romantic but also a practical and strategic aspect.

Several exhibitions focusing on Marie Laurencin are being held in 2023, which marks 140 years since her birth. The first, *Marie Laurencin et la mode*, took place at The Bunkamura Museum of Art from February 14 to April 9, at Kyoto City KYOCERA Museum of Art from April 16 to June 11, and at Nagoya City Art Museum from June 24 to September 3, 2023. This exhibition showcased Laurencin and Coco (Gabrielle) Chanel, both of whom were born in 1883, highlighting their activities in the 1920s from the perspectives of art and fashion.

The second is *Marie Laurencin: Sapphic Paris*, to be held at The Barnes from October 22, 2023, to January 21, 2024. This exhibition, focused on same-sex attraction and romance in the work of Laurencin, will "examine how Laurencin's visualization of a 'Sapphic modernity' subtly but radically challenges existing narratives of modern European art."²² Among Laurencin's associates were a community of lesbian writers including Natalie Clifford Barney and the well-known art collector Gertrude Stein.

The third is *Marie Laurencin: An Eye for Her Time*, to be held at Artizon Museum, Ishibashi Foundation from December 9, 2023, to March 3, 2024. In this exhibition, the museum aims to illuminate the unique characteristics of Laurencin's art by contextualizing her oeuvre alongside those of her painter contemporaries. We will also reexamine the significance of Laurencin's success in an era when women's activities were constrained. Our hope is that both the exhibition and this paper will aid in a deeper understanding of Laurencin.

(Curator, Artizon Museum, Ishibashi Foundation)
(Translated by Christopher Stephens)

Notes

- Public recognition of Laurencin is discussed in detail in the introductory essay of the following exhibition catalogue: *Marie Laurencin: An Eye for Her Time*, exh. cat., Artizon Museum, Ishibashi Foundation, 2023.
- Kagawa Kyoko, "Marie Laurencin's *Two Young Girls* — Paris and Japan in the 1920s," *Bulletin of the Artizon Museum, Ishibashi Foundation*, no. 3 (2022), pp. 34–41.
- Miyazaki Katsumi, *Seijo kaiga no torai* [The Arrival of Western Painting], Nikkei, 2007, p. 369. Much information about Sakamoto Naomichi was obtained from Mr. Yanagida at the Hokkaido Sakamoto Ryoma Museum and Ms. Kawamura at the Sakamoto Ryoma Memorial Museum, for which I am deeply grateful.
- The two remained in contact, and shortly after returning to Japan, Sakamoto submitted a report titled "Oshu doran to soren no yakuwari [Chaos in Europe and the Role of the Soviet Union]" to Matsuoka on June 17, 1940, listing his name as "Mantetsu Paris jimusho [South Manchuria Railway Paris Office] / Sakamoto Naomichi." A copy of the report is available at: https://d-arch.ide.go.jp/asia_archive/collections/Kishi/data/item/KC000987.html (accessed on 2023 August 22, 2023)
- Eguchi Osamu, "Kuruihajimeta sekai: Paris no Matsuo Kunisuke (shusho) [World on the Brink of Insanity: Matsuo Kunisuke in Paris (final chapter)," *The Review of Liberal Arts, Otaru University of Commerce*, no. 122 (2011), pp. 69–84; Shibuya Yutaka, "France ni okeru Nihon bungaku juyo no ichisokumen: Hino Ashihei no baai [An Aspect of French Reception of Japanese Literature: Hino Ashihei]," *Studies in humanities, Shinshu University*, no. 4 (2017), pp. 141–153. A replica printing of *France-Japon* has been published (all seven volumes, Yumani Shobo, 2011), and a collection of essays examining this magazine from various angles is also available: Wada Keiko et al., eds., *Mantetsu to Nichifu bunka koryushi France-Japon* [The South Manchuria Railway and the Japan-France Cultural Exchange Magazine France-Japon], Yukima Shobo, 2012), containing an essay on Sakamoto Naomichi titled "Uemura Takashi, Mantetsu to Sakamoto Naomichi" [The South Manchuria Railway and Sakamoto Naomichi], pp. 66–85. This essay mentions the sale of Sakamoto's art collection: "Naomichi was an enthusiastic supporter of Hatoyama Ichiro's newly founded Liberal Party, and he reportedly sold part of the art collection he had accumulated in Paris to raise funds for the party. However, at a certain point he ceased supporting the party, seemingly disappointed that the new political party, too, was engaged in politics as usual." (p. 84).
- The Ishibashi Foundation contains three works known to have been in Sakamoto Naomichi's former collection: Laurencin's *Woman Holding a Mirror*, Maurice de Vlaminck's *Canal Boat*, and Raoul Dufy's *The Jetty of Deauville* (Captivated by Western Art: Fifteen Japanese Art Collectors, 1890–1940, exh. cat., Bridgestone Museum of Art, Ishibashi Foundation, 1997, p. 69). Vlaminck's *Canal Boat* was also reproduced in *Mizue* no. 441 with the title *River*.
- Sawada Miki, *Kuroi hada to shiroi kokoro: Saunders Home e no michi* [Black Skin, White Soul: The Road to Elizabeth Saunders Home], Nikkei, 1963, pp. 113–115. The NDL Digital Collections: <https://dl.ndl.go.jp/pid/2983870/1/75>
A condensed version of this account can be found in *Watashi no rirekisho* [My Resumé] (*Watashi no rirekisho* no. 21 [Uchiyama Iwataro, Kinugasa Teinosuke, Sawada Miki, Machimura Hirotaka, Matsunaga Yasuzaemon]), Nikkei, 1964, pp. 206–207.
- Sawada Miki's participation in the Japanese art exhibitions in New York is discussed in details in the following paper: Sato Mai, *Senzenki no New York no Nihonjin shakai to media kenkyu* [Japanese Expatriate Society in Pre-World War II New York and Media Studies], Ph.D. diss., Kyoto Women's University, 2020. <http://hdl.handle.net/11173/2921> (accessed on July 13, 2023)
- Sawada Miki, *ibid.*, p. 115.
- Horiguchi Daigaku, *Shi to shijin* [Poetry and Poets], Kodansha, 1948, p. 148.
- Flora Groult (Japanese trans. by Kudo Yoko), *Marie Laurencin*, Shinchosha, 1989, p. 15.
- Flora Groult, *ibid.*, p. 12.
- Mark Pendergrast, *Mirror, Mirror: A History Of The Human Love Affair With Reflection*, Basic Books, 2003, pp. 182–183.
- The existence of the following scholarly publication indicates that extensive studies have been conducted: Bradford R. Collins, ed., *12 Views of Manet's Bar*, Princeton University Press, 1996.
- Malcolm Park, *Ambiguity, and the engagement of spatial illusion within the surface of Manet's paintings*, Ph.D. diss., University of New South Wales, Sydney, 2001, pp. 208–242. <https://doi.org/10.26190/unswworks/4315> (accessed on August 22, 2023)
- Oka Shikanosuke, "France no chi o tsugu mono [Those Who Inherit the Bloodline of France]," *Mizue*, no. 441 (July 1941), p. 68.
- Oka Shikanosuke, *ibid.*, p. 68.
- Okubo Tai, "Marie Laurencin: wana ni kakatta mejika [Marie Laurencin: Doe Caught in a Trap]," *Shukumei no gakatachi* [Fated Painters], Chuokoron-sha, 1952, pp. 54–55. The NDL Digital Collections: <https://dl.ndl.go.jp/pid/2460962/1/36>
- Oka Shikanosuke, *op. cit.*, p. 67.
- While many chronologies, etc. place Laurencin's receipt of Chevalier of the Legion of Honour in 1937, records from the Archives Nationales of France indicate that it was awarded on July 30, 1935. <https://www.leonore.archives-nationales.culture.gouv.fr/ui/notice/215388> (accessed on May 9, 2023)
- Documents relating to Apollinaire can be viewed on the website below. Apollinaire is buried alongside his wife Jacqueline, who passed away in 1967, at the Père Lachaise Cemetery. <https://www.memoiredeshommes.sga.defense.gouv.fr/fr/ark:/40699/m00523aca0a59e28> (accessed on August 22, 2023)
- As of this writing (August 22, 2023) the exhibition has not yet opened, and the description in this essay is derived from its press release. <https://www.barnesfoundation.org/press/press-releases/the-barnes-foundation-presents-marie-laurencin-sapphic-paris> (accessed on August 22, 2023)

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