

far less so than most anecdotes of the German's various wars against the French, and merely fanciful compared to the horrifying fleshly facts of this last war, with flesh consumed merely by starvation, eaten away off the body bones of those wretched

SPEECH OF ACCEPTANCE BY MISS JANET FLANNER

His Honor the Mayor, Mr. McGannon, Chairman of the National Book Committee, Dr. Mason Gross, Master of Ceremonies of the Awards: and Ladies and Gentlemen---

I must be candid and say that I find myself here tonight in the most delightful circumstance imaginable - for a writer. Writing, good writing, good prose writing, is an odd profession and life work because it is so peculiarly balanced. Half of it is literally hard labor, a kind of slavery of searching for the precisely, the justifiably right words or even the right unique single word, perhaps of only one simple syllable. And then when found and that particular little stricture of hard labor suddenly ended, what euphoria in equal brief measure, what a lightness

PARIS JOURNAL 1944-1966

by Janet Flanner (Genêt), edited by William S. Barington

In 1925 Janet Flanner was engaged by Harold Ross, founder of *The New Yorker*, to write for his new magazine a "Letter from Paris" column. In "Paris Journal" Miss Flanner's postwar letters, selected by the present distinguished editor of *The New Yorker*, William S. Barington, together to give a panoramic and perceptive account of Paris after the liberation in 1944, through the Fourth and Fifth Republics in December, 1964.

"Paris Journal" thus encompasses twenty years of Parisian life, verging on the significant developments and personalities of the last French decades. Colette, Picasso, Piaf, Bium, Pétain, A. Gertrude Stein, Sartre, Camus, Joyce, Malraux, and, particularly, Miss Flanner paints their portraits, presents their profiles, and writes their obituaries.

Returning to Paris in 1944, she describes what five years of German occupation have done to the city - the rations, the refugees, the poverty. She catalogues the arduous attempts to restore elegance and prosperity to Paris, including the drastic changes of government, the periods of no-government, the ascendancy of Charles de Gaulle, the Algerian crises, the Hungarian uprising, the Suez misadventure. Miss Flanner also analyzes painting, literature, and the theatre, including asides on an exhibit of Joyce relics, Gertrude Stein's art collection, and American movies.

Events, ideas, and persons crowd the pages of "Paris Journal," making, in sum, a history of the past twenty years as seen from Paris through the eyes of a uniquely wise, witty, and gifted observer who writes with elegance and love.



JANET FLANNER (GENET)
author of
PARIS JOURNAL 1944-1965 (Atheneum)
photo by George Lynes

Indeed, read as a book, the effect is far more than a sum of the reports, literate, penetrating and varied as they are...Not the least of her accomplishments is the ability to capture moments of immediacy and power...an enticing reading experience.

Robert Kirch, *Los Angeles Times*

CRITICAL COMMENT ON "PARIS JOURNAL 1944-1966"

Her writing from Paris is never flat. It is designed in high relief with all its salients clearly lit and polished...Her style has been described as graceful, perceptive, lively, and elegant. It is these and more...Everywhere I opened it I was absorbed with a sense of participation in great, tragic, moving, comic, unforgettable scenes.

Kathleen Cannell, *The Christian Science Monitor*

A collection of superlative reporting in the postwar period...She is one of the few writers in English who can make French politics intelligible and interesting. She is rapid, wise and articulate when writing about the hullabaloo over the films, for example...But it is in the reportage behind the headlines that the power of this continually stirring book that Genêt's special art is evident...On and on, history and color, wit, emotion and it is all journalism to be reread, to browse in, to pick up time. What a pleasure it is.

JANET FLANNER

Janet Flanner was born in Indianapolis and attended the University of Chicago. Since 1921 she has lived in Europe. She signed "Genêt" to her first Paris letter for *The New Yorker* on October 10, 1925, the year of the magazine's founding, and her "Letter from Paris" has continued to be one of its regular features. Miss Flanner is the author of *The Cubical City*, *American in Paris*, *Pétain: The Old Man of France*, and *Men and Moments*. She has also translated books from the French, including two by Colette. A member of the National Institute of Arts and Letters, Miss Flanner has been decorated with the Legion of Honor. She lives in Paris, where her windows overlook the Tuilleries.