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An in-depth study of early 20th century social conditions and cultural trends in Britain that constructed the popular image of the "modern lesbian" While most gender-based analyses of rabbinic Judaism concentrate on the status of women in the halakhah (the rabbinic legal tradition), Judith R. Baskin turns her attention to the construction of women in the aggadic midrash, a collection of expansions of the biblical text, rabbinic ruminations, and homiletical discourses that constitutes the non-legal component of rabbinic literature. Examining rabbinic convictions of female alterity, competing narratives of creation, and justifications of female disadvantages, as well as aggadic understandings of the ideal wife, the dilemma of infertility, and women among women and as individuals, she shows that rabbinic Judaism, a tradition formed by men for a male community, deeply valued the essential

contributions of wives and mothers while also consciously constructing women as other and lesser than men. Recent feminist scholarship has illuminated many aspects of the significance of gender in biblical and halakhic texts but there has been little previous study of how aggadic literature portrays females and the feminine. Such representations, Baskin argues, often offer a more nuanced and complex view of women and their actual lives than the rigorous proscriptions of legal discourse. From Jack the Ripper to Frankenstein, Halloween customs to Alexander McQueen collections, Fashioning Horror examines how terror is fashioned visually, symbolically, and materially through fashion and costume, in literature, film, and real life. With a series of case studies that range from sensationalist cinema and Slasher films to true crime and nineteenth-century literature, the volume investigates the central importance of clothing to the horror genre, and broadens our understanding of both material and popular culture. Arguing that dress is fundamental to our understanding of character and setting within horror, the chapters also reveal how the grotesque and horrific is at the center of fashion itself, with its potential for instability, disguise, and carnivalesque subversion. Packed with original research, and bringing together a range of international scholars, the book is the first to thoroughly examine the aesthetics of terror and the role of fashion in the construction of horror. This dissertation argues

that makeup was crucial to the consolidation of a new type of identity at the beginning of the twentieth century. As attitudes about makeup changed from shock and disgust to acceptance of it as an unremarkable, everyday phenomenon, makeup did important work of suturing female identity into a consumer economy. The modern sense of self located identity on the surface of the body and in the accessories purchased for it rather than the older notion of character emerging from within the body in an essentialist fashion. The Greek novel plays a key part in the debate on gender in antiquity, forcing us to ask why the female protagonists are such strong and positive characters. This book shows how such heroines can be seen as a type of 'constructed feminine'. A critical consideration of the roles played by popular culture and schooling in the construction of teenage female identity, and the possibilities that exist for challenges and change to that identity. There are many new looks in fashion; here, at last, is a new look at fashion which focuses on the perplexing relationship between women, fashion and femininity: It brings together fashion and semiotics, psychoanalysis and style, interweaving the vocabulary of fashion literature with that of cultural studies and feminist theory. Helmut Newton's flashing model is contrasted with Deborah Tuberville's models of passive resistance, Jean Paul Gaultier's Dervish Bra with Elsa Schiaparelli's Shoe Hat, the cultural terrorism of punk in the

1970s with the postmodern bedlam of fashion in the 1980s. Analysing fashion at a level of representation, concerned more with images and ideas than with cut and fit, the authors make a series of sorties into fashion photography, design and cultural history, with centre around women, their bodies, and the pleasures and pains of fashion. An examination of attitudes to fashion in the early Women's Liberation Movement is followed by an analysis of how femininity has been appropriated and re-appropriated by women in the urban styles and subcultures of the 1970s and 1980s. Through a highly original and detailed analysis of the memoirs, interviews and other life writings of Poiret, Dior and Schiaparelli, this book explores changing notions of femininity in the early decades of the twentieth century, when the democratization of fashion began. Examining the idea of modernity, eternity and the ephemeral in the writings of these haute couturiers, the book reflects on fashion's ambivalent approach to women, which both celebrated and vilified them, presenting them as both ultra modern style leaders and irrational creatures stuck in the past. This fascinating text is key reading for scholars and students of fashion, gender studies, cultural studies and history. The Greek novel occupies a special place in the debate on gender in antiquity, forcing us to ask why the female protagonists are such strong and positive characters. This book rejects the hypothesis of a largely female readership, and also sees a

problem in ascribing this pattern to the reflection of a blanket improvement in the status of women. Katharine Haynes shows that the strong heroines are best understood not as an undistorted mirror on an improved social reality, but as a type of 'constructed feminine'. The book offers a wealth of fascinating insights into the kaleidoscopic world of male and female in the Greek novel, which will inform and illuminate the reader whatever the text being studied. The related issues of ethnicity and self-definition also explored will be of interest for all those working on ancient fiction or the culture of the Second Sophistic Grounded in the ubiquitous, ever-changing matter of fashion, *Cultures of Femininity in Modern Fashion* places women at the heart of modern culture. Rich and cohesive, this collection demonstrates how fashion shaped and emerged from diverse cultures of femininity and modernity. By recovering fashion as a dynamic and far-reaching force in culture and politics, the volume examines the nuanced and conflicted terrain of femininity from the mid-nineteenth to the early twentieth century. Revealing the inextricability of fashion from modern life, the volume argues for placing gender, everyday life, and materiality at the forefront of our accounts of modernity. This transatlantic and truly interdisciplinary collection, with an afterword by distinguished literary scholar Rita Felski, is also notable for its mix of established and emerging scholars. The contributors address diverse aspects of women's

engagement with fashion in modernity, through such topics as Sapphic architecture, tea gowns, secondhand clothing, transnational identity, the coquette, nursing uniforms, and Harlem Renaissance photographs. *Cultures of Femininity in Modern Fashion* traces a unique and often surprising history of modernity and its entwinement with the gendered phenomenon of fashion. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. The childlike character of ideal femininity has long been

critiqued by feminists, from Mary Wollstonecraft to Simone de Beauvoir. Yet, women continue to be represented as childlike in the western fashion media, despite the historical connotations of inferiority. This book questions why such images still hold appeal to contemporary women, after three, or even four, waves of feminism. Focusing on the period of 1990–2015, *Picturing the Woman-Child* traces the evolution of childlike femininity in British fashion magazines, including *Vogue*, *i-D* and *Lula*, *Girl of my Dreams*. These images draw upon a network of references, from *Kinderwhore* and *Lolita* to *Alice in Wonderland* and the *femme-enfant* of Surrealism. Alongside analysis of fashion photography, the book presents the findings of original research into audience reception. Inviting contemporary women to comment on images of the 'woman-child' provides an insight into the meaning of this figure as well as an evaluation of theory on the 'female gaze'. Both scholarly and accessible, the book paves the way for future studies on how readers make sense of fashion imagery. In a sparkling, beautifully illustrated social history, *Skirts* traces the shifting roles of women over the twentieth century through the era's most iconic and influential dresses. While the story of women's liberation has often been framed by the growing acceptance of pants over the twentieth century, the most important and influential female fashions of the era featured skirts. Suffragists and soldiers marched in skirts; the heroines of the Civil

Rights Movement took a stand in skirts. Frida Kahlo and Georgia O'Keeffe revolutionized modern art and Marie Curie won two Nobel Prizes in skirts. When NASA put a man on the moon, "the computer wore a skirt," in the words of one of those "computers", mathematician Katherine G. Johnson. As women made strides towards equality in the voting booth, the workforce, and the world at large, their wardrobes evolved with them. They did not need to "wear the pants" to be powerful or progressive; the dress itself became modern as designers like Mariano Fortuny, Coco Chanel, Jean Patou, and Diane von Furstenberg redefined femininity for a new era. Kimberly Chrisman-Campbell's *Skirts* looks at the history of twentieth-century womenswear through the lens of game-changing styles like the Little Black Dress and the Bar Suit, as well as more obscure innovations like the Taxi dress or the Popover dress, which came with a matching potholder. These influential garments illuminate the times in which they were first worn—and the women who wore them—while continuing to shape contemporary fashion and even opening the door for a genderfluid future of skirts. At once an authoritative work of history and a delightfully entertaining romp through decades of fashion, *Skirts* charts the changing fortunes, freedoms, and aspirations of women themselves. Looks at the evolution of fashion, argues that Victorian clothing for women was erotic rather than prudish, and discusses the psychological aspects of fashion.

Ptolemy II Philadelphus, second Macedonian king of Egypt (282-246BC), captured intellectual high ground by founding the Alexandrian Library and Museum, and cemented celebrity status by bankrolling his courtesans' endeavours in Olympic chariot-racing. In this book scholars analyse a range of key aspects of Philadelphus' world. Exploring the interrelatedness of the poetry of three American women writers *Women in Lagos*, Nigeria, practice a spectacularly feminine form of black beauty. From cascading hair extensions to immaculate makeup to high heels, their style permeates both day-to-day life and media representations of women not only in a swatch of Africa but across an increasingly globalized world. Simidele Dosekun's interviews and critical analysis consider the female subjectivities these women are performing and desiring. She finds that the women embody the postfeminist idea that their unapologetically immaculate beauty signals—but also constitutes—feminine power. As empowered global consumers and media citizens, the women deny any need to critique their culture or to take part in feminism's collective political struggle. Throughout, Dosekun unearths evocative details around the practical challenges to attaining their style, examines the gap between how others view these women and how they view themselves, and engages with ideas about postfeminist self-fashioning and subjectivity across cultures and class. Intellectually provocative and rich with

theory, Fashioning Postfeminism reveals why women choose to live, embody, and even suffer for a fascinating performative culture. This captivating retrospective explores the social context of fashion with informative text and over 70 striking images. Profiles include flappers, glamour girls, flower children, and the modern obsession with celebrity styles.

#### SENSUAL FASHION ILLUSTRATION

INTRODUCTION: A new and different way of thinking about fashion illustrations. Images in this book include not only lines, edges and design techniques; what we want to represent is passion, sensuality and femininity.

Accessories, jewelry and poses are used to emphasize each female curve making all illustrations beautiful and attractive. Our goal is to give you several options to express the feminine sensuality. You will find some soft illustrations, delicate and sweet with a touch of romance, while on the other side there are more explicit drawings with provocative poses and strong shades. Broaden your point of view and exceed, don't think about imposed limits and discover how to combine fashion, art and illustration technique. This book aims to be a tribute to women, especially to their ability to be fascinating. If you love Fashion illustration this Fashion Sketchbook Figure Template Book with his fashion illustration poses is the right solution. You will Love our Female Fashion Figure Templates Book Fashion Sketchbook Figure & Flat Template: Build easily your Fashion Design Portfolio, Female Croquis &

Drawing Your Fashion Flats with Flat Template Sensual Fashion Illustration Book: concept by Angelo Russica designs by Lorenzo Curti This thesis explores the representation of the feminine in two of Italo Calvino's early collections, *I nostri antenati* and *Gli amori difficili*, using the Pygmalion paradigm as the theoretical framework and adopting a feminist approach. The Pygmalion paradigm concerns the creation by a male 'artist' of a feminine ideal and highlights the artificiality and selfreflecting narcissistic desire associated with the creation process. I emphasise Calvino's active and deliberate work of self-creation, accomplished through extensive selfcommentaries in which he directed critical attention as much by what he omitted to say as by what he stressed, and highlight both the lack of importance Calvino placed on the feminine in his narratives and the relative absence of critical attention focused on this area. Relying on the analogy between Pygmalion's pieces of ivory and Barthes's 'seme' and drawing upon the ideas underlying Kristevan intertextuality, I demonstrate that, despite Calvino's professed lack of interest in character development, his female characters are carefully and purposefully constructed. In this feminist reading, I illustrate that Calvino's favouring of weightless writing and economy of expression, accomplished through his use of well-recognised literary tropes, stereotypical forms and ideas, and by his borrowings from the literary canon, all of which derive from a

strongly patriarchal heritage, results in female characters that overwhelmingly reflect their androcentric inspiration. Approaching through the narcissism, fetishism and Oedipal themes, and the associated fear of castration that accompanies Pygmalion's creative gesture, I reveal the substantial psychological substratum underlying Calvino's narratives and challenge his professed lack of interest in the psychological dimension. A close reading of Calvino's narratives, engaging directly with Freud, Lacan and the feminist psychoanalytical thinking of Kofmann, Kristeva, Kaplan and others, demonstrates how Calvino uses his female characters as foils for the existential reflections of his typically maladjusted and narcissistic male characters. Finally, a detailed examination of the deliberations of Calvino's rare female protagonists discloses reasoning that is, at times, androcentric to the point of being laughable to the modern female reader. While much attention has been paid to the making of Paris in the work of writers and artists, little is known about the city as defined and created by the fashion media. Filling this gap in studies of the French capital, this original and illuminating book focuses on how the French fashion press - with its rich conjunction of words and images - has been able to construct Paris as a leading world fashion city. Based in an original analysis of fashion writing and images in contemporary French fashion magazines and newspapers, the book shows how the fashion media have been

central to the consecration of the city of Paris on the fashion map, as well as its celebration in the collective imaginary. Agnes Rocamora explores, for example, the figures of 'la Parisienne' and 'la passante' (the female passer by), and the presence of the Eiffel tower in fashion visuals. She gives attention to the continuum between the French journalistic discourse and that of cultural forms such as films, paintings and literature, thus revealing the persistence across texts and time of visions of Paris and shedding light on the production and reproduction of the Paris myth. It has long been said that clothes make the man (or woman), but is it still true today? If so, how has the information clothes convey changed over the years? Using a wide range of historical and contemporary materials, Diana Crane demonstrates how the social significance of clothing has been transformed. Crane compares nineteenth-century societies—France and the United States—where social class was the most salient aspect of social identity signified in clothing with late twentieth-century America, where lifestyle, gender, sexual orientation, age, and ethnicity are more meaningful to individuals in constructing their wardrobes. Today, clothes worn at work signify social class, but leisure clothes convey meanings ranging from trite to political. In today's multicode societies, clothes inhibit as well as facilitate communication between highly fragmented social groups. Crane extends her comparison by showing how nineteenth-century French

designers created fashions that suited lifestyles of Paris elites but that were also widely adopted outside France. By contrast, today's designers operate in a global marketplace, shaped by television, film, and popular music. No longer confined to elites, trendsetters are drawn from many social groups, and most trends have short trajectories. To assess the impact of fashion on women, Crane uses voices of college-aged and middle-aged women who took part in focus groups. These discussions yield fascinating information about women's perceptions of female identity and sexuality in the fashion industry. An absorbing work, *Fashion and Its Social Agendas* stands out as a critical study of gender, fashion, and consumer culture. "Why do people dress the way they do? How does clothing contribute to a person's identity as a man or woman, as a white-collar professional or blue-collar worker, as a preppie, yuppie, or nerd? How is it that dress no longer denotes social class so much as lifestyle? . . . Intelligent and informative, [this] book proposes thoughtful answers to some of these questions."-Library Journal This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to

the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you enjoy this valuable book. Representations of fashionable femininity have multiplied throughout the 20th century, with complex versions of feminine identity being found in fashion store advertising, magazines, photography, and museum collections. This book examines the relationship between women's fashion, female representation and femininity in Britain throughout the 1900s. The authors unpick the dynamics of the fashion system and set fashion into the context of British social life, using the oral history accounts of women of all classes to highlight the meanings of particular fashions. By examining representations of women on stage and in the many printed materials aimed at them, Karen Newman shows how female subjectivity—both the construction of the gendered subject and the ideology of women's subjection to men—was fashioned in Elizabethan and Jacobean England. Her emphasis is not on "women" so much as on the category of "femininity" as deployed in the late sixteenth and early seventeenth centuries. Through the critical lens of poststructuralism, Newman reads anatomies, conduct and domesticity handbooks, sermons, homilies, ballads, and court cases to delineate the ideologies of femininity they represented and produced. Arguing that drama, as spectacle, provides a peculiarly useful locus for analyzing

the management of femininity, Newman considers the culture of early modern London to reveal how female subjectivity was fashioned and staged in the plays of Shakespeare, Jonson, and others. Essays on the politics of everyday style. This book examines the lives of adolescent girls in early Roman imperial society (first century BCE to third century CE). Best shows us that, while the prom is often trivialized, most kids take the prom seriously. The prom is a space where kids work through their understanding of authority, social class, gender norms, and multicultural schooling. Proms are more than just pictures and puffed sleeves--they are a mythic part of youth culture and, for better or worse, will always be a night to remember. Excerpt from Fashion in Paris: The Various Phases of Feminine Taste and AEsthetics From the Revolution to the End of the Sixth Century Each of the coloured illustrations is a faithful witness, a complete representation, of some corner in Paris, vanished now, or utterly changed. Fashion figures therein only as a logical and indispensable accessory, and all the interest is centred in the background of the picture, which reveals one of the most fashionable aspects of our ancient city. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work,

preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works. Accessories to Modernity explores the ways in which feminine fashion accessories, such as cashmere shawls, parasols, fans, and handbags, became essential instruments in the bourgeois idealization of womanhood in nineteenth-century France. Considering how these fashionable objects were portrayed in fashion journals and illustrations, as well as fiction, the book explores the histories and cultural weight of the objects themselves and offers fresh readings of works by Balzac, Flaubert, and Zola, some of the most widely read novels of the period. As social boundaries were becoming more and more fluid in the nineteenth century, one effort to impose order over the looming confusion came, in the case of women, through fashion, and the fashion accessory thus became an ever more crucial tool through which social distinction could be created, projected, and maintained. Looking through the lens of fashion, Susan Hiner explores the interplay of imperialist expansion and domestic rituals, the assertion of privilege in the face of increasing social mobility, gendering practices and their relation to social hierarchies, and the rise of commodity culture and woman's paradoxical

status as both consumer and object within it. Through her close focus on these luxury objects, Hiner reframes the feminine fashion accessory as a key symbol of modernity that bridges the erotic and proper, the domestic and exotic, and mass production and the work of art while making a larger claim about the "accessory" status—in terms of both complicity and subordination—of bourgeois women in nineteenth-century France. Women were not simply passive bystanders but rather were themselves accessories to the work of modernity from which they were ostensibly excluded.

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