

Rising Star: Dandyism, Gender, And Performance
In The Fin De Siècle: Dandyism, Gender And
Performance In The Fin De Siècle

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Princeton University Press

Angelides explores the evolution of sexuology, revisiting modern epistemological categories of sexuality in psychoanalysis, gay liberation, social constructionism, queer theory, biology, and human genetics. He argues that bisexuality has functioned historically as the structural other to sexual identity itself, undermining assumptions about heterosexuality and homosexuality.

London's Soho district underwent a spectacular transformation between the late Victorian era and the end of the Second World War: its old buildings and dark streets infamous for sex, crime, political disloyalty, and ethnic diversity became a center of culinary and cultural tourism servicing patrons of nearby shops and theaters. Indulgences for the privileged and the upwardly mobile edged a dangerous, transgressive space imagined to be "outside" the nation. Treating Soho as exceptional, but also representative of London's urban transformation, Judith Walkowitz shows how the area's foreignness and porousness were key to the explosion of culture and development of modernity in the first half of the twentieth century. She draws on a vast and unusual range of sources to stitch together a rich patchwork quilt of vivid stories and unforgettable characters, revealing how Soho became a showcase for a new cosmopolitan identity.

Throughout the Weimar period the so-called "masculinization of woman" was much more than merely an outsider or subcultural phenomenon; it was central to representations of the changing female ideal, and fed into wider debates concerning the health and fertility of the German "race" following the rupture of war. Drawing on recent developments within the history of sexuality, this book sheds new light on representations and discussions of the masculine woman within the Weimar print media from 1918–1933. It traces the connotations and controversies surrounding this figure from her rise to media prominence in the early 1920s until the beginning of the Nazi period, considering questions of race, class, sexuality, and geography. By focusing on styles, bodies and identities that did not conform to societal norms of binary gender or heterosexuality, this book contributes to our understanding of gendered lives and experiences at this pivotal juncture in German history.

THE LURE OF PERFECTION: FASHION AND BALLET, 1780-1830 offers a unique look at how ballet influenced contemporary fashion and women's

body image, and how street fashions in turn were reflected by the costumes worn by ballet dancers. Through years of research, the author has traced the interplay between fashion, social trends, and the development of dance. During the 18th century, women literally took up twice as much space as men; their billowing dresses ballooned out from their figures, sometimes a full 55 inches, to display costly jewelry and fine brocade work; similar costumes appeared on stage. But clothing also limited her movement; it literally disabled them, making the dances themselves little more than tableaux. Movement was further inhibited by high shoes and tight corsets; thus the image of the rigidly straight, long-lined dancer is as much a product of clothing as aesthetics. However, with changing times came new trends. An increased interest in natural movement and the common folk led to less-restrictive clothing. As viewers demanded more virtuosic dancers, women literally danced their way to freedom. THE LURE OF PERFECTION will interest students of dance and cultural history, and women's studies. It is a fascinating, well-researched look at the interplay of fashion, dance, and culture-still very much a part of our world today.

The Lure of Perfection

A Critique of Politicized Aesthetics and Cultural Marxism

Aestheticism and Sexual Parody 1840-1940

Beyond the Founders

Dandies

Genealogy of a Paradigm

Bad Modernisms

From Finding to Making offers the first detailed discussion of the relationship between Marxism and pragmatism. These two philosophies of praxis are not incompatible, and an analysis of their relation helps one to better understand both. Establishing a transatlantic theoretical dialogue, this book discusses similarities and differences between these philosophies. It is an interdisciplinary study that brings together philosophy, American and European intellectual history, and literary studies. Schulenberg's book shows that if we seek to continue the unfinished project of establishing a genuinely postmetaphysical culture, the attempt to elucidate the dialectics of Marxism and pragmatism is a good starting point. The book offers detailed discussions of Sidney Hook, Georg Lukács, Theodor W. Adorno, Fredric Jameson, W.E.B. Du Bois, John Dewey, Richard Rorty, and Jacques Rancière. *Slaves to Fashion* is a pioneering cultural history of the black dandy, from his emergence in Enlightenment England to his contemporary incarnations in the cosmopolitan art worlds of London and New York. It is populated by sartorial impresarios such as Julius Soubise, a freed slave who sometimes wore diamond-buckled, red-heeled shoes as he circulated through the social scene of eighteenth-century London, and Yinka Shonibare, a prominent Afro-British artist who not only styles himself as a fop but also creates ironic commentaries on black dandyism in his work. Interpreting performances and representations of black dandyism in

particular cultural settings and literary and visual texts, Monica L. Miller emphasizes the importance of sartorial style to black identity formation in the Atlantic diaspora. Dandyism was initially imposed on black men in eighteenth-century England, as the Atlantic slave trade and an emerging culture of conspicuous consumption generated a vogue in dandified black servants. "Luxury slaves" tweaked and reworked their uniforms, and were soon known for their sartorial novelty and sometimes flamboyant personalities. Tracing the history of the black dandy forward to contemporary celebrity incarnations such as Andre 3000 and Sean Combs, Miller explains how black people became arbiters of style and how they have historically used the dandy's signature tools—clothing, gesture, and wit—to break down limiting identity markers and propose new ways of fashioning political and social possibility in the black Atlantic world. With an aplomb worthy of her iconographic subject, she considers the black dandy in relation to nineteenth-century American literature and drama, W. E. B. Du Bois's reflections on black masculinity and cultural nationalism, the modernist aesthetics of the Harlem Renaissance, and representations of black cosmopolitanism in contemporary visual art.

Domestic issues, chastity, morality, marriage and love are concerns we typically associate with Victorian female characters. But what happens when men in Victorian novels begin to engage in this type of feminine discourse? While we are familiar with certain Victorian women seeking freedom by moving beyond the domestic sphere, there is an equally interesting movement by the domestic man into the private space through his performance of femininity. This book defines the domesticated bachelor, examines the effects of the blurring of boundaries between the public and private spheres, and traces the evolution of the public discourse on masculinity in novels such as Bronte's Shirley, Braddon's Lady Audley's Secret, Eliot's Daniel Deronda, and Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde. This bachelor, along with his female counterpart, the New Woman, opens up for discussion new definitions of Victorian masculinity and gender boundaries and blurs the rigid distinction between the gendered spaces thought to be in place during the Victorian period.

Reconstructing Woman explores a scenario common to the works of four major French novelists of the nineteenth century: Balzac, Flaubert, Zola, and Villiers. In the texts of each author, a "new Pygmalion" (as Balzac calls one of his characters) turns away from a real woman he has loved or desired and prefers instead his artificial re-creation of her. All four authors also portray the possibility that this simulacrum, which replaces the woman, could become real. The central chapters examine this plot and its meanings in multiple texts of each author (with the exception of the chapter on Villiers, in which only "L'Ève future" is considered). The premise is that this shared scenario stems from the discovery in the nineteenth century that humans are transformable. Because scientific innovations play a major part in this discovery, Dorothy Kelly reviews some of the contributing trends that attracted one or more of the authors: mesmerism, dissection, transformism, and evolution, new understandings of human reproduction, spontaneous generation, puericulture, the experimental method. These ideas and practices provided the novelists with a scientific context in which

controlling, changing, and creating human bodies became imaginable. At the same time, these authors explore the ways in which not only bodies but also identity can be made. In close readings, Kelly shows how these narratives reveal that linguistic and coded social structures shape human identity. Furthermore, through the representation of the power of language to do that shaping, the authors envision that their own texts would perform that function. The symbol of the reconstruction of woman thus embodies the fantasy and desire that their novels could create or transform both reality and their readers in quite literal ways. Through literary analyses, we can deduce from the texts just why this artificial creation is a woman. This book traces a genealogy of political dandyism in literature. Dandies abstain from worldly affairs, and politics in particular. As an enigmatic figure, or a being of great eccentricity, it was the dandy that haunted the literary and cultural imagination of the nineteenth century. In fact, the dandy is often seen as a quintessential nineteenth-century figure. It was surprising, then, when at the beginning of the twenty-first century this figure returned from the past to an unexpected place: the very heart of European politics. Various so-called populist leaders were seen as political dandies. But how could that figure that was once known for its aversion towards politics all of a sudden become the protagonist of a new political paradigm? Or was the dandy perhaps always already part of a political imagination? This study charts the emergence of this political paradigm. From the dandy's first appearance to his latest resurrection, from Charles Baudelaire to Jean-François Lyotard, from dandy-insects to a dandy-Christ, this book follows his various guises and disguises.

Friendship, Desire, and Marriage in Victorian England

The Modern Woman Revisited

Fabulous

Domesticated Bachelors and Femininity in Victorian Novels

Fashion and the Feminine in Nineteenth-Century France

Photogenic French Literature and the Prehistory of Cinematic Modernity

Fashion, Gender, and Modernity in Galdós, Pardo Bazán, and Picón

Masculinities in nineteenth-century art through the lens of gender and queer history Male bonds were omnipresent in nineteenth-century European artistic scenes, impacting the creation, presentation, and reception of art in decisive ways. Men's lives and careers bore the marks of their relations with other men. Yet, such male bonds are seldom acknowledged for what they are: gendered and historically determined social constructs. This volume shines a critical light on male homosociality in the arts of the long nineteenth century by combining art history with the insights of gender and queer history. From this interdisciplinary perspective, the contributing authors present case studies of men's relationships in a variety of contexts, which range from the Hungarian Reform Age to the Belgian fin de siècle. As a whole, the book offers a historicizing survey of the male bonds that underpinned nineteenth-century art and a thought-provoking reflection on its theoretical and methodological implications.

In 850 analytical articles, this two-volume set explores the developments that influenced the profound changes in thought and sensibility during the second half

of the eighteenth century and the first half of the nineteenth century. The Encyclopedia provides readers with a clear, detailed, and accurate reference source on the literature, thought, music, and art of the period, demonstrating the rich interplay of international influences and cross-currents at work; and to explore the many issues raised by the very concepts of Romantic and Romanticism.

The city has traditionally been configured as a fundamentally masculine space. This collection of essays seeks to question many of the idées reçues surrounding women's ongoing association with the private, the domestic and the rural. Covering a selection of films, journals and novels from the French medieval period to the Franco-Algerian present, it challenges the traditionally gendered dichotomisation of the masculine public and feminine private upon which so much of French and European literature and culture is predicated. Is the urban flâneur a quintessentially male phenomenon, or can there exist a true flâneuse as active agent, expressing the confidence and pleasure of a woman moving freely in the urban environment? *Women and the City in French Literature and Culture* seeks to locate exactly where women are heading – both individually and collectively – in their relationships to the urban environment; by so doing, it nuances the conventional binaristic perception of women and the city in an endeavour to redirect future research in women's studies towards more interesting and representative urban destinations.

New view of the crucial role of fashion discourse and practice in Weimar Germany and its significance for women.

Celebrity personalities, who reign over much of our cultural landscape, owe their fame not to specific deeds but to the ability to project a distinct personal image, to create an icon of the self. *Rising Star* is a fascinating look at the roots of this particular form of celebrity. Here Rhonda Garelick locates a prototype of the star personality in the dandies and aesthete literary figures of the nineteenth century, including Beau Brummell, Baudelaire, Mallarmé, and Oscar Wilde, and explores their peculiarly charged relationship with women and performance. When fin-de-siècle aesthetes turned their attention to the new, "feminized" spectacle of mass culture, Garelick argues, they found a disturbing female counterpart to their own highly staged personae. She examines the concept of the broadcasted self-image in literary works as well as in such unwritten cultural texts as the choreography and films of dancer Loie Fuller, the industrialized spectacles of European World Fairs, and the cultural performances taking place today in fields ranging from entertainment to the academy. Recent dandy-like figures such as the artist formerly known as Prince, Madonna, Jacques Derrida, and Jackie O. all share a legacy provided by the encounter between "high" and early mass culture. Garelick's analysis of this encounter covers a wide range of topics, from the gender complexity of the European male dandy and the mechanization of the female body to Orientalist performance, the origins of cinema, and the emergence of "crowd" theory and mass politics.

From Finding to Making

Black Dandyism and the Styling of Black Diasporic Identity

The Cambridge Companion to the Fin de Siècle

Loie Fuller's Performance of Modernism

Beyond the Flesh

The Bohemian Body

Gender and Modernity in Central Europe

Nelly Roussel (1878–1922)—the first feminist spokeswoman for birth control in Europe—challenged both the men of early twentieth-century France, who sought to preserve the status quo, and the women who aimed to change it. She delivered her messages through public lectures, journalism, and theater, dazzling audiences with her beauty, intelligence, and disarming wit. She did so within the context of a national depopulation crisis caused by the confluence of low birth rates, the rise of international tensions, and the tragedy of the First World War. While her support spread across social classes, strong political resistance to her message revealed deeply conservative precepts about gender which were grounded in French identity itself. In this thoughtful and provocative study, Elinor Accampo follows Roussel's life from her youth, marriage, speaking career, motherhood, and political activism to her decline and death from tuberculosis in the years following World War I. She tells the story of a woman whose life and work spanned a historical moment when womanhood was being redefined by the acceptance of a woman's sexuality as distinct from her biological, reproductive role—a development that is still causing controversy today. Loie Fuller was the most famous American in Europe throughout the late nineteenth and early twentieth centuries. Rising from a small-time vaudeville career in the States, she attained international celebrity as a dancer, inventor, impresario, and one of the first women filmmakers in the world. Fuller befriended royalty and inspired artists such as Mallarmé, Toulouse-Lautrec, Rodin, Sarah Bernhardt, and Isadora Duncan. Today, though, she is remembered mainly as an untutored "pioneer" of modern dance and stage technology, the "electricity fairy" who created a sensation onstage whirling under colored spotlights. But in Rhonda Garelick's *Electric Salome*, Fuller finally receives her due as a major artist whose work helped lay a foundation for all modernist performance to come. The book demonstrates that Fuller was not a mere entertainer or precursor, but an artist of great psychological, emotional, and sexual expressiveness whose work illuminates the centrality of dance to modernism. *Electric Salome* places Fuller in the context of classical and modern ballet, Art Nouveau, Orientalism, surrealism, the birth of cinema, American modern dance, and

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European drama. It offers detailed close readings of texts and performances, situated within broader historical, cultural, and theoretical frameworks. Accessibly written, the book also recounts the human story of how an obscure, uneducated woman from the dustbowl of the American Midwest moved to Paris, became a star, and lived openly for decades as a lesbian.

In *Dandyism in the Age of Revolution*, Elizabeth Amann shows that in France, England, and Spain, daring dress became a way of taking a stance toward the social and political upheaval of the period. France is the centerpiece of the story, not just because of the significance of the Revolution but also because of the speed with which both its politics and fashions shifted.

Dandyism in France represented an attempt to recover a political center after the extremism of the Terror, while in England and Spain it offered a way to reflect upon the turmoil across the Channel and Pyrenees. From the Hair Powder Act, which required users of the product implications of the feather in Yankee Doodle's hat, Amann aims to revise our understanding of the origins of modern dandyism and to recover the political context from which it emerged. -- from back cover.

Between the two world wars, Paris served as the setting for unparalleled freedom for expatriate as well as native-born French women, who enjoyed unprecedented access to education and opportunities to participate in public, artistic and intellectual life. Many of these women--including Colette, Tamara de Lempicka, Sonia Delaunay, Djuna Barnes, Augusta Savage, and Lee Miller--made lasting contributions to art and literature.

At the end of the nineteenth century, Austro-Hungarian society was undergoing a significant re-evaluation of gender roles and identities. Debates on these issues revealed deep anxieties within the multi-ethnic empire that did not resolve themselves with its dissolution in 1918. Concepts of gender and modernity as defined by the Habsburg Monarchy were modified by the conservative, liberal, radical right-wing and Communist regimes that ruled the empire's successor states in the twentieth century. While these values have taken on new dimensions again in the post-Communist period, the Habsburg Monarchy's influence on gender and modernity in Central Europe is still palpable.

With a truly interdisciplinary approach – drawing on the fields of women's studies, gender studies, sociology, history, literature, art, and psychoanalysis – that touches on a variety of subjects – gender roles, sexual identities, misogyny, painting, writing, minorities – this volume explores the lasting impact of the Austro-Hungarian Empire in contemporary Central Europe, which is fraught with gender conflict and tension

between modernist and anti-modernist forces. The Austro-Hungarian Empire was a fascinating multi-ethnic society. Its experience and understanding of gender and modernity provides important, relevant lessons for today's world as it becomes increasingly intercultural and as issues of identity become more and more complex.

Gender and Sexuality in Modern Czech Culture

Dandyism and Transcultural Modernity

The Art of the Cut

Nights Out

Life in Cosmopolitan London

A History of Bisexuality

And the Making of Modern Politics

An exploration of what it means to be fabulous—and why eccentric style, fashion, and creativity are more political than ever Prince once told us not to hate him 'cause he's fabulous. But what does it mean to be fabulous? Is fabulous style only about labels, narcissism, and selfies—looking good and feeling gorgeous? Or can acts of fabulousness be political gestures, too? What are the risks of fabulousness? And in what ways is fabulous style a defiant response to the struggles of living while marginalized? madison moore answers these questions in a timely and fascinating book that explores how queer, brown, and other marginalized outsiders use ideas, style, and creativity in everyday life. Moving from catwalks and nightclubs to the street, moore dialogues with a range of fabulous and creative powerhouses, including DJ Vjuan Allure, voguing superstar Lasseindra Ninja, fashion designer Patricia Field, performance artist Alok Vaidt'Menon, and a wide range of other aesthetic rebels from the worlds of art, fashion, and nightlife. In a riveting synthesis of autobiography, cultural analysis, and ethnography, moore positions fabulousness as a form of cultural criticism that allows those who perform it to thrive in a world where they are not supposed to exist.

If journalism is the first draft of history, then independent journalists are surely its most daring composers. Along such celebrated and high-profile figures as Christiane Amanpour and Wolf Blitzer, there exists a stratum of journalistsself-employed, working under dire conditions, and with minimal resourceswho often place themselves at ground zero of world events. In this gripping account, Anthony Collings takes us into the world of

independent journalists, and the daily challenges they face confronting dictators, hostile military, and narcoterrorists. Unfettered by any ties to those in positions of power, these guerrilla journalists are often the first on a story whether reporting on corruption in Mexico, organized crime in Russia, or sexual scandal in the Middle East and accordingly face the brunt of their subject's wrath. Collings, who has himself been held captive while on assignment, here focuses less on those nations in which the press is either largely free (such as the U.S. or Western European democracies) or aggressively restricted (as in China), and more on those "battleground countries" where the eventual outcome of the struggle between state and fourth estate remains unclear. Relying on interviews, professional contacts, and his own experiences, Collings explores the dilemmas and strategies of journalists who persevere in the face of war, repressive governments, and criminal aggression, with particular emphasis on the role of the Internet. At a time when journalism is increasingly a profession under siege, Words of Fire forces into the spotlight a more positive side of the profession, those who pursue journalism not for profit or fame but as a personal crusade.

A bold new account of how celebrity works Why do we care so much about celebrities? Who decides who gets to be a star? Do celebrities deserve the outsized attention they receive? Sharon Marcus challenges everything you thought you knew about our obsession with fame. Drawing on scrapbooks, diaries, and vintage fan mail, she traces celebrity culture back to its nineteenth-century roots, when people the world over found themselves captivated by celebrity chefs, bad-boy poets, and actors such as the "divine" Sarah Bernhardt, as famous in her day as the Beatles in theirs. The Drama of Celebrity reveals how journalists, the public, and celebrities themselves all compete to shape the stories we tell about celebrities and fans, resulting in a high-stakes drama as endless as it is unpredictable.

The importance of fashion in the construction and representation of gender and the formation of modern society in nineteenth-century Spanish narrative is the focus of Dorota Heneghan's Striking Their Modern Pose. The study moves beyond traditional interpretations that equate female passion for finery with symptoms of social ambition

and the decline of the Spanish nation, and brings to light the manners in which nineteenth-century Spanish novelists drew attention to the connection between the complexities of fashionable female protagonists and the shifting limits of conventional womanhood to address the need to reformulate customary ideals of gender as a necessary condition for Spain to advance in the process of modernization. The project also sheds light on an area largely unexplored by previous studies: men's pursuit of fashion. Through the analysis of the richness of sartorial subtleties in Benito Pérez Galdós's and Emilia Pardo Bazán's portraits of their male characters, this book brings forward these writers' exposure of the much-denied bourgeois men's love for self-adornment and the incoherencies and contradictions in the allegedly monolithic, stable concept of nineteenth-century Spanish masculinity. While highlighting the ways in which the art of dressing smartly provided nineteenth-century Spanish novelists with effective means to voice their critique of conventional gender order, the book also lends insight into these authors' methods of manipulating sartorial signs to explore and to envision (as in the case of Pardo Bazán and Jacinto Octavio Picón) alternative models of masculinity and femininity. Threading through all chapters of the study is the idea propagated by all three of these writers that Spain's full integration into modernity required not only the redefinition of the feminine role, but the reconfiguration of the masculine one as well.

Impossibly muscular men and voluptuous women parade around in revealing, skintight outfits, and their romantic and sexual entanglements are a key part of the ongoing drama. Such is the state of superhero comics and movies, a genre that has become one of our leading mythologies, conveying influential messages about gender, sexuality, and relationships. Love, Sex, Gender, and Superheroes examines a full range of superhero media, from comics to films to television to merchandising. With a keen eye for the genre's complex and internally contradictory mythology, comics scholar Jeffrey A. Brown considers its mixed messages. Superhero comics may reinforce sex roles with their litany of phallic musclemen and slinky femme fatales, but they also blur gender binaries with their emphasis on transformation and body swaps. Similarly, while most heroes

have heterosexual love interests, the genre prioritizes homosocial bonding, and it both celebrates and condemns gendered and sexualized violence. With examples spanning from the Golden Ages of DC and Marvel comics up to recent works like the TV series The Boys, this study provides a comprehensive look at how superhero media shapes our perceptions of love, sex, and gender.

Dandyism, Gender, and Performance in the Fin de Siècle

Women and the City in French Literature and Culture

Reconstructing Woman

Artificial Generation

Dandy Style

The Drama of Celebrity

New Approaches to the Political History of the Early

American Republic

DIVCollection of essays on the ways in which modernist literature, film, and art transgressed the artistic and cultural norms we associate we "high" modernism./div

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.

The Bohemian Body examines the modernist forces within nineteenth- and twentieth-century Europe that helped shape both Czech nationalism and artistic interaction among ethnic and social groups—Czechs and Germans, men and women, gays and straights. By re-examining the work of key Czech male and female writers and poets from the National Revival to the Velvet Revolution, Alfred Thomas exposes the tendency of Czech literary criticism to separate the political and the personal in modern Czech culture. He points instead to the complex interplay of the political and the personal across ethnic, cultural, and intellectual lines and within the works of such individual writers as Karel Hynek Mácha, Božena Němcová, and Rainer Maria Rilke, resulting in the emergence and evolution of a protean modern identity. The product is a seemingly paradoxical yet nuanced understanding of Czech culture (including literature, opera, and film), long overlooked or misunderstood by Western scholars.

Situated between the Victorians and Modernism, the fin de siècle is an exciting and rewarding period to study. In the literature and art of the 1890s, the processes of literary and cultural change can be seen in action. In this, more than any previous decade, literature was an active and controversial participant within debates over morality, aesthetics, politics and science, as Victorian certainties began to break down. Oscar Wilde, Aubrey Beardsley, H. G. Wells, Bram Stoker and Olive Schreiner were among the most prominent, occasionally even notorious, writers and artists of the period, challenging establishment values and producing a distinctive literature of their own. This volume includes the main currents of radical and innovative thinking in the period, as well as the attempts to resist them. It will be of great interest to students of Victorian and twentieth-century literature, art and cultural history.

Throughout centuries of European colonial domination, the bodies of Middle Eastern dancers, male and female, move sumptuously and seductively across the pages of Western travel journals, evoking desire and derision, admiration and disdain, allure and revulsion. This profound ambivalence forms the axis of an investigation into Middle Eastern dance—an investigation that extends to contemporary belly dance. Stavros Stavrou Karayanni, through historical investigation, theoretical analysis, and personal reflection, explores how Middle Eastern dance actively engages race, sex, and national identity. Close readings of colonial travel narratives, an examination of Oscar Wilde's *Salome*, and analyses of treatises about Greek dance, reveal the intricate ways in which this controversial dance has been shaped by Eurocentric models that define and control identity performance.

The Masculine Woman in Weimar Germany
Love, Sex, Gender, and Superheroes
Baudelaire Contra Benjamin

The Austro-Hungarian Monarchy and Its Legacy

Political Dandyism in Literature and Art

Male Bonds in Nineteenth-Century Art

Though the Russian Symbolist movement was dominated by a concern with transcending sex, many of the writers associated with the movement exhibited an intense preoccupation with matters of the flesh. Drawing on poetry, plays, short stories, essays, memoirs, and letters, as well as feminist and psychoanalytic theory, Beyond the Flesh documents the often unexpected form that this obsession with gender and the body took in the life and art of two of the most important Russian Symbolists. Jenifer Presto argues that the difficulties encountered in reading Alexander Blok and Zinaida Gippius within either a feminist or a traditional, binary gendered framework derive not only from the peculiarities of their creative personalities but also from the specific Russian cultural context. Although these two poets engaged in gendered practices that, at times, appeared to be highly idiosyncratic and even incited gossip among their contemporaries, they were not operating in a vacuum. Instead, they were responding to philosophical concepts that were central to Russian Symbolism and that would continue to shape modernism in Russia.

This book views the Neo-Sensation mode of writing as a traveling genre, or style, that originated in France, moved on to Japan, and then to China. The author contends that modernity is possible only on "the transcultural site"—transcultural in the sense of breaking the divide between past and present, elite and popular, national and regional, male and female, literary and non-literary, inside and outside. To illustrate the concept of transcultural modernity, three icons are highlighted on the transcultural site: the dandy, the flaneur, and the translator. Mere flaneurs and flaneuses simply float with the tide of heterogeneous information on the transcultural site, whereas the dandy/flaneur and the cultural translator, propellers of modernity, manage to bring about transformative creation. Their performance marks the essence of transcultural modernity: the self-consciousness of working on the threshold, always testing the limits of boundaries and tempted to go beyond them. To develop the concept of dandyism—the quintessence of transcultural modernity—the Neo-Sensation gender triad formed by the dandy, the modern girl, and the modern boy is laid out. Writers discussed include Liu Na'ou, a Shanghai dandy par excellence from Taiwan, Paul Morand, who looked upon Coco Chanel the female dandy as his perfect other self, and Yokomitsu Riichi, who developed the theory of Neo-Sensation from Kant's the-thing-in-itself. Through a close examination of literature, memoirs, letters, domestic magazines, and political debates, Marcus describes how relationships between women were a crucial component of femininity and how they influenced marriage law.

This 2001 book studies the concept of parody as a strategy used by sexually marginalized groups.

This book offers the first sustained argument against the philosophy of Walter Benjamin and his readings of Charles Baudelaire. Drawing upon the existential insights of Baudelaire it is also a critique of politicized aesthetics, and cultural Marxism, of which Benjamin is a pioneering and emblematic figure.

Striking Their Modern Pose

From Fiction to Reality in the Nineteenth-century Novel

Dandyism in the Age of Revolution

The Dandy, the Flaneur, and the Translator in 1930s Shanghai, Tokyo, and Paris
Oscar Wilde's Performance Theory

Dancing Fear and Desire

▫*Encyclopedia of the Romantic Era, 1760–1850*

Volume focusing on a multitude of incarnations and meanings of "masculinity" in German culture from medieval times to the present.

Historian Hurewitz brings to life a vibrant and all-but-forgotten milieu of artists, leftists, and gay men and women whose story played out over the first half of the twentieth century and continues to shape the entire American landscape. In a hidden corner of Los Angeles, the personal first became the political, the nation's first enduring gay rights movement emerged, and the broad spectrum of what we now think of as identity politics was born. Portraying life over more than forty years in the hilly enclave of Edendale (now part of Silver Lake), Hurewitz considers the work of painters and printmakers, looks inside the Communist Party's intimate cultural scene, and examines the social world of gay men. He discovers why and how these communities, inspiring both one another and the city as a whole, transformed American notions of political identity with their ideas about self-expression, political engagement, and race relations.--From publisher description.

Artificial Generation: Photogenic French Literature and the Prehistory of Cinematic Modernity investigates the intersection of film theory and nineteenth-century literature, arguing that the depth of amalgamation that occurred within literary representation during this era aims to replicate an illusion of life and its sensations, in ways directly related to broader transitions into our modern cinematic age. A key part of this evolution in representation relies on the continual re-emergence of the artificial woman as longstanding expression of masculine artistic subjectivity, which, by the later nineteenth century, becomes a photographic and filmic drive. Moving through the beginning of film history, from Georges Méliès and other "silent" filmmakers in the 1890s, into more contemporary movies, including Alfred Hitchcock's *Vertigo* (1958) and *Blade Runner 2049* (2017), the book analyzes how films are often structured around the prior century's mythic and literary principles, which now serve as foundation for film as medium—a phantom form for life's re-presentation. *Artificial Generation* provides a crucial reassessment of the longstanding, mutual exchange between cinematic and literary reproduction, offering an innovative perspective on the proto-cinematic imperative of simulation within nineteenth-century literary symbolism.

Celebrating 250 years of male self-expression, investigating the

portraiture and wardrobe of the fashionable British man The style of the dandy is elegant but bold--dedicated to the perfection of taste. This meticulously choreographed look has a vibrant history; the legacy of Beau Brummell, the original dandy of Regency England, can be traced in the clothing of urban dandies today. Dandy Style celebrates 250 years of male self-expression, investigating the portraiture and wardrobe of the fashionable British man. Combining fashion, art, and photography, the historic and the contemporary, the provocative and the respectable, it considers key themes in the development of male style and identity, including elegance, uniformity, and spectacle. Various types of dandy are represented by iconic figures such as Oscar Wilde, Edward VIII as Prince of Wales, and Gilbert & George. They appear alongside the seminal designs of Vivienne Westwood, Ozwald Boateng, and Alexander McQueen; and portraits by Thomas Gainsborough and David Hockney.

In pursuit of a more sophisticated and inclusive American history, the contributors to *Beyond the Founders* propose new directions for the study of the political history of the republic before the Civil War. In ways formal and informal, symbolic and tactile, this political world encompassed blacks, women, entrepreneurs, and Native Americans, as well as the Adamses, Jeffersons, and Jacksons, all struggling in their own ways to shape the new nation and express their ideas of American democracy. Taking inspiration from the new cultural and social histories, these political historians show that the early history of the United States was not just the product of a few "founding fathers," but was also marked by widespread and passionate popular involvement; print media more politically potent than that of later eras; and political conflicts and influences that crossed lines of race, gender, and class.

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Accessories to Modernity
250 Years of British Men's Fashion
Alexander Blok, Zinaida Gippius, and the Symbolist Sublimation of Sex
Fashion and Ballet, 1780-1830

Bohemian Los Angeles

Slaves to Fashion

Blessed Motherhood, Bitter Fruit

This book revisits Oscar Wilde's major writings through the field of performance studies. Wilde wrote about performance as a cultural dialectic, as a form of serious and critical play, and as the basis of a subversive poetics. In his studies at Oxford University, his famous lecture tour of the United States and Canada, his friendships with famous actresses Sarah Bernhardt and Lillie Langtry, the writing of his critical essays, *The Picture of Dorian Gray*, *Salome*, and his society comedies, and culminating in his post-prison writings *De Profundis* and *The Ballad of Reading Gaol*, Wilde develops a rich theory of performance that addresses aesthetics, ethics, identity and individualism. This book also traces Wilde's often-troubled relationship with late-Victorian society in terms of its attempts to define his public performances by stereotyping him as both irrelevant and dangerous, from the early newspaper caricatures to its later description of him as a sexual monster.

The Rise of the Beautiful Eccentric

Between Women

Marxism, Pragmatism, and Postmetaphysics

The Art of the Pose

Masculinities in German Culture

Paris Between the Wars

Reconfiguring the Feminine in the Urban Environment