

1. Record Nr.	UNICAMPANIASUN0025436
Titolo	Storia dell'economia vicentina / [a cura di] Centro studi sull'impresa e sul patrimonio industriale
Pubbl/distr/stampa	Bologna : Il mulino
Descrizione fisica	v. ; 22 cm
Disciplina	338.094535
Soggetti	Vicenza <prov.> - Industria - Storia
Lingua di pubblicazione	Italiano
Formato	Materiale a stampa
Livello bibliografico	Monografia
2. Record Nr.	UNINA9910787317503321
Autore	Mesch Rachel
Titolo	Having it all in the Belle Epoque [[electronic resource]] : how French women's magazines invented the modern woman / / Rachel Mesch
Pubbl/distr/stampa	Stanford, Calif., : Stanford University Press, 2013
ISBN	0-8047-8713-1
Descrizione fisica	xii, 241 p
Disciplina	054/.1082
Soggetti	Women's periodicals, French - France - History - 20th century French literature - Women authors - History and criticism Feminist literature - France - History and criticism Feminism - France - History - 20th century Femininity in literature Women in literature Femininity in art Women in art
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.

Nota di contenuto

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Chapter 3. The "Oriental" Authoress -- Chapter 4. The Writer Writes
Back -- Chapter 5. A New Man for the New Woman? -- Chapter 6. Jean
Lorrain's Women's Magazine -- Chapter 7. A Belle Epoque Media Storm
-- Conclusion. Imagining the Académicienne -- Notes -- Selected
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Sommario/riassunto

At once deeply historical and surprisingly timely, *Having it All* in the Belle Epoque shows how the debates that continue to captivate high-achieving women in America and Europe can be traced back to the early 1900's in France. The first two photographic magazines aimed at women, *Femina* and *La Vie Heureuse* created a female role model who could balance age-old convention with new equalities. Often referred to simply as the "modern woman," this captivating figure embodied the hopes and dreams as well as the most pressing internal conflicts of large numbers of French women during what was a period of profound change. Full of never-before-studied images of the modern French woman in action, *Having it All* shows how these early magazines exploited new photographic technologies, artistic currents, and literary trends to create a powerful model of French femininity, one that has exerted a lasting influence on French expression. This book introduces and explores the concept of Belle Epoque literary feminism, a product of the elite milieu from which the magazines emerged. Defined by its refusal of political engagement, this feminism was nevertheless preoccupied with expanding women's roles, as it worked to construct a collective fantasy of female achievement. Through an astute blend of historical research, literary criticism, and visual analysis, Mesch's study of women's magazines and the popular writers associated with them offers an original window onto a bygone era that can serve as a framework for ongoing debates about feminism, femininity, and work-life tensions.
