

Figures Of Ill Repute Representing Prostitution In Nineteenth Century France Author Charles Bernheimer May 1997

Jovial Bigotry Psychology Performing Prostitution Sex Objects Decadent Subjects On the Banks of the Suez Cultures of Darkness In Dora's Case Picasso's Brothel Nan Nü Ventriloquized Bodies Figures of Ill Repute Aura and the Automaton Fashion and Women's Attitudes in the Nineteenth Century Trauma and Visuality in Modernity Cinemachismo Madame Bovary Nineteenth-Century Literature Criticism Decadence Spectacular Wickedness Figures of the World Erotic Utopia Bibliographie D'histoire de L'art Fu Caiyun Embodying Pessoa Women for Hire The Representation of Seville's Female Cigar-maker in Andalusian Regionalism and in Nineteenth-century French and Spanish Literature Cultures of Public Architecture in Nineteenth-century France Bohemian Paris Sapphic Fathers A Sinking Island Alter Ego Enlightenment in the Colony The Gender of Modernity Embodied Voices True Stories of Crime in Modern Mexico The World of Prostitution in Late Imperial Austria The Feminist Encyclopedia of French Literature Fictions of Desire Death and Representation

Jovial Bigotry

This edited volume focuses on Mexico's social and cultural history through the lens of celebrated cases of social deviance from the late nineteenth and early twentieth centuries.

Psychology

From 1897 to 1917 the red-light district of Storyville commercialized and even thrived on New Orleans's longstanding reputation for sin and sexual excess. This notorious neighborhood, located just outside of the French Quarter, hosted a diverse cast of characters who reflected the cultural milieu and complex social structure of turn-of-the-century New Orleans, a city infamous for both prostitution and interracial intimacy. In particular, Lulu White -- a mixed-race prostitute and madam -- created an image of herself and marketed it profitably to sell sex with light-skinned women to white men of means. In *Spectacular Wickedness*, Emily Epstein Landau examines the social history of this famed district within the cultural context of developing racial, sexual, and gender ideologies and practices. Storyville's founding was envisioned as a reform measure, an effort by the city's business elite to curb and contain prostitution -- namely, to segregate it. In 1890, the Louisiana legislature passed the Separate Car Act, which, when challenged by New Orleans's Creoles of color, led to the landmark *Plessy v. Ferguson* decision in 1896, constitutionally sanctioning the enactment of "separate but equal" laws. The concurrent partitioning of both prostitutes and blacks worked only to reinforce Storyville's libidinous license and turned sex across the color line into a more lucrative commodity. By looking at prostitution through the lens of patriarchy and demonstrating how gendered racial ideologies proved crucial to the remaking of southern society in the aftermath of the Civil War, Landau reveals how Storyville's salacious and eccentric subculture played a significant role in the way New Orleans

constructed itself during the New South era.

Performing Prostitution

Sex Objects

Decadent Subjects

Figures of the World: The Naturalist Novel and Transnational Form overturns Eurocentric genealogies and globalizing generalizations about “world literature” by examining the complex, contradictory history of naturalist fiction. Christopher Laing Hill follows naturalism’s emergence in France and circulation around the world from North and South America to East Asia. His analysis shows that transnational literary studies must operate on multiple scales, combine distant reading with close analysis, and investigate how literary forms develop on the move. The book begins by tracing the history of naturalist fiction from the 1860s into the twentieth century and the reasons it spread around the world. Hill explores the development of three naturalist figures—the degenerate body, the self-liberated woman, and the social milieu—through close readings of fiction from France, Japan, and the United States. Rather than genealogies of European influence or the domination of cultural “peripheries” by the center, novels by Émile Zola, Tayama Katai, Frank Norris, and other writers reveal conspicuous departures from metropolitan models as writers revised naturalist methods to address new social conditions. Hill offers a new approach to studying culture on a large scale for readers interested in literature, the arts, and the history of ideas.

On the Banks of the Suez

Exotic and yet familiar, rife with passion, immorality, hunger, and freedom, Bohemia was an object of both worry and fascination to workaday Parisians in the nineteenth century. No mere revolt against middle-class society, the Bohemia Seigel discovers was richer and more complex, the stage on which modern bourgeois acted out the conflicts of their social identities, testing the liberation promised by post-revolutionary society against the barriers set up to contain it. Turning life into art, Bohemia became a space where many innovative and original figures—some famous, some obscure—found a home.

Cultures of Darkness

In Dora's Case

De ontwikkeling van de maatschappelijke positie van de Engelse vrouw in de negentiende eeuw, inclusief beschrijvingen van kledingstijlen en -stukken en de redenen hiervoor.

Picasso's Brothel

Literature that explored female homosexuality flourished in late nineteenth-century France. Poets, novelists, and pornographers, whether Symbolists, Realists, or Decadents, were all part of this literary moment. In *Sapphic Fathers*, Gretchen Schultz explores how these male writers and their readers took lesbianism as a cipher for apprehensions about sex and gender during a time of social and political upheaval. Tracing this phenomenon through poetry (Baudelaire, Verlaine), erotica and the popular novel (Belot), and literary fiction (Zola, Maupassant, Péladan, Mendès), and into scientific treatises, Schultz demonstrates that the literary discourse on lesbianism became the basis for the scientific and medical understanding of female same-sex desire in France. She also shows that the cumulative impact of this discourse left tangible traces that lasted well beyond nineteenth-century France, persisting into twentieth-century America to become the basis of lesbian pulp fiction after the Second World War.

Nan Nü

Alain Corbin depicts prostitution in nineteenth-century France not as a vice, crime, or disease, but as a well-organized business. Corbin reveals how the brothel served the sex industry in the same way that the factory served manufacturing: it provided an institution for the efficient and profitable sale of services.

Ventriloquized Bodies

The earliest known literary productions by women living in Europe were probably by French writers. French women have contributed enormously to world literature for centuries, but only a few have been judged worthy of recognition by mostly male critics. As part of the feminist move to reclaim women writers and to rethink literary history, scholars have given growing amounts of attention to French women writers and their substantial contribution. This reference book provides extensive information about French women writers and the world in which they lived. Included are several hundred alphabetically arranged entries for authors, genres, literary movements, institutions, events, and organizations related to French literature. Each entry summarizes feminist thought on the topic, and provides bibliographical information. The volume begins with a feminist history of French literature and concludes with a selected bibliography and a chronological list of French women writers.

Figures of Ill Repute

Ubiquitous in the streets and brothels of nineteenth-century Paris, the prostitute was even more so in the novels and paintings of the time. Charles Bernheimer discusses how these representations of the sexually available woman express male ambivalence about desire, money, class, and the body. Interweaving close textual analysis with historical anecdote and theoretical speculation, Bernheimer demonstrates how the formal properties of art can serve strategically to control anxious fantasies about female sexual power. Drawing on methods derived from cultural studies, psychoanalysis, social history, feminist theory, and narrative analysis, this interdisciplinary classic (available now for the first time in paperback) was awarded Honorable Mention in 1990 for the James Russell Lowell prize

awarded by the Modern Language Association for the best book of criticism.

Aura and the Automaton

Fashion and Women's Attitudes in the Nineteenth Century

Explores cultural manifestations of female vocalicity in the light of theories of subjectivity, the body, and sexual difference.

Trauma and Visuality in Modernity

Cinemachismo

Presents literary criticism on the works of nineteenth-century writers of all genres, nations, and cultures. Critical essays are selected from leading sources, including published journals, magazines, books, reviews, diaries, broadsheets, pamphlets, and scholarly papers. Criticism includes early views from the author's lifetime as well as later views, including extensive collections of contemporary analysis.

Madame Bovary

In an innovative and invigorating exploration of the complex relations between women and the modern, Rita Felski challenges conventional male-centered theories of modernity. She also calls into question those feminist perspectives that have either demonized the modern as inherently patriarchal, or else assumed a simple opposition between men's and women's experiences of the modern world. Combining cultural history with cultural theory, and focusing on the fin de siècle, Felski examines the gendered meanings of such notions as nostalgia, consumption, feminine writing, the popular sublime, evolution, revolution, and perversion. Her approach is comparative and interdisciplinary, covering a wide variety of texts from the English, French, and German traditions: sociological theory, realist and naturalist novels, decadent literature, political essays and speeches, sexological discourse, and sentimental popular fiction. Male and female writers from Simmel, Zola, Sacher-Masoch, and Rachilde to Marie Corelli, Wilde, and Olive Schreiner come under Felski's scrutiny as she exposes the varied and often contradictory connections between femininity and modernity. Seen through the lens of Felski's discerning eye, the last fin de siècle provides illuminating parallels with our own. And Felski's keen analysis of the matrix of modernism offers needed insight into the sense of cultural crisis brought on by postmodernism.

Nineteenth-Century Literature Criticism

Decadence

Publisher description

Spectacular Wickedness

Essays exploring the role of trauma in modern art.

Figures of the World

Erotic Utopia

This study of prostitution addresses issues of female agency and experience, as well as contemporary fears about sexual coercion and the forced movement of girls/women, and police surveillance. Rather than treating prostitutes solely as victims or problems to be solved, as so often has been the case in much of the literature, Nancy M. Wingfield seeks to find the historical subjects behind fin-de-siècle constructions of prostitutes, to restore agency to the women who participated in commercial sex, illuminate their quotidian experiences, and to place these women, some of whom made a rational economic decision to sell their bodies, in the larger social context of late imperial Austria. Wingfield investigates the interactions of both registered and clandestine prostitutes with the vice police and other supervisory agents, including physicians and court officials, as well as with the inhabitants of these women's world, including brothel clients and madams, and pimps, rather than focusing top-down on the state-constructed apparatus of surveillance. Close reading of a broad range of primary and secondary sources shows that some prostitutes in late imperial Austria took control over their own fates, at least as much as other working-class women, in the last decades before the end of the Monarchy. And after 1918, bureaucratic transition did not necessarily parallel political transition. Thus, there was no dramatic change in the regulation of prostitution in the successor states. Legislation, which changed regulation only piecemeal after the war, often continued to incorporate forms of control, reflecting continuity in attitudes about women's sexuality.

Bibliographie D'histoire de L'art

Death is a subject of increasing interest in virtually all academic disciplines, yet there is surprisingly little theoretical work on the representation of death in literary contexts. *Death and Representation* offers a unique collection of international and interdisciplinary essays, rich in cultural perspectives but sharing a relatively common vocabulary. It provides models for a number of interrelated approaches—including psychoanalytic, feminist, and historical—with essays by prominent and promising scholars. Contributors are Ernst van Alphen, Mieke Bal, Regina Barreca, Elisabeth Bronfen, Carol Christ, Sander Gilman, Sarah Webster Goodwin, Margaret Higonnet, Regina Janes, Ellie Ragland-Sullivan, Rajeswari Sunder Rajan, Ronald Schleifer, Charles Segal, and Garrett Stewart.

Fu Caiyun

In readings of the "boring parts" of *Moby Dick*, the role of women in Andy Warhol's films, the scandals surrounding Thomas Eakins, and other unlikely texts, Doyle (English, U. of California, Riverside) challenges simplistic readings of sexualized

art. She weaves together anecdotal and personal writing with critical, feminist, and queer theory to re-imagine the relationship between sex and art and to reveal the diversity of sex in art.

Embodying Pessoa

Alter Ego is the first monograph in English on the critical writings of Michel Leiris (1901-90). A groundbreaking autobiographer and pioneering ethnographer, Leiris also produced important criticism on art, opera, jazz and literature, which acts as a key commentary on twentieth-century intellectual movements and demonstrates vividly the constant refashioning and reformulation of contemporary ideas and aesthetics. Hand defines and situates Leiris's core themes, analyses his criticism in each of the art areas examined, and delineates the model that emerges of a contrapuntal and heterogeneous critical identity.

Women for Hire

A study of the main figures on the literary scene in twentieth-century England, including Hardy, James, Bloomsbury, Shaw, and Empson

The Representation of Seville's Female Cigar-maker in Andalusian Regionalism and in Nineteenth-century French and Spanish Literature

Stephen Snyder examines Kafu's fiction in terms of narrative strategy, placing him squarely within some of the most important currents of literary modernism--at the nexus of Naturalism and the largely antithetical development of the modernist reflexive novel.

Cultures of Public Architecture in Nineteenth-century France

A powerful nineteenth-century French classic depicting the moral degeneration of a weak-willed woman

Bohemian Paris

This book revisits the debate over manners and morals that raged in France, Britain and the United States in the late nineteenth century. It was in essence a debate about gender and sexuality, and one of the foremost figures in the transnational discussions was the French writer and lecturer Paul Blouet, alias Max O'Rell (1847-1903). Although largely forgotten today, O'Rell deserves remembrance as a major phenomenon of the fin-de-siècle publishing and entertainment world. A Frenchman living in England but catering primarily to the American market, he disseminated national and gender stereotypes in an unprecedented way. Admired for the wit deployed in his lectures and his many best-selling books, he is a colorful exemplar of the many bourgeois commentators, male and female; most of them with mainstream political, social and cultural views, who engaged in these discussions, producing dense webs of assertion and opinion across countries and even continents. The elegant French salonnière, the

independent but trustworthy English girl, the bitter American spinster activist meddling in public affairs: these are just a few examples of the many caricatural representations of women thrust into the debate. Max O'Rell and his fellow observers commented on women's position in family and society, their partnership in the couple, their education, their sexual fulfilment, their right to paid work, aspects of social etiquette, feminism, domestic abuse, adultery and prostitution. There were frequent disagreements and sometimes hostile exchanges, but this analysis of the debate reveals a fundamentally common outlook among its participants: an agreement on patriarchy as the foundation of bourgeois society, and on the necessity to confine women in carefully stereotyped roles.

Sapphic Fathers

The multifaceted and labyrinthine oeuvre of the Portuguese poet Fernando Pessoa (1888-1935) is distinguished by having been written and published under more than seventy different names. These were not mere pseudonyms, but what Pessoa termed 'heteronyms,' fully realized identities possessed not only of wildly divergent writing styles and opinions, but also of detailed biographies. In many cases, their independent existences extended to their publication of letters and critical readings of each other's works (and those of Pessoa 'himself'). Long acclaimed in continental Europe and Latin America as a towering presence in literary modernism, Pessoa has more recently begun to receive the attention of an English-speaking public. Embodying Pessoa responds to this new growth of interest. The collection's twelve essays, preceded by a general introduction and grouped into four themed sections, apply a range of current interpretative models both to the more familiar canon of Pessoa's output, and to less familiar texts – in many cases only recently published. As a whole, this work diverges from traditional Pessoa criticism by testifying to the importance of corporeal physicality in his heteronymous experiment and to the prominence of representations of (gendered) sexuality in his work.

A Sinking Island

The first generation of Russian modernists experienced a profound sense of anxiety resulting from the belief that they were living in an age of decline. What made them unique was their utopian prescription for overcoming the inevitability of decline and death both by metaphysical and physical means. They intertwined their mystical erotic discourse with European degeneration theory and its obsession with the destabilization of gender. In *Erotic Utopia*, Olga Matich suggests that same-sex desire underlay their most radical utopian proposal of abolishing the traditional procreative family in favor of erotically induced abstinence. "Offers a fresh perspective and a wealth of new information on early Russian modernism. . . . It is required reading for anyone interested in fin-de-sicle Russia and in the history of sexuality in general."—Bernice Glatzer Rosenthal, *Slavic and East European Journal* "Thoroughly entertaining."—Avril Pyman, *Slavic Review*

Alter Ego

Personal account of the Israeli military response to the Egyptian attack launched

across the Suez Canal in 1973, elaborating upon strategy, logistics, and the human intensity of involvement

Enlightenment in the Colony

The Gender of Modernity

Embodied Voices

True Stories of Crime in Modern Mexico

-- The Women's Review of Books

The World of Prostitution in Late Imperial Austria

Publisher description

The Feminist Encyclopedia of French Literature

Charles Bernheimer described decadence as a "stimulant that bends thought out of shape, deforming traditional conceptual molds." In this posthumously published work, Bernheimer succeeds in making a critical concept out of this perennially fashionable, rarely understood term. *Decadent Subjects* is a coherent and moving picture of fin de siècle decadence. Mature, ironic, iconoclastic, and thoughtful, this remarkable collection of essays shows the contradictions of the phenomenon, which is both a condition and a state of mind. In seeking to show why people have failed to give a satisfactory account of the term decadence, Bernheimer argues that we often mistakenly take decadence to represent something concrete, that we see as some sort of agent. His salutary response is to return to those authors and artists whose work constitutes the topos of decadence, rereading key late nineteenth-century authors such as Nietzsche, Zola, Hardy, Wilde, Moreau, and Freud to rediscover the very dynamics of the decadent. Through careful analysis of the literature, art, and music of the fin de siècle including a riveting discussion of the many faces of Salome, Bernheimer leaves us with a fascinating and multidimensional look at decadence, all the more important as we emerge from our own fin de siècle.

Fictions of Desire

Death and Representation

A teacher of working-class and social history, and editor of the Canadian journal *Labour/Le Travail*, Palmer chronicles those who defied authority, choosing to live dangerously outside the defining cultural constraints of early insurgent--and later dominant--capitalism. They include peasants, religious heretics, witches, pirates,

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runaway slaves, prostitutes and pornographers, frequenters of taverns and fraternal society lodge rooms, revolutionaries, blues and jazz musicians, beats, and contemporary youth gangs. Annotation copyrighted by Book News Inc., Portland, OR

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