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# Confronting Modernity In Fin De Sii 1 2 Cle France Bodies Minds And Gender Genders And Sexualities In History

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Before Trans

Carnal Spirit

Confronting Modernity in Fin-de-Siècle France

The Revolutions of Charles Peguy

Heroes and Legends of Fin-de-Siècle France

A Space for the Imagination

Fragmentation, Culture and Identity in Joseph Roth's Writing in the 1920's

A History of Modern France

Buffalo Bill's Wild West and Transnational Mass Culture

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Sacred Sounds, Secular Spaces

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## **STEWART DANIELA**

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**Before Trans** Cambridge Scholars  
Publishing

"A reassessment of the Third Republic as  
the first long-term successful French  
experiment with a democratic republic.

Born of violent revolution against church,  
monarchy, and aristocracy, it was fraught  
with contradictions between the  
universalism of human rights and the  
practical need to deny certain categories  
of people the rights of citizenship"--  
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Carnal Spirit Confronting Modernity in Fin-  
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Modernity in Fin-de-Siècle FranceBodies,  
Minds and Gender  
Over fifty years ago sociologist T. H.

Marshall first opened the modern debate about the evolution of full citizenship in modern nation-states, arguing that it proceeded in three stages: from civil rights, to political rights, and finally to social rights. The shortcomings of this model were clear to feminist scholars. As political theorist Carol Pateman argued, the modern social contract undergirding nation-states was from the start premised on an implicit "sexual contract." According to Pateman, the birth of modern democracy necessarily resulted in the political erasure of women. Since the 1990s feminist historians have realized that Marshall's typology failed to describe adequately developments that affected women in France. An examination of the role of women and gender in welfare-state development suggested that social rights rooted in republican notions of womanhood came early and fast for women in France even while political and economic rights would continue to lag behind. While their considerable access to social citizenship privileges shaped their prospects, the absence of women's formal rights still dominates the conversation. *Practiced Citizenship* offers a significant

rereading of that narrative. Through an analysis of how citizenship was lived, practiced, and deployed by women in France in the modern period, *Practiced Citizenship* demonstrates how gender normativity and the resulting constraints placed on women nevertheless created opportunities for a renegotiation of the social and sexual contract.

**Confronting Modernity in Fin-de-Siècle France** U of Nebraska Press

*Revising Dreyfus* explores the use of both old and new media in the historical legacy of the Dreyfus Affair.

*The Revolutions of Charles Peguy* Metropolitan Books

The turn of the twentieth century represented a crossroads in the French experience of modernization, especially in regard to ideas about gender and sexuality. Drawing together prominent scholars in French gender history, this volume explores how historians have come to view this period in light of new theoretical developments since the 1980s. *Heroes and Legends of Fin-de-Siècle France* Cambridge University Press

The first monograph to examine the depiction of reading women in French art

of the early Third Republic, *Women Readers in French Painting 1870-1890* evaluates the pictorial significance of this imagery, its critical reception, and its impact on nineteenth-century notions of femininity and social relations. Artists discussed in the volume range from Manet, Cassatt and Degas, to less familiar figures such as Lavielle, Carrière, Toulmouche and Tissot.

*A Space for the Imagination* Cengage Learning

Developed to meet the demand for a low-cost, high-quality history book, this text is an economically priced version of *WESTERN CIVILIZATION: BEYOND BOUNDARIES*, 7e. The Advantage Edition offers the high level of scholarship and engaging narrative of the full text, while limiting the number of features, images, and maps. Each volume is packaged in a paperback, two-color format that appeals to those seeking a comprehensive, trade-sized history text. Like its full-length counterpart, the Advantage Edition of *WESTERN CIVILIZATION* encompasses the full social and political story of Western Civilization within a wider definition of Europe that includes Eastern Europe,

Scandinavia, and European frontiers. The text emphasizes Europe's interaction with the world and encourages readers to question why and how history unfolded as it did. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

*Fragmentation, Culture and Identity in Joseph Roth's Writing in the 1920's* BRILL  
Developed to meet the demand for a low-cost, high-quality history book, this text is an economically priced version of WESTERN CIVILIZATION: BEYOND BOUNDARIES, 7e. The Advantage Edition offers the high level of scholarship and engaging narrative of the full text, while limiting the number of features, images, and maps. Each volume is packaged in a paperback, two-color format that appeals to those seeking a comprehensive, trade-sized history text. Like its full-length counterpart, the Advantage Edition of WESTERN CIVILIZATION encompasses the full social and political story of Western Civilization within a wider definition of Europe that includes Eastern Europe, Scandinavia, and European frontiers. The text emphasizes Europe's interaction with

the world and encourages readers to question why and how history unfolded as it did. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

*A History of Modern France* Oxford University Press

A fascinating exploration of three individuals in fin-de-siècle France who pushed the boundaries of gender identity. Before the term "transgender" existed, there were those who experienced their gender in complex ways. Before Trans examines the lives and writings of Jane Dieulafoy (1850-1916), Rachilde (1860-1953), and Marc de Montifaud (1845-1912), three French writers whose gender expression did not conform to nineteenth-century notions of femininity. Dieulafoy fought alongside her husband in the Franco-Prussian War and traveled with him to the Middle East; later she wrote novels about girls becoming boys and enjoyed being photographed in her signature men's suits. Rachilde became famous in the 1880s for her controversial gender-bending novel *Monsieur Vénus*, published around the same time that she

started using a calling card that read "Rachilde, Man of Letters." Montifaud began her career as an art critic before turning to erotic writings, for which she was repeatedly charged with "offense to public decency"; she wore tailored men's suits and a short haircut for much of her life and went by masculine pronouns among certain friends. Dieulafoy, Rachilde, and Montifaud established themselves as fixtures in the literary world of fin-de-siècle Paris at the same time as French writers, scientists, and doctors were becoming increasingly fascinated with sexuality and sexual difference. Even so, the concept of gender identity as separate from sexual identity did not yet exist. Before Trans explores these three figures' lifelong efforts to articulate a sense of selfhood that did not precisely align with the conventional gender roles of their day. Their intricate, personal stories provide vital historical context for our own efforts to understand the nature of gender identity and the ways in which it might be expressed.

**Buffalo Bill's Wild West and Transnational Mass Culture** Cambridge University Press

The definitive history of the infamous scandal that shook a nation and stunned the world. In 1894, Alfred Dreyfus, a Jewish officer in the French army, was wrongfully convicted of being a spy for Germany and imprisoned on Devil's Island. Over the following years, attempts to correct this injustice tore France apart, inflicting wounds on the society which have never fully healed. But how did a fairly obscure miscarriage of justice come to break up families in bitterness, set off anti-Semitic riots across the French empire, and nearly trigger a coup d'état? How did a violently reactionary, obscurantist attitude become so powerful in a country that saw itself as the home of enlightenment? Why did the battle over a junior army officer occupy the foremost writers and philosophers of the age, from Émile Zola to Marcel Proust, Émile Durkheim, and many others? What drove the anti-Dreyfusards to persist in their efforts even after it became clear that much of the prosecution's evidence was faked? Drawing upon thousands of previously unread and unconsidered sources, prizewinning historian Ruth Harris goes beyond the conventional narrative of truth-loving democrats uniting against

proto-fascists. Instead, she offers the first in-depth history of both sides in the Affair, showing how complex interlocking influences—tensions within the military, the clashing demands of justice and nationalism, and a tangled web of friendships and family connections—shaped both the coalition working to free Dreyfus and the formidable alliances seeking to protect the reputation of the army that had convicted him. Sweeping and engaging, *Dreyfus* offers a new understanding of one of the most contested and significant moments in modern history.

*Dogopolis* Manchester University Press  
The Music on Stage conferences are a unique engine for interdisciplinary interaction, which is reflected in this compendium of the latest research by international scholars. Scholars and practitioners of operas by Handel, Mozart, Thomas, Chabrier, Korngold and Taktakishvili will find new “readings” from hitherto unexplored contexts and contemporary fine art. Also discussed is operatic lighting and the problematics of traditional lighting schemes apropos recent inventive methodologies. Popular

sound development of the late 1960s is highlighted through unique oral transcripts. Other chapters discuss the intermediality of music and social media in the work of Brigitta Muntendorf; the visual transcoding of Wagner's leitmotif technique; a new theory of Affektenlehre, and the art and politics of the Slovenian conceptual music collective Laibach.

**Revising Dreyfus** Walter de Gruyter GmbH & Co KG

*Sacred Sounds, Secular Spaces* provides the first fundamental reconsideration of music's role in the relationship between the French state and the Catholic Church in the Third Republic, revealing how composers and critics from often opposing ideological factions undermined the secular/sacred binary through composition and musical performance.

*The Devil's Redemption* : 2 volumes

University of Chicago Press

This comprehensive and beautifully illustrated collection of essays conveys a vivid picture of a fascinating and hugely significant period in history, the Fin de Siècle. Featuring contributions from over forty international scholars, this book takes a thematic approach to a period of

huge upheaval across all walks of life, and is truly innovative in examining the Fin de Siècle from a global perspective. The volume includes pathbreaking essays on how the period was experienced not only in Europe and North America, but also in China, Japan, the Middle East, Latin America, Africa, India, and elsewhere across the globe. Thematic topics covered include new concepts of time and space, globalization, the city, and new political movements including nationalism, the "New Liberalism", and socialism and communism. The volume also looks at the development of mass media over this period and emerging trends in culture, such as advertising and consumption, film and publishing, as well as the technological and scientific changes that shaped the world at the turn of the nineteenth century, such as the invention of the telephone, new transport systems, eugenics and physics. The Fin-de-Siècle World also considers issues such as selfhood through chapters looking at gender, sexuality, adolescence, race and class, and considers the importance of different religions, both old and new, at the turn of the century. Finally the volume

examines significant and emerging trends in art, music and literature alongside movements such as realism and aestheticism. This volume conveys a vivid picture of how politics, religion, popular and artistic culture, social practices and scientific endeavours fitted together in an exciting world of change. It will be invaluable reading for all students and scholars of the Fin-de-Siècle period. Sacred Sounds, Secular Spaces Oxford University Press, USA  
Will all evil finally turn to good, or does some evil remain stubbornly opposed to God and God's goodness? Will even the devil be redeemed? Addressing a theological issue of perennial interest, this comprehensive book (in two volumes) surveys the history of Christian universalism from the second to the twenty-first century and offers an interpretation of how and why universalist belief arose. The author explores what the church has taught about universal salvation and hell and critiques universalism from a biblical, philosophical, and theological standpoint. He shows that the effort to extend grace to everyone undermines the principle of grace for

anyone.

*A Space for the Imagination* SAGE

This is a remarkable account of the revolutionary impact of modern dance on European cultural life in the early twentieth century. Edward Ross Dickinson uncovers modern dance's place in the emerging 'mass' culture of the modern metropolis, sufficiently ubiquitous and high-profile to spark media storms, parliamentary debates, and exasperated denunciations even from progressive art critics. He shows how modern dance spoke in multiple registers - as religious and as scientific; as redemptively chaste and scandalously sensual; as elitist and popular. He reveals the connections between modern dance and changing gender relations and family dynamics, imperialism, racism, and cultural exchanges with the wider non-European world, and new conceptions of selfhood. Ultimately the book finds in these complex and often contradictory connections a new way of understanding the power of modernism and modernity and their capacity to revolutionize and transform the modern world in the momentous, creative, violent middle decades of the

twentieth century.

### **Sport and physical culture in**

#### **Occupied France** Cornell University Press

This is a revolutionary reinterpretation of the French past from the early fifteenth century to the establishment of the Third Republic, focused on public challenges and defenses of masculine hierarchy in relations between women and men. Karen Offen surveys heated exchanges around women's 'influence'; their exclusion from 'authority'; the increasing prominence of biomedical thinking and population issues; concerns about education, intellect, and the sexual politics of knowledge; and the politics of women's work. Initially, the majority of commentators were literate and influential men. However, as more and more women attained literacy, they too began to analyze their situation in print and to contest men's claims about who women were and should be, and what they should be restrained from doing, and why. As urban print culture exploded and revolutionary ideas of 'equality' fuelled women's claims for emancipation, this question resonated throughout francophone Europe and, ultimately, across the seas.

*Facing Modernity* University of Chicago Press

The Cult of the Modern focuses on nineteenth-century France and Algeria and examines the role that ideas of modernity and modernization played in both national and colonial programs during the years of the Second Empire and the early Third Republic. Gavin Murray-Miller rethinks the subject by examining the idiomatic use of modernity in French cultural and political discourse. The Cult of the Modern argues that the modern French republic is a product of nineteenth-century colonialism rather than a creation of the Enlightenment or the French Revolution. This analysis contests the predominant Parisian and metropolitan contexts that have traditionally framed French modernity studies, noting the important role that colonial Algeria and the administration of Muslim subjects played in shaping understandings of modern identity and governance among nineteenth-century politicians and intellectuals. In synthesizing the narratives of continental France and colonial North Africa, Murray-Miller proposes a new framework for nineteenth-century French

political and cultural history, bringing into sharp relief the diverse ways in which the French nation was imagined and represented throughout the country's turbulent postrevolutionary history, as well as the implications for prevailing understandings of France today.

*Pluralism and the Idea of the Republic in France* MIT Press

Sport and physical culture in Occupied France examines the Vichy state's attempts to promote physical education and sports in order to rejuvenate French men and women during the Occupation. Through this cultural lens, it illuminates the central paradox of state power during the Vichy Regime. The state organised a centralised physical cultural programme meant to control and discipline French men and women. However, these activities instead empowered individuals and sporting associations to create spaces for individual expression, protect entrenched business enterprises, preserve republican institutions and organise sites for mutual aid and assistance. Based on extensive archival research, this innovative, multi-city analysis demonstrates how French sporting

federations, associations and athletes appropriated Vichy's physical education directives to reshape the ideology of the state and serve their own local agendas. *The Body Populace* Routledge

When William F. Cody introduced his Wild West exhibition to European audiences in 1887, the show soared to new heights of popularity and success. With its colorful portrayal of cowboys, Indians, and the taming of the North American frontier, Buffalo Bill's Wild West popularized a myth of American national identity and shaped European perceptions of the United States. *The Popular Frontier* is the first collection of essays to explore the transnational impact and mass-cultural appeal of Cody's Wild West. As editor Frank Christianson explains in his introduction, for the first four years after Cody conceived it, the Wild West exhibition toured the United States, honing the operation into a financially solvent enterprise. When the troupe ventured to England for its first overseas booking, its success exceeded all expectations. Between 1887 and 1906 the Wild West performed in fourteen countries, traveled more than 200,000 miles, and attracted a collective audience

in the tens of millions. How did Europeans respond to Cody's vision of the American frontier? And how did European countries appropriate what they saw on display? Addressing these questions and others, the contributors to this volume consider how the Wild West functioned within social and cultural contexts far grander in scope than even the vast American West. Among the topics addressed are the pairing of William F. Cody and Theodore Roosevelt as embodiments of frontier masculinity, and the significance of the show's most enduring persona, Annie Oakley. An informative and thought-provoking examination of the Wild West's foreign tours, *The Popular Frontier* offers new insight into late-nineteenth-century gender politics and ethnicity, the development of American nationalism, and the simultaneous rise of a global mass culture.

*Gender, Politics, and National Identity* Baker Academic

A repositioning of French women's struggle for suffrage within the distinct cultural landscape of the masculine honour system. Whether activists demanded admission to the popular ritual

of the duel or publicly shamed men for their extramarital sexual behaviour, they appropriated extralegal honour codes to enact new civic and familial identities. *Transforming Catholicism Through the Music of Third-Republic Paris* Ashgate Publishing, Ltd.

A powerful history of Jewish art collectors in France, and how an embrace of art and beauty was met with hatred and destruction. In the dramatic years between 1870 and the end of World War II, a number of prominent French Jews--pillars of an embattled community--invested their fortunes in France's cultural artifacts, sacrificed their sons to the country's army, and were ultimately rewarded by seeing their collections plundered and their families deported to Nazi concentration camps. In this rich, evocative account, James McAuley explores the central role that art and material culture played in the assimilation and identity of French Jews in the fin-de-siècle. Weaving together narratives of various figures, some familiar from the works of Marcel Proust and the diaries of Jules and Edmond Goncourt--the Camondos, the Rothschilds, the Ephrussis, the Cahens d'Anvers--McAuley shows how



Jewish art collectors contended with a powerful strain of anti-Semitism: they were often accused of "invading" France's

cultural patrimony. The collections these families left behind--many ultimately

donated to the French state--were their response, tragic attempts to celebrate a nation that later betrayed them.

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