

## Glamour A History Stephen Gundle

Andy Warhol remains one of the world's most influential artists, and his reputation has only grown since his death in 1987. He first picked up a film camera in 1963. Within the space of five years, he made around 650 films. These are now recognised as a hugely significant part of Warhol's oeuvre, vital for understanding his output as a whole. *Warhol in Ten Takes* provides a comprehensive introduction to Warhol's film-making alongside ten essays on individual films (from canonical classics such as *The Chelsea Girls*, to sorely neglected titles such as *Bufferin*) from leading scholars of cinema, art and culture. Drawing on research from the Warhol archives, newly-unearthed images, and original interviews with denizens of the Factory, this book explores the richness and variety of Warhol's films and interrogates accepted perspectives on them – while acknowledging the challenge of ever fully coming to terms with the life and career of this extraordinary artist. Pop art has traditionally been the most visible visual art within popular culture because its main transgression is easy to understand: the infiltration of the “low” into the “high”. The same cannot be said of contemporary art of the 21st century, where the term “Gaga Aesthetics” characterizes the condition of popular culture being extensively imbricated in high culture, and vice-versa. Taking Adorno and Horkheimer's "The Culture Industry" and Adorno's Aesthetic Theory as key touchstones, this book explores the dialectic of high and low that forms the foundation of Adornian aesthetics and the extent to which it still applied, and the extent to which it has radically shifted, thereby 'upending tradition'. In the tradition of philosophical aesthetics that Adorno began with Lukács, this explores the ever-urgent notion that high culture has become deeply enmeshed with popular culture. This is “Gaga Aesthetics”: aesthetics that no longer follows clear fields of activity, where “fine art” is but one area of critical activity. Indeed, Adorno's concepts of alienation and the tragic, which inform his reading of the modernist experiment, are now no longer confined to art. Rather, stirring examples can be found in phenomena such as fashion and music video. In addition to dealing with Lady Gaga herself, this book traverses examples ranging from Madonna's *Madam X* to Moschino and Vetements, to deliberate on the strategies of subversion in the culture industry.

Each of the eight chapters in this volume addresses menstruation and/or menstrual blood in various media sites with a view to answering the question, what does blood perform? Menstrual blood may be enduringly feminine but it is never just one thing. *Menstruation Now* contains chapters on: the shifting “conversation” of menstruation in contemporary advertising; menstrual blood and the “female complaint” in Alice Munro's short story, “Chance”; the signification of menstrual blood in legal discourse; blood as a para-text in pornographic films; the placement of Jacqueline Kennedy Onassis's phantasized menstrual blood in biographies of her; contemporary menstrual art; menstrual blood as liminal space in Ingmar Bergman's film *Cries and Whispers*; and, unruly blood in the TV show *Orange is the New Black*. Blood is performative: disruptive, noisy, aesthetically fluid, difficult to discipline. It can thus, now as always, be performed again in the service of new meanings and experiences.

This is the first edited collection of its kind to analyse the distinct but overlapping topics of dress, costume, sport and leisure history. For researchers of bodily adornment and movement, sport and costume history are both primarily concerned with industrial practice and embodied experience. The ways in which bodies are adorned, embellished and clothed (or revealed) highlights the hybrid nature of dress history, encompassing as it does the everyday clothing solutions of the mass of people and the unusual or more ceremonial aspects of costume, as well as elite high fashion. Although this is as yet an under-researched area, there are an increasing number of fashion and

clothing undergraduate and postgraduate courses that specialise in sport and leisurewear. This publication is intended to give an introductory overview of the historical and contemporary issues as it does for the growing number of sport marketing and sports studies courses concerned with dress, costume history and branding. This book was published as a special issue of *Sport in History*.

This timely collection explores the politics of female celebrity across a range of contemporary and historical media contexts. Amidst concerns about the apparent 'decline' in the currency of modern fame ('famous for being famous'), as well as debates about the shifting parameters of public/private visibility, it is female celebrities who are positioned as the most active discursive terrain. This collection seeks to interrogate such phenomena by forging a greater conceptual, theoretical and historical dialogue between celebrity studies and critical gender studies. It takes as its starting point the understanding that female celebrity is a particularly fraught cultural phenomenon with ideological and industrial implications that warrant careful scrutiny. In moving across case studies from the 19th century to the present day, this book works from the assumption that the case study should play a crucial role in generating debate about the dialogue between 'past' and 'present', and the individual essays seek to reflect this spirit of enquiry

The uptake of women's writing as a distinct genre in literature since the 1960s has been rapid and multifarious. This development has fuelled a generation of literary and cultural studies, and can be seen in the growing influence of women's and gender studies even in literary studies programs. The study of women's writing has alerted literature to crucial social, political and cultural problems with which the discipline must continue to grapple. *New Women's Writing* addresses this legacy and reflects upon the following questions: What is a critical history of women's writing? How has women's writing challenged literature's rigid disciplinary construction? How can we derive a distinct philosophy of women's writing and literary studies? How does an engagement with women's writing contribute to a literary understanding of the complex politics of literature? This book is designed to interest both the seasoned scholar of women's writing, as well as fledgling scholars who wish to grapple with the broad concept of women's writing and its manifestations in the twentieth century and thereafter.

Chronology of Italian political events, 2009 / compiled by Rinaldo Vignati -- Introduction : managing uncertainty / Marco Giuliani and Erik Jones -- Berlusconi, sex, and the avoidance of a media scandal / Stephen Gundle -- The Partito Democratico : a troubled beginning / Chris Hanretty and Alex Wilson -- European elections in Italy and Europe / Enrico Calossi and Luciano Bardi -- The balance of the coalition / Elisabetta De Giorgi -- The G8 in Italy between politics and protest : a case of success? / Massimiliano Andretta and Nicola Chelotti -- Italian foreign policy and the Obama administration : between new opportunities and constraints / Emiliano Alessandri -- The same old film : the never-ending woes of Italy's justice system / Justin O. Frosini -- The "Brunetta effect" : evaluation and accountability in federal Italy / Mita Marra -- Recalibrating the Italian welfare state : a politics too weak for a "necessary" policy? / Matteo Jessoula -- Economic policy in a global crisis : did Italy get it right? / Riccardo Rovelli -- Immigration, Islam, and political discourse / Saskia van Genugten -- Eluana Englam's death and the debate over living wills / Nicola Pasini -- Documentary appendix / compiled by Debora Mantovani.

An authoritative companion that offers a wide-ranging thematic survey of this enduringly popular cultural form and includes scholarship from both established and emerging scholars as well as analysis of film noir's influence on other media including television and graphic novels. Covers a wealth of new approaches to film noir and neo-noir that explore issues ranging from conceptualization to cross-media influences. Features chapters exploring the wider 'noir mediascape' of television, graphic novels and radio. Reflects the historical and geographical reach of film noir, from the 1920s to the present and in a variety of national cinemas. Includes contributions from both established and emerging scholars.

Queer Style offers an insight into queer fashionability by addressing the role that clothing has played in historical and contemporary lifestyles. From a fashion studies perspective, it examines the function of subcultural dress within queer communities and the mannerisms and messages that are used as signifiers of identity. Diverse dress is examined, including effeminate 'pansy,' masculine macho 'clone,' the 'lipstick' and 'butch' lesbian styles and the extreme styles of drag kings and drag queens. Divided into three main sections on history, subcultural identity and subcultural style, Queer Style will be of particular interest to students of dress and fashion as well as those coming to subculture from sociology and cultural studies.

The human face was said to be rediscovered with the advent of motion pictures, in which it is often viewed as expressive locus, as figure, and even as essence of the cinema. But how has the modern, technological, mass-circulating art revealed the face in ways that are also distinct from any other medium? How has it altered our perception of this quintessential incarnation of the person? The archaic powers of masks and icons, the fashioning of the individual in the humanist portrait, the modernist anxieties of fragmentation and de-figuration--these are among the cultural precedents informing our experience in the movie theatre. Yet the moving image also offers radical new confrontations with the face: Dreyer's *Passion of Joan of Arc*, Donen's *Funny Face*, Hitchcock's *The Wrong Man*, Bresson's enigmatic *Au hasard Balthazar*, Antonioni's *Screen Test*, Warhol's filmic portraits of celebrity and anonymity are among the key works explored in this book. In different ways these intense encounters manifest a desire for transparency and plenitude, but--especially in post-classical cinema--they also betray a profound ambiguity that haunts the human countenance as it wavers between image and language, between what we see and what we know. The spectacular impact of the cinematic face is uncannily bound up with an opacity, a reticence. But is it not for this very reason that, like faces in the world, it still entralls us?

Gino Bartali De leeuw van Toscane Het verzwegen verhaal van de wielrenner die de grootste comeback in de Tour de France-geschiedenis maakte en die tijdens de Tweede Wereldoorlog een geheime held was in het Italiaanse verzet. 18 juni 1948: Cannes werd nog nooit zo vroeg wakker. Duizenden wielierliefhebbers zoeken een plek langs de weg in de hoop een glimp op te vangen van de wielrenners die straks van start gaan. De renners hebben 2500 kilometer in de benen en het belooft vandaag een sleuteletappe te worden! Onder de wielrenners bevindt zich voormalig Tourwinnaar Gino Bartali. Hij is getergd, 21 minuten staat hij achter op de gele trui. Men heeft hem afgeschreven, hij zou te oud zijn, zijn moraal hebben verloren. Hij denkt terug aan zijn vorige Tour-overwinning in 1938, aan de vele geheime documenten die hij in de Tweede Wereldoorlog vervoerde en zo honderden joden van vervolging redde. Hij denkt aan zijn broer, groot wielertalent, doodgereden tijdens een race. En hij denkt aan de Italiaanse premier die hem gisteravond belde met het verzoek de Tour te winnen: 'Doe je uiterste best. Dat is voor iedereen in Italië heel belangrijk.' 'Hoezo?' vroeg Bartali. 'Omdat de situatie hier behoorlijk chaotisch is,' zei De Gasperi. De afgeschreven Gino Bartali stapt die dag op zijn fiets. Hij heeft een belofte in te lossen. Gino Bartali, ook wel 'De leeuw van Toscane', won de tour in 1938, maar was door de Tweede Wereldoorlog niet in staat om zijn titel te verdedigen tot 1948. Inmiddels was hij een oude man van 34 en niemand dacht dat hij opnieuw zou winnen. Hij werd de nationale held van Italië. Iemand waar ze hoop op konden vestigen na de rampzalige heerschappij van Mussolini. Meer dan een halve eeuw later is Bartali nog steeds de recordhouder van de langste tijd tussen de overwinningen: tien jaar. Bartali's levensverhaal kent nog een verhaallijn, een die bijna nooit is verteld. Tijdens de Tweede Wereldoorlog zette Bartali zich als fietser in voor de verzetsbeweging. In opdracht van de aartsbisschop van Florence fietste Bartali langs de Duitse troepen. Alles wat de Duitsers zagen was een ex-prof die nog wat voor zichzelf trainde. In werkelijkheid vervoerde hij valse persoonsbewijzen en documenten in het frame van zijn fiets waarmee meer dan achthonderd joden veilig uit Italië konden ontsnappen. Gino

Bartali De leeuw van Toscane is een aangrijpend verhaal over winnen en verliezen, doorzettingsvermogen en moed; een boek dat alles in zich heeft om een wielerklassieker te worden. Aili McConnon schrijft voor BusinessWeek Magazine. Haar artikelen verschenen in de New York Times, The Wall Street Journal en The Guardian Newspaper. Andres McConnon is filmmaker en werkte mee aan diverse historische publicaties.

'Paris in the Cinema' offers a new approach to the representation of Paris on screen. Bringing together a wide range of renowned French and Anglophone specialists in film, television, history, architecture and literature, the volume introduces, challenges and extends ideas about the city as the locus of screen modernity. Through a range of concrete and historically-specific case studies, ranging from particular districts such as Saint-Germain-des-Pres and les banlieues (the suburbs) in French cinema, to iconic figures such as the detective Maigret and the lovers, and from locations such as the hotel, the building site and the Eiffel Tower to filmmakers such as Agnes Varda and Jean-Pierre Jeunet, this unique text demonstrates how the cinematic city of Paris now constitutes a major archive of French cultural history and memory.

Drawing on interviews with a breadth of different showgirls, from shows in Paris, Las Vegas, Berlin, and Los Angeles, as well as her own artworks and those by other contemporary and historical artists, this book examines the experiences of showgirls and those who watch them, to challenge the narrowness of representations and discussions around what has been termed 'sexualisation' and 'the gaze'. An account of the experience of being 'looked at', the book raises questions of how the showgirl is represented, the nature of the pleasure that she elicits and the suspicion that surrounds it, and what this means for feminism and the act of looking. An embodied articulation of a new politics of looking, Viewing Pleasure and Being a Showgirl engages with the idea (reinforced by feminist critique) that images of women are linked to selling and that women's bodies have been commodified in capitalist culture, raising the question of whether this enables particular bodies – those of glamorous women on display – to become scapegoats for our deeper anxieties about consumerism.

Director, screenwriter and comic genius, Preston Sturges has been an influence on filmmakers ranging from Orson Welles to the Coen brothers. The first person to win an Oscar for Best Original Screenplay, he wrote and directed some of the most bizarre, controversial, and downright hilarious comedies of the 1940s, including Sullivan's Travels and Hail the Conquering Hero. He may be the most talented Hollywood filmmaker yet to receive the critical recognition he deserves. The Films of Preston Sturges is a pioneering collection of essays by world-famous scholars that chart Sturges' contributions to Hollywood cinema, revealing his pivotal status as an early writer-director, exploring his inimitable style, and making a bold case for his ongoing influence today. Reawakening interest in this filmmaker's life and works, this book will remind readers why Sturges' movies remain not only immensely enjoyable, but of great cultural significance as well.

Over the last century, there has been a revolution in self-presentation and social attitudes towards hair. Developments in mass manufacturing, advances in chemical science and new understandings of bodies and minds have been embraced by new kinds of hairdressers and their clientele and embodied in styles that reflect shifting ideals of what it is to be and to look modern. The emergence of the ladies hairdressing salon, the rise of the celebrity stylist, the impact of Hollywood, an expanding mass media, and a new synergy between fashions in clothing and hairstyles have rippled out globally. Fashions in hair styles and their representation have taken on new meanings as a way of resisting dominant social structures, experimenting with social taboos, and expressing a modern sense of self. From the 1920s bob to the punk cut, hair has continued to be deeply involved in society's larger issues. Drawing on a wealth of visual, textual and object sources, and illustrated with 75 images, A Cultural History of Hair in the Modern Age presents essays that explore how politics, science, religion, fashion, beauty, the visual arts, and popular culture have reshaped modern hair and its significance as an agent of social change.

### Publisher description

Who are the most significant gay icons and how did they develop? What influence do they have on gay individuals and communities? This book focuses on the superstars, femmes fatales and divas of the gay celebrity pantheon--May West, Julie Andrews, Britney Spears, RuPaul, Cher, Divine, Sharon Needles and many others--and their contributions to gay culture and the complications of sexual and gender identity. The author explores their allure along with the mechanisms of iconicity.

GlamourA HistoryOxford University Press

"Reframing Vivien Leigh takes a fresh new look at one of the twentieth century's most iconic stars. Focussing on Vivien Leigh as a distinctly archival subject, the book draws upon original oral history work with curators, archivists and fan collectives and extensive research within a network of official and unofficial archives around the world to produce alternative stories about her place within film history. The study examines an intriguing variety of historical correspondence, costume, scripts, photography, props and memorabilia in order to reframe the dominant narratives that have surrounded her life and career. Whilst Leigh's glamour, collaborations with Laurence Olivier and mental health form important coordinates for any study of the star, the book foregrounds a range of alternative contexts which foreground her creative agency, examining her off-screen labor in areas such as theatrical training, adaptation, war work, producing, protesting and interactions with her fan base"--

Caricatured for extravagance, vanity, glamorous celebrity and, all too often, embroiled in scandal and gossip, 18th-century London's fashionable society had a well-deserved reputation for frivolity. But to be fashionable in 1700s London meant more than simply being well dressed. Fashion denoted membership of a new type of society - the beau monde, a world where status was no longer determined by coronets and countryseats alone but by the more nebulous qualification of metropolitan 'fashion'. Conspicuous consumption and display were crucial; the right address, the right dinner guests, the right possessions, the right jewels, the right seat at the opera. The Beau Monde leads us on a tour of this exciting new world, from court and parliament to London's parks, pleasure grounds, and private homes. From brash displays of diamond jewellery to the subtle complexities of political intrigue, we see how membership of the new elite was won, maintained - and sometimes lost. On the way, we meet a rich and colourful cast of characters, from the newly ennobled peer learning the ropes and the imposter trying to gain entry by means of clever fakery, to the exile banned for sexual indiscretion. Above all, as the story unfolds, we learn that being a Fashionable was about far more than simply being 'modish'. By the end of the century, it had become nothing less than the key to power and exclusivity in a changed world. The subjects of this book are Gay male fashion and art practitioners we lost to AIDS. These men because of the stigma

attached to their illness, were never properly eulogized: Hibiscus and the Cockettes; Chester Weinberg; Halston; Steven Varble/Marie Debris; David Wojnarowicz & Martin Wong; and Patrick Kelly & Antonio Lopez. Bright, brilliant, and visionary all, the loss of these men to AIDS was devastating. In some cases, the memory of their oeuvres is fading, in others prurient focus on the narratives of their lives overshadow the work, still others are now forgotten or excised from art and fashion history entirely. This is not only an injustice to their legacies it leaves a disrupted chronology of Queer history. It also leaves some really wild and wonderful stories, as yet, untold. This book not only focuses on their premature AIDS related mortalities, it also records the vibrant and beautiful work that they produced, and how they lived. The intersection between film stardom and politics is an understudied phenomenon of Fascist Italy, despite the fact that the Mussolini regime deemed stardom important enough to warrant sustained attention and interference. Focused on the period from the start of sound cinema to the final end of Fascism in 1945, this book examines the development of an Italian star system and evaluates its place in film production and distribution. The performances and careers of several major stars, including Isa Miranda, Vittorio De Sica, Amedeo Nazzari, and Alida Valli, are closely analyzed in terms of their relationships to the political sphere and broader commercial culture, with consideration of their fates in the aftermath of Fascism. A final chapter explores the place of the stars in popular memory and representations of the Fascist film world in postwar cinema.

In many different parts of the world modern furniture elements have served as material expressions of power in the post-war era. They were often meant to express an international and in some respects apolitical modern language, but when placed in a sensitive setting or a meaningful architectural context, they were highly capable of negotiating or manipulating ideological messages. The agency of modern furniture was often less overt than that of political slogans or statements, but as the chapters in this book reveal, it had the potential of becoming a persuasive and malleable ally in very diverse politically charged arenas, including embassies, governmental ministries, showrooms, exhibitions, design schools, libraries, museums and even prisons. This collection of chapters examines the consolidating as well as the disrupting force of modern furniture in the global context between 1945 and the mid-1970s. The volume shows that key to understanding this phenomenon is the study of the national as well as transnational systems through which it was launched, promoted and received. While some chapters squarely focus on individual furniture elements as vehicles communicating political and social meaning, others consider the role of furniture within potent sites that demand careful negotiation, whether between governments, cultures, or buyer and seller. In doing so, the book explicitly engages different scholarly fields: design history, history of interior architecture, architectural history, cultural history, diplomatic and political history, postcolonial studies, tourism studies, material culture studies, furniture history, and heritage and

preservation studies. Taken together, the narratives and case studies compiled in this volume offer a better understanding of the political agency of post-war modern furniture in its original historical context. At the same time, they will enrich current debates on reuse, relocation or reproduction of some of these elements.

Human beings are surrounded by surfaces: from our skin to faces, to the walls and streets of our homes and cities, to the images, books, and screens of our cultures and civilizations, to the natural world and what we imagine beyond. In this thought-provoking and richly textured book, Joseph A. Amato traces the human relationship with surfaces from the deep history of human evolution, which unfolded across millennia, up to the contemporary world. Fusing his work on *Dust and On Foot*, he shows how, in the last two centuries, our understanding, creation, control, and manipulation of surfaces has become truly revolutionary--in both scale and volume. With the sweep of grand history matched to existential concerns for the present, he suggests that we have become the surfaces we have made, mastered, and now control, invent, design, and encapsulate our lives. This deeply informed and original narrative, which joins history and anthropology and suggests new routes for epistemology and aesthetics, argues that surfaces are far more than superficial façades of deep inner worlds.

When Americans mamboed in the kitchen, waltzed in the living room, polkaed in the pavilion, and tangoed at the club; with glorious, full-color record cover art. In midcentury America, eager dancers mamboed in the kitchen, waltzed in the living room, Watusied at the nightclub, and polkaed in the pavilion, instructed (and inspired) by dance records. Glorious, full-color record covers encouraged them: *Let's Cha Cha Cha, Dance and Stay Young, Dancing in the Street!*, *Limbo Party, High Society Twist*. In *Designed for Dancing*, vinyl record aficionados and collectors Janet Borgerson and Jonathan Schroeder examine dance records of the 1950s and 1960s as expressions of midcentury culture, identity, fantasy, and desire. Borgerson and Schroeder begin with the record covers—memorable and striking, but largely designed and created by now-forgotten photographers, scenographers, and illustrators—which were central to the way records were conceived, produced, and promoted. Dancing allowed people to sample aspirational lifestyles, whether at the Plaza or in a smoky Parisian café, and to affirm ancestral identities with Irish, Polish, or Greek folk dancing. Dance records featuring ethnic music of variable authenticity and appropriateness invited consumers to dance in the footsteps of the Other with “hot” Latin music, Afro-Caribbean rhythms, and Hawaiian hulas. Bought at a local supermarket, department store, or record shop, and listened to in the privacy of home, midcentury dance records offered instruction in how to dance, how to dress, how to date, and how to discover cool new music—lessons for harmonizing with the rest of postwar America. This innovative and timely volume of essays critically interrogates the shared histories between sport and a variety of leisure, entertainment and cultural pursuits. *Sport's Relationship with Other Leisure Industries: Historical Perspectives*

spans the bowling greens of early modern England to the postmodern exhibition halls of contemporary Las Vegas, and considers examples from Europe, North America and India. Utilizing a range of historical methods and sources, they describe how sport has interacted with a broad range of leisure forms, including tourism, shopping, theatre, circus, carnival and film. The collection takes into account the economic, cultural, geographic and political interactions sport has forged and poses a series of questions: about how sport has been forged in contemporary consumer capitalism; about the manner in which it has been shaped by space and place; and the ways in which entrepreneurs, sportspeople and artists have represented sporting competition. The collection will help both students and scholars conceptualise sporting networks, and will be of interest to those working in multiple fields. This book was previously published as a special issue of *Sport in History*.

This true story of the 1950s murder scandal that rocked Italy portrays the Rome of romance, luxury, and glamour—as well as a city of carnal crimes, sex, drugs, corruption, and cover-ups. On April 9, 1953, an attractive 21-year-old woman went missing from her family home in Rome. Thirty-six hours later her body was found washed up on a neglected beach at Torvaianica, 40 kilometers from the Italian capital. Some said it was suicide, others, a tragic accident. But could the mysterious death of this quiet, conservative girl be linked to a drug-fueled orgy involving some of the richest men in Italy? The short life and tragic death of Wilma Montesi was played out against a fascinating backdrop. By the 1950s Italy, in the wake of Mussolini's brutal Fascist government, was in the process of reinventing itself, and with the help of Hollywood stars such as Audrey Hepburn and Gregory Peck, it seemed to be succeeding. Suddenly Italy, and Rome in particular, was the most glamorous place on earth. But the murder of Wilma Montesi exposed a darker side of Roman life—a life of corruption, cover-ups, and carnal pleasures.

Harvard Business School Professor Geoffrey Jones has long been a student of the history of multinational enterprise. He has taken a leadership role in the field. This volume reflects the extraordinary breadth of his historical research, spanning continents and industries. His focus is on the firm as an actor on the stage of the history of globalization. This book contains a selection of his unpublished and published articles. Of special interest is his updated previously unpublished 2006 talk that explores how firms and entrepreneurs fit into the scholarly debates on the Great Divergence between the West and the Rest. This is a splendid collection. Mira Wilkins, Florida International University, US This fascinating volume explores the roles played by entrepreneurship and multinational enterprises in the development of the modern global world. Through a combination of new and previously published essays charting business developments from the nineteenth century onward, the author demonstrates how multinational corporations have driven globalization through the transfer of innovation and cultural values. The selected essays cover a range of topics, including studies of global

industries and major corporations including Beiersdorf and Unilever. Additional chapters explore economic and corporate development in specific countries, such as India, Iran and Turkey. Merging rich historical evidence with discussion of the current state of global business, this book reveals how examining entrepreneurial activity and multinational strategies deepen explanations of global patterns of wealth and poverty. It offers compelling new perspectives on current debates about globalization from one of the most prominent scholars in the field of business history. This volume will appeal to students and professors of economics, entrepreneurship, international business and history as well as anyone with an interest in understanding the past, present and future of globalization.

A history of glamour examines the phenomenon from its appearance in Paris in the final decades of the eighteenth century through today, discussing the nature of the magical allure, where it comes from, and what exactly is its magical elements.

Women are, and have been for many years, actively involved as players, supporters and co-ordinators in a range of sports and yet they are often missing from, or sidelined in, accounts of the history of these sports. Commenting first on the lack of inclusion of women in British sports history, the book goes on to examine aspects of women's participation between the late-nineteenth century and the mid-twentieth century more broadly. It draws together some of the latest research undertaken by international scholars working in the field, and includes case studies about golf, bridge, rowing, figure skating and athletics. Between them the chapters demonstrate that women enjoyed mixed fortunes in sport. They positively highlight the scope of participation, as well as the complex interactions and responses that participation generated on account of life stage, social class, ethnicity and national identity across time and place. The incorporated methodological and theoretical approaches invite readers to reconsider existing sport historiography and point to new directions for future research. This book was first published as a special issue of *Sport in History*.

In the course of the twentieth century, glamor has been associated primarily with the cinema and its stars, though fashion, "high society", popular music, shopping, glossy magazines, and advertising have all sought to harness its allure. Yet few people know anything of the origins or uses of the aura of excitement that are associated with glamour. The authors trace the history and current power of glamor as a language of visual seduction.

As one of the most beloved and beguiling genres of entertainment, the film musical wears its style ostentatiously. The genre allows for hyperbolic expression, extravagant sonic and visual decor, and extremely stylized forms of movement and performance. By staging a glittering spectacle, by releasing a current of lush sentiment, by unveiling a world of elegance and romance, the film musical woos us with patterns, textures, finesse and sensory display. In this book, author Lloyd Whitesell asks what, exactly, makes film musicals so glamorous. As he argues, glamour projects an aura of

ethereality or sophistication by way of suave deportment, sensuous textures, elevated styles, and aesthetically refined effects. Glamour, in other words, is what unites "Cheek to Cheek" from Top Hat and the title song from Beauty and the Beast, each a sonic evocation of luxury, sparkle, grace, and finesse. Whitesell redirects our attention from visual cues like sequins and evening gloves to explore how glamour resides in the sonic. Discussing dozens of musical numbers, analyzing ingenious orchestration, and appraising the distinctive styles of favorite musical stars, Whitesell illuminates fundamental traits of the genre, its aesthetic strategies, and cultural ambitions.

Sweet and Clean? challenges the widely held beliefs on bathing and cleanliness in the past. For over thirty years, the work of the French historian, George Vigarello, has been hugely influential on early modern European social history, describing an aversion to water and bathing, and the use of linen underwear as the sole cleaning agent for the body. However, these concepts do not apply to early modern England. Sweet and Clean? analyses etiquette and medical literature, revealing repeated recommendations to wash or bathe in order to clean the skin. Clean linen was essential for propriety but advice from medical experts was contradictory. Many doctors were convinced that it prevented the spread of contagious diseases, but others recommended flannel for undergarments, and a few thought changing a fever patient's linens was dangerous. The methodology of material culture helps determine if and how this advice was practiced. Evidence from inventories, household accounts and manuals, and surviving linen garments tracks underwear through its life-cycle of production, making, wearing, laundering, and final recycling. Although the material culture of washing bodies is much sparser, other sources, such as the Old Bailey records, paint a more accurate picture of cleanliness in early modern England than has been previously described. The contrasting analyses of linen and bodies reveal what histories material culture best serves. Finally, what of the diseases-plague, smallpox, and typhus-that cleanliness of body and clothes were thought to prevent? Did following early modern medical advice protect people from these illnesses?

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We live in a world obsessed by luxury. Long-distance airlines compete to offer first-class sleeping experiences and hotels recommend exclusive suites where you are never disturbed. Luxury is a rapidly changing global industry that makes the headlines daily in our newspapers and on the internet. More than ever, luxury is a pervasive presence in the cultural and economic life of the West - and increasingly too in the emerging super-economies of Asia and Latin America. Yet luxury is hardly a new phenomenon. Today's obsession with luxury brands and services is just one of the many manifestations that luxury has assumed. In the middle ages and the Renaissance, for example, luxury was linked to notions of magnificence and courtly splendour. In the eighteenth century luxury was at the centre of philosophical debates over its

role in shaping people's desires and oiling the wheels of commerce. And it continues to morph today, with the growth of the global super-rich and increasing wealth polarization. From palaces to penthouses, from couture fashion to lavish jewellery, from handbags to red wine, from fast cars to easy money, Peter McNeil and Giorgio Riello present the first ever global history of luxury, from the Romans to the twenty-first century: a sparkling and ever-changing story of extravagance, excess, novelty, and indulgence.

An ambitious, original book describing a century of Europe coping with America: its inventions, personalities, films, armies, business, and politics. These decades reveal how much emotional energy Europeans invested in finding their own ways to reconcile tradition and modernity under the pressure of the ever-evolving American challenge.

In provocative detail with more than one hundred illustrations, critically acclaimed author Virginia Postrel separates glamour from glitz, revealing what qualities make a person, an object, a setting, or an experience glamorous. What is it that creates that pleasurable pang of desire—the feeling of “if only”? If only I could wear those clothes, belong to that group, drive that car, live in that house, be (or be with) that person? Postrel identifies the three essential elements in all forms of glamour and explains how they work to create a distinctive sensation of projection and yearning. *The Power of Glamour* is the very first book to explain what glamour really is—not just style or a personal quality but a phenomenon that reveals our inner lives and shapes our decisions, large and small. By embodying the promise of a different and better self in different and better circumstances, glamour stokes ambition and nurtures hope, even as it fosters sometimes-dangerous illusions. From vacation brochures to military recruiting ads, from the Chrysler Building to the iPad, from political utopias to action heroines, Postrel argues that glamour is a seductive cultural force. Its magic stretches beyond the stereotypical spheres of fashion or film, influencing our decisions about what to buy, where to live, which careers to pursue, where to invest, and how to vote. The result is myth shattering: a revelatory theory that explains how glamour became a powerful form of nonverbal persuasion, one that taps into our most secret dreams and deepest yearnings to influence our everyday choices.

In the twentieth century, glamour has often been associated with the cinema and its stars, though fashion, 'high society', popular music, shopping, glossy magazines and advertising have all sought to harness its allure. The authors explore the origins and uses of the aura of glamour and trace its history and power as a language of visual seduction.

How did the West End of London become the world's leading pleasure district? What is the source of its magnetic appeal? How did the centre of London become Theatreland? *London's West End, 1800-1914* is the first ever history of the area which has enthralled millions. The reader will discover the growth of theatres, opera houses, galleries, restaurants, department stores, casinos, exhibition centres, night clubs, street life, and the sex industry. The area from

the Strand to Oxford Street came to stand for sensation and vulgarity but also the promotion of high culture. The West End produced shows and fashions whose impact rippled outwards around the globe. During the nineteenth century, an area that serviced the needs of the aristocracy was opened up to a wider public whilst retaining the imprint of luxury and prestige. Rohan McWilliam tells the story of the great artists, actors and entrepreneurs who made the West End: figures such as Gilbert and Sullivan, the playwright Dion Boucicault, the music hall artiste Jenny Hill, and the American Harry Gordon Selfridge who wanted to create the best shop in the world. At the same time, McWilliam explores the distinctive spaces created in the West End, from the glamour of Drury Lane and Covent Garden, through to low life bars and taverns. We encounter the origins of the modern star system and celebrity culture. London's West End, 1800-1914 moves from the creation of Regent Street to the glory days of the Edwardian period when the West End was the heart of empire and the entertainment industry. Much of modern culture and consumer society was shaped by a relatively small area in the middle of London. This pioneering study establishes why that was.

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