LIST OF PLATES
The New Woman as a concept was, from its inception, riddled with contradictions. Whilst moral decadence and sexual license were supposed by some critics to be her hallmarks, elsewhere she figured in discourse as a 'mannish', a sexual biological 'type'. The illustration from an 1895 edition of *Punch* is entirely representative of one of the ways in which the New Woman was represented in periodical literature of the *fin de siècle*. Severely dressed, wearing college ties, and smoking, the women in the illustration are presumably discussing the books which are on the table whilst the man of the house escapes to the servants' hall for a cup of tea and gossip. Here, as elsewhere, the specificity of the New Woman as a product of the middle and upper classes is clear.

(Source: Sally Ledger- *The New Woman: Fiction and feminism at the fin de siècle*, Manchester: Manchester UP, 1997, p.98)
The concept of bisexuality is deeply embedded in Indian mythological thought and is closely related with the cherished image of conjugality and creativity. The traditional psycho-biological concept of ‘ardhanarisvar’ or the bisexual image of Shiva-Parvati transcends the barriers of sexual selfhood in creation.

In the Vedic Age (1500-600 B.C.), the conception of duality based on the male-female divinity held sway. The god was energy and the goddess the form through which alone it could find expression.

(Source: pic. taken from http://www.google.com)
Most of the gods in Egypt were androgyne, and the adept sought to achieve their ideal condition through initiation. The statue on the left has been identified with the Nile, in which case its bisexuality would also stress the Nile’s character as world axis and unifier of the country.

A particularly striking feature of this androgyne (among many in Egyptian art), is its quiet assurance and the sweeping, easy gait, which convey the sense of a peculiar kind of power, emanating from the inner balance of androgyny.

(Egyptian deity, Roman copy of an original statue)

The industrial exploitation of charm by the media could not survive long in a sexually differentiated market without exploring its more covert aspects. This happened well before the trans-sexual seventies. A wistful and cool androgyne look can intrigue and entice, with a peculiar lingering effect. It can be more haunting than the obvious all-male or all-female seductiveness. A man's feminine or a woman's male core become visible when a dreamy air, an apparent aloofness, prevail. The man's female aspect will then act like a mirror to women (as will the woman's male aspect to men); but it will also exert its female charm on men themselves. The disturbing thing about this picture is that it also mirrors the most elusive borderline part of one's own self. The alluring promise is that of a disclosure about the unavowed, tentative elements of our own personalities. (Katherine Hepburn in "Sylvia Scarlet", North America, 20th c.: David Bowie).
(Source: Elèmire Zolla- The androgyne; fusion of the sexes, London: Thames & Hudson, 1981, pp. 50-51)
Perhaps it is telling that Elizabeth (Lizzy) Siddal (1834 – 1862) was among the first to paint the sad and mysterious Lady of Shalott (see figure below). Siddal’s Lady is not passive, but busy working at her loom. Weaving, like sewing and needlework, was a form of work and creative expression available to women in this period, though not one which was highly valued in the world outside the home. This type of work was seen as important to a ‘lady’s’ grooming, and was valued not in artistic terms, but in domestic or decorative terms. Siddal draws our attention to the concept of a woman working without outside inspiration or interaction, to her solitude and her captive imagination. Perhaps Siddal too, experienced something of the same conflict between creative imagination and social roles that was felt by other famous female suicides, including Virginia Woolf and Sylvia Plath.

(Source: Lizbeth Goodman ed. – Literature and Gender, London: Routledge in association with The Open University, 1996, pp.111-112)
Dominico Tojetti (1817-92). *Ophelia* (1880), oil on canvas, 58 x 72 inches. Oakland Museum, Oakland, California. What is noticeable here is the way Ophelia the 'madwoman' is portrayed as exceedingly beautiful yet child-like with hardly any traces of madness detectable.

(Source: http://www.google.com)
This is Dr. Hugh Diamond’s photograph of a young female patient taken during the 1850s in an asylum for the insane. The image, reproduced by Elaine Showalter in "Representing Ophelia," is Plate 32 in The Face of Madness: Hugh W. Diamond and the Origin of Psychiatric Photography, ed. Sander Gilman. The image of the sexually obsessed Ophelia had so thoroughly saturated the popular imagination that the fictional character and the real madwoman had become one, as in this photograph where the young woman has been garlanded in flowers and leaves for her portrait.

'The iconography of the Romantic Ophelia' was so fixed in nineteenth-century culture that, according to Showalter, one way for a young woman to express her psychological anguish was to imitate Ophelia, and 'where the women themselves did not willingly throw themselves into Ophelia-like postures, asylum superintendents, armed with the new technology of photography, imposed the costume, gesture, props, and expression of Ophelia upon them'(86). As Oscar Wilde had observed, life imitates art--- at least in the incident of this young woman.

(This is a disturbing contrast to the earlier presentation and starkly realistic and more convincing)

(Source: http://www.google.com)
Love on the left...

Place an advertisement

Call 0808 131 2749 and have your 20 word ad ready— make it a good one — remember first impressions! Have a pen and paper to hand as you need to note your personal pin and box number down to collect your messages.

Reply to an advertisement

Call 0905 212 8887 and have the box number that appears before the box you wish to respond to. Then follow the prompts. Stay on the line 12 seconds to send messages from each advertisement.

Access your responses

Call 0905 212 8889 and have your pen and paper handy as you will need both these to collect your messages or to change your printed message or video message and then follow the prompts online. This service works only for a few hours. All participants must be over 18. It is free if you require help. You can call us on 0871 434 4343 or email us at support@itchitude.com.

Shown above are advertisements by both men and women looking for 'love, fun and friendship'. Notice how both sexes flaunt their physical attributes mostly as per conventional expectations. While one 'mature' lady claims to be a 'tall, leggy, curvy blonde', a professional male presents himself as 'tall, dark-haired, blue-eyed'. The coloured box on the right encourages 'gay' men to use the services of the new TEXT CHAT to meet other gay men. It is no longer so difficult to choose one's partner and the statement --- 'a women needs a man like a fish needs a bicycle’ does not seem far-fetched, ... at least for the time being!

(Source: New Statesman, 28 November 2005, p.62)