Femme fatale, vamp, flapper y otros estereotipos de la mujer en el cine mudo

Había un necio (Frank Powell, 1915)

Fundación Juan March, 7 de octubre de 2016

Sonia García López
Drácula (Francis Ford Coppola, 1992)
Religion and Ethics

SEX O'CLOCK IN AMERICA

A wave of new hysteria and new discrimination seems to have invaded this country. One cannot escape on matters of sex in going away to a hotel room with one's friends without plunging into a kind of moral atmosphere. This is the whole affair of the O'Clock in America, as the Times has it—sexism in American life is growing. W. A. Cotton, in an article appearing in the New York Times last week, speaks of the growing concern over the "O'Clock in American Life." He says, "The O'Clock in American Life is fast becoming a reality. It is not just a question of the time people get together, but also of the way they behave and interact with each other."

The...
Geraldine Farrar como Carmen (Carmen, Cecil B. DeMille, 1915)
Greta Garbo como femme fatale en *La dama misteriosa* (Conrad Nagel, 1928)
Theda Bara, la “vampiresa” de Había un necio (Frank Powell, 1915)
THE EXPRESSIONS OF NITA NALDI.

THE VIEWPOINTS OF A VAMP

Nita Naldi’s Experiences On and Off the Screen

NITA NALDI began her professional career in the theater, and made many scores who declare that they were influenced by her first public performance. It is the first time in the world that I can say that I have been influenced by the theater, so I can imagine how true they are.

It was while she was playing in the motion pictures that she was engaged by John Bolesworth and his manager, who were looking for a girl to represent the character of a Vamp. She was introduced to Mr. Bolesworth by the famous French actress Mlle. de la Croisière, who had been a great success in Paris, and who was known as "La Vamp" in the world of the Viaducts.

Her Big Success.

She has been a great success in every part she has played, and much of this success she attributes to the leading part in the film. She said he was very kind and helpful and, unlike many stars, attribute the success of the film to the public rather than to herself. She is an excellent actress and has a most wonderful voice.

The film "Blood and Sand" gave her a new lease on life, as the main part was written for her, and she has been incredibly successful in her part. The film was a great success, and her performance was praised by many critics.

The "Vamp" Looks.

NITA NALDI has been variously described as a beautiful and a dangerous woman, but she is in reality a most charming and delightful person. She is a beautiful woman, and has a wonderful voice.

The Onset of a Thousand.

A CART from her beautiful personality and wonderful voice, Nita Naldi is an extraordinarily beautiful and captivating girl. She is usually seen in "Blood and Sand," her movie, going to the salon or drinking tea with her friends. She is seen as a woman who is new to Hollywood, but is well known and respected by her colleagues. She is a woman who is new to Hollywood, but is well known and respected by her colleagues.

Her Faults.

There are some faults in her character. She has her faults. She is a woman who is new to Hollywood, but is well known and respected by her colleagues. She is a woman who is new to Hollywood, but is well known and respected by her colleagues.

"Blood and Sand" is one of the most beautiful and most exciting of Nita Naldi’s films. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty. She is in it, and as she says, she loved it for her beauty.
Alla Nazimova fotografiada por Arthur Rice como Marguerite Gautier en Camille (1921)
Marie Prevost en *Los peligros del flirt* (Ernst Lubitsch, 1924)
THE Flapper

For example, she has a clear and definite understanding of all the tricks of white slave traders, and knows how to circumvent them. She is on the lookout for them in music halls and railroad stations—innocent-looking old women who pretend to be ill, phrenological young men who begin business with “I beg pardon,” hopes country girls who cry because their mythical husbands have failed to meet them. She has been eyes for hypodermic needles, chloroform masks, closed carriages. She has seen all those sinister machines of the devil in operation on the screen. She has read about them in the great works of Elizabeth Robins, Clifford G. Rose and Reginald Wright Randsman. She has followed the war upon them in the newspapers.

Life, indeed, is almost empty of surprises, mysteries, horrors in this Flapper of 1915. She knows the exact percentage of innocents among the children of earthlings. She has learned, from McCurley’s Magazine, the purposes and techniques of the Twilight Sleep. She has been converted, by Edward W. Bos, to the gospel of sex hygiene. She knows exactly what the Wassermann reaction is, and has made up her mind that she will never marry a man who can’t show an unimpeachable negative. She knows the sticky of chrysalides correctly. She has read Christofer Pastourant and Ellen Key, and is inclined to think that there must be something in this new

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THE SMART SET
A Magazine of Cleverness

THE American language, curiously enough, has no name for her. In German she is der Flößerkopf, in French she is Théophile, in English she is the Flapper. But in America, as I say, she is nameless, for Chiliean will never, never be. Her mother, at her age, was a Young Glass, her grandmother was a Young Female; and she herself is no Young Man, no Young Female. Oh, dear, no!...
Evelyn Nesbit, ¿primera “it girl”? retrato de Gertrude Käsebier, *(Miss N, 1903)*
Clara Bow, flapper icónica en Mantrap (Victor Flemming, 1926)
The Vampire

In "A Fool There Was"

A William Fox Presentation
The Vampire

After Painting by
SIR ED. BURNE-JONES

Written by
RUDYARD KIPLING

POO! there was and he made his prayer—
(Even as you and I.)
To a rag and a hone and a bank of hair—
(We called her the woman who did not care)
But the fool he called her his lady fair—
(At even as you and I.)

Oh, the years we waste and the tears we waste—
And the work of our head and hand
Belong to the woman who did not know—
(And now we know that she never could know)
And did not understand.

A fool there was and his goods he spent—
(At even as you and I.)
Honor and faith and a sure intent—
(And it wasn’t the least what the lady meant)
But a Fool must follow his natural bent
(At even as you and I.)

Oh, the spoil we lost and the spoil we lost—
And the excellent things we planned
Belong to the woman who didn’t know why—
(And now we know she never knew why)
And did not understand.

The fool was stripped to his foolish hide—
(At even as you and I.)
Which she might have seen when she threw him aside—
(But it isn’t on record the lady tried)
So some of him lived but the rest of him died—
(At even as you and I.)

But it isn’t the shame, and it isn’t the blame
That sting like a white hot brand—
It’s coming to know that she never knew why—
(Seeing at last she could never know why)
And could never understand.

The Vampire (Philip Burne-Jones, c. 1897)
Alice Hollister en *The Vampire* (Robert G. Vignola, 1913)
“Why are your thoughts in America, when you say your heart is in Italy?”

A FOOL THERE WAS
The Vampire, .....  
... Miss Theda Bara
One of her victims, ...
... Mr. Victor Benoit

"She leave you. She go Europe. Catch man, plenty money."

A FOOL THERE WAS
Theda Bara, *circa* 1915
“You men shield each other’s shameful sins. But were it a woman at fault, how quick you’d be to expose and condemn her.”

A FOOL THERE WAS
Vampyr II (Edvard Munch, 1895)