



## **Educating women, higkening sensitivities: medicine, artifacts and accessories in advertisements in the newspaper Diário da Tarde – 1920<sup>1</sup>**

Educando mulheres, aguçando sensibilidades: medicamento, artefatos e acessórios em propagandas no Jornal Diário da Tarde - 1920

Educando mujeres, aumentar las sensibilidades: medicina, artefactos y accesorios en los anuncios del Diário da Tarde – 1920

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### **Abstract**

From the perspective of sensitivities (Le Breton, 2016; Pesavento, 2005), this paper looks at the content of advertisements aimed at women contained in advertisements in the newspaper Diário da Tarde from 1920. The aim is to reflect on the fact that the content present in the advertisements contains representations (Chartier, 2011, 1990) that embody ways of educating through the process of inculcating female values, attitudes, and behaviors, affecting their sensibilities. Advertisements for vitamins, artifacts, and accessories aimed at women are analyzed. According to Kotler and Keller (2012), advertising is a way of conveying information that promotes types of products or services, not forgetting its persuasive nature. It is in this respect that it affects women, insofar as it includes elements referring to female sensitivity, using specific language.

**Keywords:** Woman; Advertisements; Sensibilities.

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## Resumo

Este trabalho aborda, sob a ótica das sensibilidades (Le Breton, 2016; Pesavento, 2005), conteúdos de propagandas destinadas à mulher, contidos em anúncios do jornal Diário da Tarde do ano de 1920. A finalidade é refletir sobre que os conteúdos presentes nas propagandas contêm representações (Chartier, 2011, 1990) que consubstanciam modos de educar por meio de processo de inculcação de valores, atitudes e comportamentos femininos, incidindo sobre suas sensibilidades. São analisados anúncios sobre vitaminas, artefatos e acessórios destinados às mulheres. Para Kotler e Keller (2012), a publicidade é um modo de veicular informações que promovem tipos de produtos ou serviços, não descartando o seu caráter persuasivo. É neste aspecto que ela incide sobre a mulher, enquanto comporta elementos referentes à sensibilidade feminina, utilizando-se de linguagem específica.

**Palavras-chave:** Mulher; Propagandas; Sensibilidades.

## Resumen

Desde la perspectiva de las sensibilidades (Le Breton, 2016; Pesavento, 2005), este trabajo analiza el contenido de la publicidad dirigida a las mujeres en anuncios del periódico Diario da Tarde de 1920. El objetivo es reflexionar sobre el hecho de que el contenido de los anuncios contiene representaciones (Chartier, 2011, 1990) que encarnan formas de educar a través del proceso de inculcar valores, actitudes y comportamientos femeninos, afectando a su sensibilidad. Se analizan anuncios de vitaminas, artefactos y accesorios dirigidos a las mujeres. Según Kotler y Keller (2012), la publicidad es una forma de transmitir información que promueve tipos de productos o servicios, sin descartar su carácter persuasivo. Es en este sentido en el que afecta a las mujeres, en la medida en que incluye elementos referidos a la sensibilidad femenina, utilizando un lenguaje específico.

**Palabras-clave:** Mujeres; Anuncios; Sensibilidades.

## Introduction

This work is based on research on women as portrayed in the state of Paraná press. It looks at how women are shown in newspaper ads to see how values, attitudes, and behaviors related to femininity are conveyed as an educational process. Education is considered a wide, varied, and unstructured social practice. Brandão (2002) says that this is the result of different social processes that happen over a person's lifetime. Campos (2012) wrote about old newspapers. He talked about how the press affects society. In his contributions, he states that the strength of the press lies in its ability to penetrate different places. As it's shared from person to person, the newspaper creates opinions and judgments about people and the world. In this sense, newspapers are like other media that contribute to how education is taught, unlike school. This means they are part of the History of Education as a halfway of sharing ideas that shape education as a broad cultural practice.

The *Diário da Tarde* newspaper is a conservative periodical. It was founded by Estácio Correia<sup>2</sup> and circulated in Curitiba from 1899 to 1975. It is one of the oldest newspapers in the state of Paraná. It was an important way for people to get information, learn about culture, meet new people, and understand political life in Paraná (Woitowicz, 2015). This makes it a good source for studying history.

This newspaper began during an important period in Brazilian history. Eleven years after the abolition of slavery and ten years after the Proclamation of the Republic, Brazil was experiencing an accelerated process of urbanization and industrialization,

and the development of journalism during this period represents the most striking phenomenon in the area of culture, with repercussions on the behavior of society. This was the “golden age of the press”: the constantly expanding market, the adoption of new printing and editing techniques that made the press cheaper, as well as more refined finishing, and the literary and simple treatment of the material intensified the consumption of cultural products by the literate public (Woitowicz, 2015, p. 55).

This development was mostly supported by advertising<sup>3</sup>, which was a way for journalists to make money. In this world, advertising tries to do its job in a civilized society that says it's modern and in sync with today's world. In early 20th-century Brazil, most people couldn't read, so newspapers were mostly for a small group of wealthy, educated people who could read and afford to buy newspapers. For many years, newspapers have been the best way to advertise products, artifacts, and materials produced by industry and sold in the capitalist market. Businesses use advertising to promote and sell their goods. The newspaper *Diário da Tarde* started out as a way to publish different advertisements every day.

Indeed, the early 20th century saw the city of Curitiba striving to become modern. People who had enough money to enjoy these benefits went to places like bookstores, cafes, and shops every day.

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<sup>2</sup> In addition to him, the owners "Euclides Bandeira, Raul Rodrigues Gomes, Generoso Borges, Jayme Ballão, Ulysses Vieira, Oliveira e Plácido e Silva, and other groups, directors, and associations were part of the newspaper's history. Francisco Pereira Cunha Filho, from the *Gazeta do Povo* group, ran it until the 1950s (Woitowicz, 2015, p. 60).

<sup>3</sup> In ancient Rome, during the Empire, advertisements were placed on walls in busy streets. In 1622, the Catholic Church created a religious group to spread the faith. That's where the term "propaganda" comes from. In Brazil, it was mainly taught orally. Later, the first agencies appeared, whose job was to sell space in newspapers. They called this "reclames."

Caroline Muller (2021) provides insights regarding Paraná in the early 20th century, referring to São Paulo and Rio de Janeiro. She says,

If in the two largest Brazilian cities, the First Republic was marked by an increase and investment in consumption, in the capital of Paraná it was no different. Even though it was not part of the country's main commercial axis (Rio-São Paulo), at the beginning of the 20th century, the capital of Paraná already had several establishments dedicated to selling what was “most modern, elegant, and in line with fashion demands (...)” (Muller, 2021, p. 53).

The modernization process underway in the city of Curitiba since the late 19th and early 20th centuries demanded transformations in urban space and people's lives. This newspaper is a good example of these transformations because of the news it contained. The news was about the state, the capital city, Curitiba, the country, and the world at that time.

It is important to note that 1920 was a turning point for Brazil. It was a decade of change in everyday life. People held parties, listened to music, and went to art and celebration events. These events affected the cultural life of Brazilian cities, especially in Curitiba (Conceição, 2012).

Newspapers also shape people's opinions and provide guidance through the news, features, and advertisements they contain. Newspaper articles are written for the average reader. The educational power of these texts comes from the relationship between the writers and the readers (Campos, 2012). This is understood as cultural practices whose purpose, among others, is to reach a specific audience, in this case, women. It is also a way of reaching the public through various kinds of advertisements. Kotler and Keller (2012) say that advertising is a way of sharing information about products or services that tries to persuade people to buy them. It focuses on women's needs and desires, including dressing well, wearing makeup, and looking beautiful. To this end, it uses specific language aimed at female senses and sensibilities.

Advertising tries to get people to buy products by using persuasive language. Its job is to make people believe in whatever is being sold, regardless of what it is. According to Mateus (2018), rhetoric is a type of persuasive argumentation. It aims to change how a person sees a certain situation through both verbal and nonverbal communication. In this analysis, we look at how advertisements can influence our feelings. Leenhardt (2010, p. 27) says it is not "of the order of reason." It is considered a way of feeling that can be influenced by outside things, like advertisements that target women.

So, from a sensitive perspective, the content of advertisements aimed at women in the *Diário da Tarde* newspaper from 1920 is examined. Sensibilities are expressed through the way we understand our experiences in life. They can be expressed through feelings, emotions, and desires. These sensibilities are influenced by the importance we place on things in our world. According to Le Breton,

Meaning is not contained in things as some hidden treasure; it is established in man's relationship with them and in the debate with others, in the world's willingness or unwillingness to align itself with these categories. Feeling the world is another way of thinking about it, of transforming it from the sensible to the intelligible. The sensible world is the translation into social, cultural, and personal terms of a reality that is inaccessible except through this subterfuge of sensory perception by man inscribed in a social fabric (Le Breton, 2016, p. 29).

In this way, what is sensible is inscribed in the realm of the senses in a relational manner between human beings and the entities they encounter, through the way in which people perceive their meaning.

For Pesavento (2005), sensibilities go beyond scientific knowledge, as they refer to the primary core of knowledge, which deals with the sensible, human perception, and is at the heart of the construction of the social imaginary. Thus,

sensitive knowledge operates as a form of recognition and translation of reality that springs not from the rational or from more elaborate mental constructs, but from the senses, which come from within each individual. (...) they deal with sensations, emotions, subjectivity, values, and feelings, which obey other logics and principles than rational ones (Pesavento, 2005, p. 1).

In this sense, messages about products for women are studied. These messages are also understood as representations of women in the early 20th century, as was previously indicated.

Advertisements aimed at women from privileged social classes, bourgeois women, published in newspapers, not only refer to how these women are represented, but also point to the emergence of a new woman, with more freedom and appreciation for her intimacy. It is important to note that in this case, representations are used in the sense explained by Chartier (2011). According to Chartier, representations are the different ways that people or groups interact with and understand the social world. They help us organize and order the many views and images of the world around us. In this view, they are ways of recognizing a social identity and way of life. They do this by creating symbols around a social status of power and the ways they confirm and "make present the coherence of a community, the strength of an identity, or the permanence of a power" (Chartier, 2011, p. 20).

Furthermore, it should be borne in mind that representations are constructed through specific language when used in advertising.

since it is also an activity rooted in the concrete reality of life in society, anchored in polymorphic and polyphonic relationships, in which symbolic dimensions are inextricably linked to the ordinary material life of a given social group, as Mikhail Bakhtin (1999 and 2011) when discussing its historical-material dimension (Taborda de Oliveira, 2020, p. 32).

In fact, the data obtained from this newspaper is analyzed, considering categories that we classify as vitamins, artifacts (socks, hats, white clothes), and accessories (cosmetics). Methodologically, the interpretive exercise of the content displayed in the advertisements requires dialogue with areas of knowledge such as advertising, marketing, and fashion to understand and decipher the date, which was obtained, as previously indicated, from different editions of that newspaper published in 1920.

## **2. Educating women by sharpening their sensibilities**

Vitamins occupy an important place in the advertising universe of *Diário da Tarde*. They are mostly related to women's health and sexual energy. They are usually found in different versions of relatively long texts. In these texts, women's energy is closely linked to the male character and of the woman.

Iron is considered a source of female stimulation. The title is "Red Blood Calls Red Blood," and the subtitle is "For a happy married life, both spouses need to be equally vigorous." "Nuxated iron provides rich blood and vigorous energy." From the long article that follows the advertisement, some excerpts stand out:

### RED BLOOD CALLS FOR RED BLOOD

Dreams of marital bliss quickly fade when the physical condition of one of the spouses diminishes their ability to enjoy married life. **Marital love depends, in its broadest sense, on the vigor** and attitude of the spouses.

The greatest enemy of lasting happiness in marriage is anemia, weakness, and blood depleted of red blood cells, which cause a loss of energy, strength, ambition, perseverance, and overall vitality, all of which result in the **failure of the hopes** of both spouses, giving rise to all kinds of **misunderstandings and jealousy**. (...) (Diário da Tarde, 1920, p. 7, emphasis added)<sup>4</sup>.

The emphasis on the couple's physical health is highlighted by the idea that good blood is important for staying young and having healthy children, which is necessary for new generations. Youth is found in the marital relationship. "(...) the idea that young people are physically strong and fit, and that they are ready to take on challenges, is part of a common national belief that is full of chauvinistic optimism: Brazil, a young nation with a bright future (...)" (Schpun, 1999, p. 27).

The advertisement is aimed at couples, as the text emphasizes the strength of marriage and the happiness that comes with it. The vitamin can influence your emotions and mood. Love depends on the iron in the body. This affects the quality of relationships and how they're maintained. The advertisement talks about love and marriage, but it also uses the term "human body" and ends with the following message:

Weak men who had lost hope of regaining their lost vitality and who lacked the energy to enjoy life, were completely transformed after a short treatment with Nuxated Iron. **Women who had seen their faces become pale due to poor blood circulation** and suffered from nervousness that made their lives miserable found themselves rejuvenated with calmer nerves after taking Nuxated Iron. (Diário da Tarde, January 21, 1920, p. 7, emphasis added).

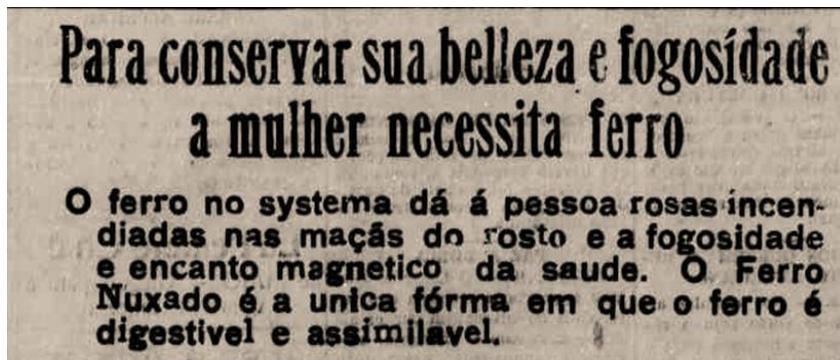
Men and women must renew themselves and regain the youthful energy needed for the modern world and for life in Curitiba. "It's time for the strong and the healthy." This is supported by Spanish medicine, and it would be effective not only for maintaining marriage but also for successful motherhood. The same advertiser later says that vitamins are good for women.

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<sup>4</sup> The decision to transcribe the text was made due to the difficulty of using the original material in the text because of the quality of the print, which also applies to the content of the following quote.

It is worth mentioning that in the early 1900s, there were many advertisements with women as the main focus. These advertisements appeared in newspapers and magazines that were usually for women<sup>5</sup>. In the 1920s, women were considered the main characters responsible for keeping their marriages and their health in the broadest sense of the term. A healthy marriage was one that focused on improving emotional and sexual relationships, which resulted in healthy children. This was important for improving the Brazilian race according to the eugenics ideas that were popular at the time. Eugenic science says that improving the race through marriage and medicine would be in line with its ideas. According to this science, the goal would be to create a "pure and strong race" (Schwarcz, 1993, p. 231). This idea is shown in the following advertisement, which links health to beauty as a condition for sexual enthusiasm and energy.

**Figure 1.** Advertisement for vitamins



Source: Diário da Tarde newspaper, 05/19/1920, p. 2.

In addition to the title and long subtitle referring to rosy faces, fieriness, and the charm of women, this text mentions the benefits of iron use, similar to the previous text. Since it is not possible to provide the full text and the images that illustrate it, it is worth mentioning a radiant female figure accompanied by a doctor and a prostrate woman on a sofa in the background, indicating suffering. It appears that she did not benefit from the vitamin intended for healthy procreation and combating the degeneration of the race.

Conceição (2012) points out in her work on women in advertisements in Curitiba newspapers and other print media in the 1920s that the education of women regarding health through medicine was a constant and widespread practice through articles and advertisements for medicines. This was also part of the logic of an expanding capitalist format. Advertising serves as a stimulus to consumption, informing and changing representations and habits. In other words, it educates. Medications, consumption, and health incorporate beauty standards as elements of female strength and vitality.

The dissemination of hygienist discourse during this period promoted the idea that beauty was synonymous with health. Being healthy meant having firm skin, a firm belly, and firm breasts. In short, it meant maintaining a youthful appearance (Schpun, 1999, p. 100).

<sup>5</sup> For more information on this, see the work of Teixeira (2014). Teixeira's work focuses on female representations in the magazine *A Bomba* from the early 20th century.

In a process like this, the press constructs meanings by promoting practices that serve certain social interests. In the picture below, a white woman represents the mother breastfeeding her child. The child must grow up healthy by ingesting *a fortifier and organic regenerator, which strengthens circulation and produces new vital energy. This is done to prevent rickets in children.* Procreation was not enough; healthy offspring were necessary for the maintenance of the race and, consequently, of society. The goal was to combat what was considered the mediocrity of the body and, consequently, of the race: the generation of malnourished beings who were prone to ailments and marginalization.

Figure 2- Lactiferous<sup>6</sup>



Source: Diário da Tarde Jornal 01/30/1920, p. 3.

Scott's Emulsion was advertised as a vitamin that could give women in Curitiba vitality. As an iron supplement for strengthening breast milk, it was part of a universe of medical resources that modern women in Paraná could use to maintain their youthfulness, robustness, and fertility. Advertisements for medicine put medical practices at the center of attention as a result of an emerging professional and socioeconomic class at the beginning of the 20th century.<sup>7</sup> Notably, the year 1920 occurred during an intense debate about improving the race and caring for new generations who were theoretically healthy and free from future epidemics. Additionally, propaganda acts on subjectivities, targeting emotions, feelings, perspectives on life, and social relations, or, as Pesavento (2005) puts it, sensitivities. With this in mind, the following advertisement articulates the female condition in terms of attractiveness and happiness.

<sup>6</sup> **LACTIFERO** THE IDEAL SPECIFIC FOR MOTHERS - Precious discovery by pharmacist JOANNA STAMATO BERGAMO - *Mother's milk* is the child's greatest and truest food, any other food brings alarming dangers, sometimes fatal. If you don't have milk or have weak or poor quality milk, use *LACTIFERO* because as well as stimulating the secretion of the mammary glands, producing healthy and abundant milk, it also has a surprising effect on the health of both mothers and their children. A powerful organic fortifier and regenerator, it strengthens circulation and produces new vital energy. It is also very useful during pregnancy, after childbirth and against rickets in children. Analyzed and approved by the Public Health of Rio de Janeiro and the state of S. Paulo, under No. 902.

<sup>7</sup> On medicine in the late 19th and early 20th centuries, see (Schwarz, 1993).

Figure 3 - Health, Vivacity, Good Colors



Source: Diário da Tarde journal 05/11/1920, p. 2.

In fact, by appealing to women's sensibilities and linking vitamins to happiness, vitality, and robustness, advertising creates social needs by constructing meanings. One example of this is the way vitamin advertisements emphasize the rosy female face, which obviously attracts the opposite sex. The women represented in advertisements are usually pretty white women with delicate features and a particular language. According to Pacheco (2012), the language of advertisements has changed over time from informative to persuasive due to an increase in products. Added to this is the idea of creating practices and signs that, according to Chartier (2011), become part of a social identity based on the intentions of social groups.

Once again, the white woman is portrayed as the ideal of feminine beauty promoted by medicine. Beauty must come from within and be organic and physical because it is the source of a woman's happiness. This would be one reason for male attraction, mainly because she is considered to be of low intelligence. To achieve this, women needed an adequate body. Soares and Barros (2014) point out that, in their study of advertisements in women's magazines at the beginning of the 20th century, these magazines were a means of prescribing beauty and health for women. However, beauty should not only come from within<sup>8</sup>; other methods were necessary, as seen below. First, Vigarello (2006) notes that cinema renewed the imaginary world with images and models of appearance. From then on, physical presence had to impose itself immediately and serve as a source of attraction, with a range of requirements.

<sup>8</sup> Vigarello (2006) shows that the beauty of the female body has been an issue since the 16th century to the end of the 20th century, in different ways. The robust body, the slender body, the face, the legs, the body as a whole and its shapes acquire greater or lesser attention over time, as the resources necessary for being a beautiful woman are attributed to them.

## 2. Artifacts, accessories, and women's clothing

Advertisements in the newspaper *Diário da Tarde* feature women's artifacts and are made up of images of upper-class women, as can be seen below. The women are young, white, and elegant. They also represent a standard of beauty associated with French bourgeois culture, where hats symbolize elegance. According to Roche (2000), fashion has learned to play with different types of language, such as advertising. This sets consumption in motion by targeting female sensibilities and demarcating a social hierarchy, modes of behavior, tastes, and the delicacy of the bourgeois woman from Paraná.

Women left the home and took to the streets, entering different social spaces and presenting themselves as modern. In line with this perspective, it became necessary to present oneself socially according to the dictates of the modern woman. According to Vigarello (2006), the beauty market opened up to a woman who was different from those at the end of the 19th and beginning of the 20th centuries. A new woman was emerging physically. In figures 4, 5, and 6, she is represented as slender with an elongated neck and delicate features. This was characteristic of the post-war period, when wearing a hat was associated with going outdoors, elegance, femininity, and social life. It was also considered a component of beauty in its various forms. The hat became synonymous with embellishment, status, and socioeconomic position, and was no longer an accessory for protecting the head.

Figure 4 - Model hats



Source: *Diário da Tarde* Journal, 01/30/1920, p. 2.

In this way, sensitivities associated with women's vanity are linked to the modern woman's sense of fashion, beauty, and well-being. According to Roche (2000, p. 261), this artifact, as part of clothing aesthetics, brings together morality and consumption, symbolizing the union of material culture with aesthetics. As a component of beauty, the hat is an element of consumption due to the possibility of acquiring it. In this sense, hats were part of what Vigarello (2006) called the beauty market, which emerged at the end of the 19th and 20th centuries.

Hats were featured prominently in the fashion section of the **Revista do Globo** between 1929 and 1939, as revealed in Scholl's (2016) study. They were considered essential accessories for complementing women's clothing. Several models were used in the 1920s<sup>9</sup>. Although the author indicates that the cloche model was the most widely used during this period, the advertisement above shows variations of this model.

Hats were part of women's attire and symbolized elegance and refinement. They manifested sexual, religious, and social elements, as well as places of social belonging. Dressing was the result of meticulous procedures related to the body and its display.

The illustration in the advertisement below is dedicated to women's stockings. In it, two women carry several boxes of the accessory. This also refers to the commercial and sociocultural changes in urban Curitiba at that time. According to Cruz (1996), advertisements from the early 20th century not only provided space for the market to diversify and sell its products, but also introduced a new language. Furthermore, "the periodical press presented itself as a fundamental focus for the formulation, discussion, and articulation of cultural concepts, processes, and practices, as well as the dissemination of its projects and products" (p. 83). Advertisements contribute to creating and disseminating representations. In this case, they show ways of conceiving of and educating women as being connected to their times through the way they dress. Stockings are an accessory that embodies feminine elegance.

Figure 5 - Silk stockings



Source: Diário da Tarde Journal, 06/11/1920, p. 2.

The hats, stockings, and other advertised products symbolize women in the modern, sanitized urban space — a model to be followed at the beginning of the 20th century. As an accessory, stockings represent female vanity and are a symbol of elegance and social status. This type of press contributes to the construction of women's identity by promoting these sensitivities. Women embracing boxes of silk stockings indicate not only possession and consumption but also belonging and the desire to enjoy life's finer things. In the "web of meanings," this symbolizes possession and status in one's overall appearance and social standing.

<sup>9</sup> Various models were mentioned, such as the cloche, bandeau, bretone, canotière and Basque beret, as well as hats made from materials such as felt, velvet, straw and antelope. Adornments included feathers, flowers, ribbons and embroidery, and many styles were inspired by Parisian fashion and worn by Hollywood actresses. See Scholl (2016).

In the previous two advertisements, as well as the next one, there is a reference to "To the Louvre,<sup>10</sup>" a reference to the store where this type of product was sold. However, it also refers to Paris, indicating the model of civility and culture at the time. Elements of French culture were still present in Brazil, influencing women's fashion, style, and behavior. This process began at the end of the 19th century (Conceição, 2012).

The stores designed a system that united production and consumption. The latter was intended for the public and was where the relationship between goods and consumers took place. The store sold gloves, socks, ties, jewelry, travel accessories, perfumes, furniture, drinks, cutting and sewing materials, and ready-made clothes. In short, it was a "magical space" where the desires and dreams of an expanding bourgeois culture circulated. Furthermore, this type of establishment contributed to significant changes in women's social practices by reconfiguring social life through consumer culture (Muller, 2021, p. 124).

Thus, the advertisement for stockings also refers to the interpretation of consumption, as well as incorporating other elements related to the feminine and domestic universe, such as fabric for dresses, slippers for bathing, mosquito nets, and products related to the demands of the home.

Although this work mainly covers occurrences from the year 1920, it should be said with Prinski (2020, p. 8) that,

Important changes affected women's images in the 1920s. As young women became more educated, opportunities for paid work grew, and women began to find jobs in stores, offices, and primary schools. As a result, "respectable notions" began circulating increasingly on the streets, inspiring poets and composers and helping to transform the meaning of old ideals of modesty.

Indeed, clothing was fundamental to appearance and civility in the first half of the 20th century. In this regard, as mentioned above, cinema offered parameters for fashion and modernity, providing indicators of beauty and modes of femininity<sup>11</sup>.

The women whose images appeared in advertisements represented resourcefulness, especially when it came to seasonal clothing. These women were young, slim, and elegant.

Women's sensibilities are also conveyed in advertisements in the newspaper *Diário da Tarde* under the heading "white clothes." Muller (2021) defines this as "women's underwear intended for white, bourgeois, heterosexual, non-elderly women" (p. 28)<sup>12</sup>.

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<sup>10</sup> On this store, see Caroline Muller (2021).

<sup>11</sup> In this regard, see the work of Raphael Castanheira Scholl (2016).

<sup>12</sup> Underwear, white underwear, underwear... These are some of the expressions that exist in Portuguese to name clothing that maintains direct contact with the skin. Nowadays, it's common to call them underwear in Brazil and underwear in Portugal. However, at the beginning of the 20th century, most of them were advertised in both countries as white clothing "because their coloring was, par excellence, white." (Muller, 2021, p. 114).

Figure 6 - Louvre store advertisement



Source: Diário da Tarde Journal, 05/11/1920, p. 2.

The Louvre store used local newspapers to advertise its products. Several advertisements from 1910 to 1920 indicate that white clothing was one of the store's specialties. In August 1915, the store reported having a workshop for white clothing of all kinds for women, men, and children. It was the "only workshop of its kind in this square" (Muller, 2021, p. 76).

White clothing was also sold in stores such as Taborda & Irmãos and O Conto & Companhia. These stores mainly appealed to women's tastes. In the above advertisement, the lightness of white is translated into underwear, appealing to women's sensibilities. Women's white clothing, consisting of nightgowns, petticoats, and headdresses often made of expensive fabrics and lace, were weapons of female seduction and signified cleanliness.[2] This type of advertisement was linked not only to women's delicacy but also to household chores, such as napkins. In this sense, emphasis should be placed on representing the delicate, youthful woman from a privileged social background who is not disengaged from her responsibilities at home. Roche (2007) notes that, at the turn of the 20th century, domestic administration and the ideal of a housewife were compatible with the care given to social representation for the ruling classes. For this reason, girls had to learn what constituted their social appearance to carry out their roles in the family, including maintaining the cleanliness of their clothes and owning an abundance of white garments, which helped confirm their social status. Additionally, since these garments were the first to touch the body, they had to be made of delicate fabrics.

Advertisements were also used to promote cosmetics and reach sensitivities. Like the writing of beauty manuals, they were created by men who imposed standards of feminine beauty and representations (Chartier, 1990). In other words, they offered an understanding of how reality is perceived, constructed, and presented to women. Grieco (1991, p. 87) points out that, at the beginning of the modern age, cosmetics were considered essential accessories alongside rice powder, perfume, white clothes, paintings, and creams. They were considered a sign of vanity and an incitement to luxury. Cosmetics emerged alongside the printing press in the mid-15th century and were disseminated in manuals, books, and pamphlets.

Cosmetics are important accessories in the world of appearances. They draw attention to women's sensibilities. A "distinguished, well-mannered lady" uses rice powder. Cosmetics and white clothing are part of what Roche (2007) called the "culture of appearances." Since they are linked to the body, it is impossible to separate them from culture. The various types of cosmetics and their uses are specific to different cultures. Modern, educated women should use them carefully to avoid appearing vulgar.

Figure 6 - Lady



Source: Diário da Tarde Journal, 03/01/1920, p. 2.

Higonnet (1991) points out that at the beginning of the 20th century, different expressions came to the fore, including women expressing their creativity,

Western designers fed off an economy of consumption and expansion. Advertisements used images to show the effects of merchandise, which were not always caused by the product itself but were strongly linked to new feminine ideals (Higonnet, 1991, p. 407).

Cosmetics were one of them. As mentioned, they were indirectly associated with the press in the 15th century when recipe and perfume books written by men began to circulate. These books reinforced an oral tradition from the Middle Ages in which beauty criteria were imposed on women by mothers passing their knowledge on to their daughters. Cosmetics became a social construct linked to social position (Grieco, 1991). According to the author, cosmetics

Paint was the "clothing" of the visible parts of the body. It distinguished the person who wore it, just as expensive fabrics, fine clothes, and adornments revealed their owner's wealth and status. Cosmetics were a fundamental accessory; an elegant woman didn't feel dressed without them (Grieco, 1991, p. 90).

Above all, this author is referring to a period between the 15th and 17th centuries when cosmetics were used excessively. This practice was criticized by churchmen, moralists, and doctors. Later, in the 17th and 19th centuries, cosmetics became associated with feminine beauty, lightness, and delicacy.

Throughout the history of beauty, cosmetics have been a necessary tool for achieving beauty. When women entered and left the workforce at the beginning of the 20th century, they were expected to be pleasant to look at, which required elegance and posed challenges in maintaining beauty. Vigarello (2006, p. 147) points out that "this means resizing instruments: mirrors, powder boxes, lipsticks, and perfumes suitable for any time of day; women's purses; and various accessories." Beauty must be reconciled with life outside the home.

In other words, modernity has broadened and democratized beauty techniques (Vigarello, 2006). With this democratization, the concept of an "ugly" woman disappeared. Maintaining beauty became central to the normative discourse directed at women. However, there should be no excess in the use of beautification methods. For example, excessively made-up women would be considered vulgar. Excessive makeup could characterize a woman as a prostitute. Well-done makeup could distinguish a woman as being synonymous with good taste, refinement, and sophistication (Schpun, 1999).

However, we cannot separate vitamins, accessories, artifacts, and clothing from their relationship they establish with the body, as they act on its external composition, as part of the protects it and, at the same time, displays it.

In addition to the elements that make up life and its social order, it is worth noting the construction of the body as a support for ethical principles (restraint, abstinence, moderation, discipline, frugality, persistence) on which aesthetic principles were built (such as good taste, elegance, beauty, health, cleanliness, morality, hygiene, sexuality, pleasure, eroticism, and naturalness) (Matos, 2010, p. 92).

In fact, advertisements as cultural practices are producers of emotions desires, as indicated above, directly aimed at women's sensibilities, ways "[...] through which individuals and groups perceive themselves, appearing as a stronghold of representation of reality through emotions and the senses" (Pesavento, 2005, p. 1-2). In this way, the press contributes to this type of production, since it is a means of disseminating it.

## Final considerations

This paper analyzes advertisements published in the *Diário da Tarde* newspaper to understand how women were represented in advertisements in this Paraná newspaper from the late 19th to mid-20th century, focusing on 1920. The paper is based on the idea that the newspaper's advertisements, particularly those for vitamins, clothing, artifacts, and accessories, appealed to women's sensibilities. These advertisements presented ideas about how women should dress and considered desires, emotions, and feelings. Different languages played a leading role in these advertisements, which served as a way to educate women without losing sight of the underlying logic of consumption.

The advertisements targeted elite, white, young, and refined women. We observed the persistence of this type of product promotion in successive newspaper editions. Slim, elegant women wearing hats, silk dresses, fur coats, and other elegant clothing were the hallmark of the advertisements, especially those of the "O Louvre" store. The store published daily advertisements aimed at selling its products to a specific audience: women of privileged economic status. From this perspective, the printed press constructed a type of woman, particularly the woman from Curitiba, and articulated her to a time: the modern era. This was done according to certain aesthetic and beauty standards. Behaviors were shaped by the newspaper's writings, both explicitly and implicitly, conveying ways of acting, dressing, and being. The aim was to incorporate what was believed to be new, modern, and civilized.

The core of these representations was to educate the new woman of Curitiba according to the precepts of the local elite, who sought to distance themselves from rural references and incorporate urban values anchored in French culture. The newspaper's educational character stems from its purpose of prescribing behaviors, habits, attitudes, and interests that social groups deemed necessary for women to adopt. As an informal educational medium, studies of it from an educational perspective contribute to the history of education beyond the school.

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