



**Women's press and disciplining:
It magazine and the education of women in 1950s Belo Horizonte¹**

Imprensa feminina e disciplinamento:
a revista *It* e a educação das mulheres em Belo Horizonte dos anos 1950

Prensa femenina y disciplinamiento:
la revista *It* y la educación de las mujeres en Belo Horizonte en los años 1950

Renata Garcia Campos Duarte
Universidade Federal de Minas Gerais (Brasil)
<https://orcid.org/0000-0002-3647-8204>
<https://lattes.cnpq.br/6915394554075962>
renatagcd@yahoo.com.br

Patrícia Karla Soares Santos Dorotéo
Universidade do Estado de Minas Gerais (Brasil)
<https://orcid.org/0000-0003-4236-2643>
<http://lattes.cnpq.br/0647149853243853>
patricia.santos@uemg.br

Abstract

The article investigates *It: o Magazine da Mulher*, published in Belo Horizonte in 1953, as a diffuse educational agency aimed at shaping an ideal of white, bourgeois, and domesticated femininity. Based on a qualitative and interpretive approach, the analysis examines texts, images, advertisements, readers' letters, and material aspects of the printed magazine, such as format, sections, layout, announced print run, and reading rhythms. It demonstrates that the magazine articulated entertainment, consumption, and disciplining, producing prescriptions of conduct, beauty, domesticity, and feminine respectability. The article argues that its materiality favored fast and fragmented reading, while readers' correspondence revealed tensions between the editorial proposal and expectations for more practical uses of the printed publication. It concludes that *It* participated in the construction of feminine subjectivities and in the naturalization of social and racial hierarchies by establishing white middle-class womanhood as the norm and silencing other experiences in 1950s urban Brazil.

Keywords: Women's press; Education; Gender.

¹ English version by Ana Maria Pereira Dionísio. E-mail: dionisio.anamaria@hotmail.com.

Resumo

O artigo investiga a revista *It – o Magazine da Mulher*, publicada em Belo Horizonte em 1953, como instância educativa difusa voltada à conformação de um ideal de feminilidade branca, burguesa e domesticada. A análise, fundamentada em abordagem qualitativa e interpretativa, examina textos, imagens, anúncios publicitários, cartas de leitoras e aspectos materiais do impresso, como formato, seções, diagramação, tiragem anunciada e ritmos de leitura. Demonstra-se que a revista articulava entretenimento, consumo e disciplinamento, produzindo prescrições de conduta, beleza, domesticidade e respeitabilidade feminina. Argumenta-se que sua materialidade favorecia uma leitura rápida e fragmentada, enquanto a correspondência das leitoras evidenciava tensões entre a proposta editorial e expectativas de uso mais prático do impresso. Conclui-se que a *It* participou da construção de subjetividades femininas e da naturalização de hierarquias sociais e raciais, ao instituir a mulher branca de classe média como norma e silenciar outras experiências no Brasil urbano dos anos 1950.

Palavras-chave: Imprensa feminina; Educação; Gênero.

Resumen

El artículo investiga la revista *It: o Magazine da Mulher*, publicada en Belo Horizonte en 1953, como una instancia educativa difusa orientada a la conformación de un ideal de feminidad blanca, burguesa y domesticada. Basado en un enfoque cualitativo e interpretativo, el análisis examina textos, imágenes, anuncios publicitarios, cartas de lectoras y aspectos materiales del impreso, como formato, secciones, diagramación, tiraje anunciado y ritmos de lectura. Se demuestra que la revista articulaba entretenimiento, consumo y disciplinamiento, produciendo prescripciones de conducta, belleza, domesticidad y respetabilidad femenina. Se argumenta que su materialidad favorecía una lectura rápida y fragmentada, mientras que la correspondencia de las lectoras evidenciaba tensiones entre la propuesta editorial y expectativas de usos más prácticos del impreso. Se concluye que *It* participó en la construcción de subjetividades femeninas y en la naturalización de jerarquías sociales y raciales, al instituir a la mujer blanca de clase media como norma y silenciar otras experiencias en el Brasil urbano de los años 1950.

Palabras clave: Prensa femenina; Educación; Género.

Introduction

This article² aims to investigate the relation between the press and women's education through an analysis of the magazine *It – o Magazine da Mulher*, published in Belo Horizonte in 1953. The chronological scope focuses on the issues that have been located, specifically those from June, August, September, and October 1953, a period that allows for an analysis of the publication's editorial line, materiality, and the educational prescriptions it disseminated. Despite its short lifespan, the magazine claimed significant circulation figures and served as a cultural vehicle aimed primarily at urban middle-class women; it bridged local references with cosmopolitan imaginaries and established itself as a space for propagating social and cultural precepts. The study seeks to understand how the women's press acted as an agent of formation and disciplining by disseminating behavioral norms, exerting control over bodies, and encouraging consumption. It is grounded in the understanding that education extends beyond the school environment and manifests in everyday practices, often subtle yet deeply normative, where entertainment and regulation intertwine.

In this sense, periodicals should be viewed as vehicles of information and producers of discourse capable of influencing historical reality. As Barros (2023) highlights, the press must be analyzed simultaneously as a medium for constructing representations of reality, as a product of its time, and as an agent that acts upon history itself. Far from being neutral, printed publications "speak about history, are products of history, and act upon history," thereby revealing their formative nature and their involvement in social, political, and cultural contests (Barros, 2023, p. 14).

Methodologically, this research draws upon the *It* magazine collection preserved in the *Coleção Linhares* (Division of Special Collections and Rare Works at the Central Library of the Federal University of Minas Gerais). The analysis uses the four located issues, published between June and October 1953, as a documentary corpus to observe the continuities, shifts, and tensions within the publication's editorial approach. Its materiality allows for an integrated examination of texts, images, advertisements, recurring sections, filler content, format, layout, price, and indications of circulation. The study employs a qualitative and interpretive approach, focusing on the educational effects conveyed in a widespread and routine manner, while engaging with the historical conditions of the magazine's production, circulation, and reception.

In order to guide the analysis, the study draws on Luca (2019, p. 142), who notes that there is "no ready-made recipe to apply" when studying periodicals. In this context, Galvão and Melo (2019) highlight multiple avenues for investigation, emphasizing two fundamental dimensions. The first concerns the text, aiming to explore the content and discursive strategies "deployed primarily by its authors" (Galvão & Melo, 2019, p. 224). Beyond merely identifying the recurrence or emergence of specific themes, the goal is to understand how editors and writers address their readership, always in relation to historical processes.

The second dimension concerns the materiality of the printed publication in its various aspects. Assessing how content is embedded within its material medium is just as important as evaluating the content itself, taking into account the "technical, visual, and physical mechanisms" that structure the reading experience within a specific time and space (Galvão & Melo, 2019, p. 243). As historical sources, periodicals require critical analysis that pays attention not only to explicit statements but also to the silences and absences that generate meaning. Elements such as periodicity, materiality, and modes of dissemination are inseparable components of this examination (Barros, 2023).

² This article presents partial results of research funded by the Fundação de Amparo à Pesquisa do Estado de Minas Gerais (FAPEMIG).

In this way, to avoid viewing the press merely as a repository of information, one acknowledges, following Cruz and Peixoto (2007), that newspapers and magazines constitute active social forces. Their historicity must be examined within each specific context, considering the connections they forge with agents, interests, languages, readers, the publishing market, and production conditions. This perspective aligns with that of Martins and Luca (2008), who situate the press at the intersection of cultural practices, social life, and publishing circuits, as well as with the observations of Martins (2003), who argues that the magazine genre requires attention to the full array of its components: format, paper, illustration, typography, photography, advertisements, sections, and circulation. These elements do not merely frame the texts; rather, they are integral to the construction of meaning.

Campos's (2012) contribution is particularly significant for the history of education, as it considers the non-pedagogical press as a source for investigating formative processes that extend beyond the school environment. In the case of *It*, this approach informs the analysis of recipes, advice, quizzes, sentimental narratives, advertisements, and photographs, sketches and brief notes serving as traces of a diffuse education aimed at shaping habits, sensibilities, and representations of the feminine.

Thus, the article does not isolate text, image, and medium. It posits that the pedagogical effects produced by *It* arose from the interplay of themes, language, editorial rhythm, images, advertisements, and modes of addressing female readers. The publication educated while entertaining, precisely because it disseminated guidelines through short texts, practical sections, glamorized photographs, correspondence, and advertising.

Furthermore, reflection about the magazine *It* sits within the broader horizon of women's history and gender studies. From the mid-20th century onwards, the field of women's history emerged, paralleling both social transformations and shifts in historiographical practice in the West. Matos highlights that

the growing presence of women in various spheres spurred those interested in reconstructing the experiences, lives, and expectations of women in past societies, revealing them as historical subjects and objects of study (Matos, 1998, p. 67).

While the print publication offered a space for female visibility, it simultaneously restricted this exposure to a model of white, bourgeois, and domesticated femininity, a fact that underscores the need to analyze it in conjunction with the category of gender (Scott, 1995) and the concept of the colonality of gender (Lugones, 2008; 2020).

For Matos (1998), the 1980s mark the period when a significant generation of female researchers began dedicating themselves to women's history, driven by the need to make women visible and to expose historical forms of oppression. Within this group, Scott published the article "Gender: A Useful Category of Historical Analysis" in 1986, in which she articulated the use of the category "gender" for a social understanding of the relations between the sexes. For the author, this analytical tool was employed to revise interpretations that attributed female subordination to biological factors, shifting instead to an understanding of it as a social construct. In this framework, such subordination is linked to the "entirely social creation of ideas regarding appropriate roles for men and women" (Scott, 1995, p. 75).

In Brazil, Soihet (1998) is one of the historians who adopted the category of gender as an analytical tool to historicize the dynamics between the sexes. For the author, it is necessary to reject the fixed and permanent nature of the "masculine versus feminine" opposition, questioning the naturalization of the hierarchical relation between men and women by focusing on the social nature of this interaction.

Gender studies developed in consonance with research into the private sphere and everyday life, which fostered historiographical work dedicated to women's experiences. In this realm, historians such as Perrot, Davis, and Farge engaged with research subjects that allowed them to capture women's participation in history and recognize them as historical agents. This perspective is evident in Soihet's work; in dialogue with Farge, she asserts that, within the historical construction of social relations between the sexes, "despite male domination, women's agency makes itself felt through complex forms of counter-power: maternal power, social power, power over other women, and 'compensations' within the game of seduction and female reign" (Soihet, 1998, p. 80).

Conversely, although significant works in the field of women's history focus on the private sphere and everyday life, this historiography has not avoided political history; it has also revealed female agency within the public sphere. Thus, the field has yielded findings that shed light on women's expressions, political activism, and practices of resistance, particularly among women from working-class backgrounds.

Analyses within women's and gender history have developed and employed theoretical tools that enable the examination of women's agency and lived experiences in society, across both formal and informal roles. This historiography has revealed that, throughout the evolution of gender relations, women have played an active part in shaping their own history. Furthermore, it has highlighted the historical process of patriarchal domination, structured around rules and pedagogies designed to regulate the female body, as evidenced by the debates and prescriptions found in the magazine *It – o Magazine da Mulher*.

This study proposes to examine *It* from a dual perspective: as an expression of a selective modernity linked to consumption and social distinction, and as a site for the reproduction of gender, class, and racial classifications. The research engages with scholarship on the history of education and the press, women's and gender history, and theoretical frameworks regarding coloniality. This body of work underpins the analysis of the publication as a pervasive pedagogical device, permeated by formative practices, frameworks, social norms, and colonial hierarchies. The article is organized around three axes: first, it presents historiographical approaches to the women's press and education; next, it situates the publication within the context of Belo Horizonte in the 1950s; finally, it examines the publication's everyday pedagogy, paying special attention to the connections among disciplining, consumption, and coloniality.

The women's press and education: a field of contestation and prescription

Analyzing the women's press requires, first and foremost, reflecting on the trajectory of this type of source within the field of historiography and the paths that led to its validation as a legitimate object of research. For a long time, periodicals were undervalued and deemed unreliable for writing history, which hindered their systematic use in academic research. This lack of credibility was not accidental; it stemmed from a preference for official and political documents over sources linked to daily life and the female sphere, thereby reproducing gender hierarchies within the historiographical field.

As Luca (2019) notes, in the 1970s, few studies utilized printed media as a source; although the concern with writing the history of the press was not new, there was still "reluctance to utilize the periodicals as *sources*" (Luca, 2019, p. 111, author's emphasis). Until then, the prevailing tradition was to write history based on sources considered objective and temporally distant from the researcher, allowing the past to be recovered in its supposed "authenticity." In this context, the press was viewed as a fragile source because, "instead of allowing one to capture what actually happened, it provided partial, distorted, and subjective images of events" (Luca, 2019, p. 112). Challenging this paradigm meant recognizing that printed media are not merely sources of distortion but are spaces for discursive production and symbolic contestation.

This landscape began to shift with the so-called third generation of the *Annales* school, which broadened the scope of subjects, problems, and approaches, and with the contribution of English social history, characterized by its advocacy for a history viewed "from below." These changes expanded the concept of the historical source and paved the way for incorporating periodicals into historiographical practice. As Luca (2019, p. 126) summarizes, "a close relation is observed between the diversification of historiographical themes and the choice of periodicals as research sources." In this same vein, the history of education, since the 1980s, also expanded its objects of analysis and recognized the relevance of non-school educational practices, valuing newspapers and magazines as spaces for the circulation of pedagogical ideas, the contestation of educational projects, and the prescription of social actions.

Regarding the women's press specifically, the study proceeds from the understanding that this category comprised a body of printed materials, produced by men and/or women, that were generally short-lived and published at irregular intervals. While they covered a variety of topics, they often steered clear of political discussions, traditionally the male domain, favoring, as Buitoni (2009) notes, entertainment-oriented, opinion-based, and service-oriented journalism. The author highlights that the fact that these publications were not dailies contributed to their detachment from "current events" and hard news, thereby creating a distinct space defined as the "world of women." Another key characteristic linked to this distance from current affairs was the frequent use of so-called "cold" stories—timeless content that could be published at any time (Buitoni, 2009).

Among the most recurring topics were fashion, beauty, cooking, home décor, social behavior, celebrities, short stories, quizzes, recipes, handicrafts (knitting and crochet), advice columns on relationships, and advertisements for non-durable goods. As Buitoni observes:

At first glance, recipes, beauty advice, love stories, and other topics—common to women's magazines, sections, and supplements worldwide—appear neutral. However, if we look beyond the surface, we see that the women's press is more ideologically charged than the general-interest press. Beneath the appearance of neutrality, the women's press conveys highly potent content (Buitoni, 2009, p. 21).

Thus, these periodicals contributed to constructing the woman as a myth tied to dominant ideologies, reinforcing bourgeois and traditional standards of femininity.

Throughout the 19th and 20th centuries, the women's press established itself as a key arena for the production, dissemination, and legitimation of social representations regarding women and their place in the world. Beyond serving as vehicles for entertainment or the promotion of fashions and customs, these publications functioned as pedagogical tools—guiding behavior, prescribing moral values, and normalizing social practices, particularly concerning the roles assigned to women within the family, society, and the nation.

In this sense, the women's press must be understood as a contested space. While it upheld models of femininity aligned with the patriarchal order and social expectations of domesticity, submission, and caregiving, it also created openings for tension. However, these openings were selective, generally accessible to urban middle-class women who sought education, intellectual validation, and greater social engagement, while the experiences of black, indigenous, and working-class women remained excluded. Thus, prescriptions coexisted with limited possibilities for challenging gender hierarchies (Perrot, 2005; Rago, 2014).

The educational dimension of these publications is evident in the central importance placed on shaping women as mothers and wives, figures responsible for instilling morality in the home and transmitting values to future generations. Beyond the scrutiny of doctors, hygienists, criminologists, and public inspectors, the domestication of the working classes

required imposing the idealized family model created by bourgeois society, in which the woman was expected to embody the roles of wife, homemaker, and mother (Rago, 2014). According to Campos (2009), women's appropriation of public spaces unfolded in a contradictory manner; as they began to occupy spaces that had previously been nonexistent or restricted to men, arguments from various fields of knowledge advocating for their continued confinement to the domestic sphere intensified. This ambiguity demonstrates that women's entry into new occupations did not necessarily represent a break with the patriarchal framework but, in many cases, a reconfiguration of it.

The rhetoric of the "good mother" and the "virtuous wife" was part of a civilizing agenda linked to the construction of national identity (Campos, 2009; Maluf & Mott, 1998). Schools served as a complementary institution, while the press acted as a vehicle for cultural mediation, shaping attitudes that lay beyond institutional control.

In 19th-century Brazil, the first newspapers aimed at a female audience focused primarily on fashion and literature. During the second half of the century, a small number of publications emerged that "believed in education as the most effective instrument to liberate women from the oppression they had endured for centuries" (Lima, 2007, p. 223). However, these initiatives lost momentum and became increasingly scarce toward the end of the period. By the early 20th century, as the press modernized, general-interest magazines became established and began including sections and articles designed for women. The first explicitly women-oriented publication was *Revista Feminina* (1914–1936); it was joined by others targeting different social profiles, some with a moralizing or religious bent, others focused on fashion, beauty, and leisure, much like major urban magazines. Yet, they all shared a common pedagogical mission: to instruct women about behavior, clothing, child-rearing, and household management and, in some instances, on the feasibility of claiming a place in the workforce.

Buitoni (2009) highlighted that these magazines operated as parallel educational agents, conveying values in an indirect and naturalized manner. Although consumed as leisure, they carried incisive normative content, a characteristic revealing the contradiction between entertainment and social discipline. Instilling moralized habits and regulated customs, in contrast to popular practices deemed promiscuous and unhygienic, meant holding up a model of family organization for the poor to emulate. In this reformist utopia, the press reinforced a discourse linking the overcoming of class struggle to the sanitization of domestic and social spaces (Rago, 2014).

Duarte's (2023) reflections highlight the press's significance in shaping representations of femininity, citizenship, and morality. Rachel Soihet (1989), for her part, had already pointed out how certain social and moral statements reproduced stigmas regarding women, potentially reinforcing inequalities of class, gender, and race. In this sense, understanding the women's press as a historical source means recognizing its ambivalence: a space of visibility and the circulation of ideas, as well as standardization and social shaping.

In the field of the history of education, this approach has been deepened by research exploring women's pages, supplements, and magazines as mechanisms for shaping bodies, tastes, habits, and sensibilities. Neiva (2021), in a study of the women's pages of *Correio da Manhã*, analyzes beauty as a pedagogical dimension linked to the education of the female body. In collaboration with Campos, the author also examined the column "*Feira de utilidades*", authored by Clarice Lispector under the pseudonym Helen Palmer, demonstrating how advice about fashion, beauty, marriage, and domestic life constituted a form of everyday pedagogy for women in the late 1950s and early 1960s (Neiva; Campos, 2014).

Specialized production about the women's press, reading, and education allows *It* magazine to be situated within a developing field of research. Guimarães (2025), in an analysis of *A Noite Ilustrada* between 1930 and 1954, highlights the circulation of representations of femininity in widely read illustrated magazines. Demarque (2023), comparing *O Cruzeiro* and

the *Ladies' Home Journal*, notes the presence of pedagogies regarding appearance, performance, and lifestyle within transnational publishing circuits. Melo (2013), investigating *Grande Hotel* magazine, examines modes of appropriation and reader formation, contributing to an understanding of the gap between the presumed reader and the actual reader. From an earlier perspective that is fundamental to this debate, Cunha (2007), analyzing the novels of M. Delly, shows how widely distributed cultural products played a role in the sentimental education of young Brazilian women. Taken together, these works place *It* within a broad universe of print media aimed at women, media that generally featured entertainment, consumerism, morality, and personal development.

In the 1940s, Brazilian journalism was strongly influenced by the expansion of the US press, a trend marked by the translation of imported articles authored by foreigners, as seen in the magazine *It*. In this context, the standard of female beauty became deeply associated with foreign female artists, particularly those from the film industry. "Evening gowns, blouses, hats, everything presented as the 'latest Hollywood collections'" (Buitoni, 2009, p. 87). The idealized beauty was essentially that of the white woman, fair-skinned with European or North American features: a well-proportioned body and hair and eyes deemed beautiful. This aesthetic standard simultaneously entailed the exclusion and silencing of other expressions of femininity. According to Buitoni,

the Brazilian women's press barely touches upon other races, despite their presence in our society and even among its readership. Asian and black women are not mentioned in newspapers and magazines dedicated to women. The underlying model in all texts is the white European woman (Buitoni, 2009, p. 102).

Thus, the press disseminated hegemonic models of femininity, reinforcing racial and social disparities. This duality—visibility and exclusion, entertainment and control—was particularly evident in the magazine *It*, published in Belo Horizonte during the 1950s. Targeted at an urban middle-class female audience, it combined local principles with global imaginaries of cosmopolitanism, the market, and social distinction. Far more than a mere repository of fashion trends, the publication served as an educational vehicle, conveying ways of being, consumption habits, and forms of social interaction that aligned with a model of modernization characterized by exclusion.

Consequently, an analysis of the women's press highlights its role in non-formal education, where normative arguments regarding gender, morality, family, work, and citizenship intersect. It represents a contested space of prescriptions, wherein the education of women was standardized and subjected to hierarchies.

It, o Magazine da Mulher can be interpreted as a space for disseminating educational guidance, where models of femininity were produced in a diffuse yet recurring manner. This reading does not presuppose the existence of an educational program explicitly laid out by the magazine's management; rather, it acknowledges formative effects arising from the repetition of advice, images, narratives, and advertisements. Through regular sections, lifestyle columns, and advertising, the magazine provided guidance on caring for the body, organizing the home, managing social life, and conforming to standards of respectability. It functioned as a form of cultural pedagogy embedded in entertainment, one that naturalized disciplinary practices and projected a vision of controlled modernity.

The *It* magazine in the context of Belo Horizonte

The 1950s marked a period of intense transformation in Belo Horizonte. Founded in 1897 as a planned city and a symbol of republican modernity, the capital of Minas Gerais was, half a century later, undergoing a process of urban consolidation. This was evidenced by the expansion of neighborhoods, population growth, the expansion of commerce, and the emergence of a rising middle class. Demographic data illustrate this trend growth: the city had 13,472 inhabitants in 1900, rising to 352,724 in 1950 and reaching 693,328 in 1960 (IBGE, 2010). This growth, however, was not uniform: while the elite and the middle class established spaces for socializing, poor and peripheral populations remained invisible within the capital's urban vision. It is against this backdrop of inequality that the magazine *It* emerged, aimed at urban middle-class women.

The period was also characterized by an emphasis on leisure and city social life. Movie theaters, social clubs, and cafés became key meeting places for the elite and the emerging middle class (Silveira, 1996; Pimentel, 1997). In this context, illustrated magazines gained great importance as vehicles for entertainment and as mediators of values and lifestyles. Widely circulated national publications, such as *O Cruzeiro*, reached the capital of Minas Gerais, bringing cosmopolitan references and standards of femininity aligned with international trends (Buitoni, 2009). Within this environment, *It* sought to place Belo Horizonte within the circuit of an imported, Eurocentric modernity.

It – o Magazine da Mulher was published in Belo Horizonte, and copies are preserved in the *Coleção Linhares*. A monthly publication by *Sociedade Editora Alterosa Ltda.*, the company also responsible for the magazine *Alterosa* (1939–1964), it was directed by Miranda e Castro, with his wife, Neide de Miranda e Castro, serving as deputy director. Printed in-house by the publisher, it first appeared in June 1953. Research in the collection located four issues—June, August, September, and October of that year—though it is impossible to determine whether publication ceased in 1953 or if the missing issues are simply due to gaps in the archival record.

Available data indicate that the magazine advertised a print run of 30,000 copies until August 1953, a figure reduced to 20,000 starting in September. However, these numbers should be treated as indicators of the intended scale and the strategy to strengthen the publication's editorial standing, rather than as proof of the actual number of copies printed or read. In the social history of the press, advertised print runs, actual print volume, commercial circulation, and readership represent distinct dimensions, given that the figures released by periodicals are part of strategies for legitimation, publicity, and market positioning (Martins, 2003; Barros, 2023). In the case of *It*, the reported reduction may have stemmed from sales difficulties, rising printing costs, a drop in commercial advertising, or adjustments to distribution policies, although the available documentation does not allow for the confirmation of a single cause. The decrease in page count, from 130 in June to 89 in October, reinforces the hypothesis that the publishing venture was unstable. Consequently, while the declared print run appears significant relative to Belo Horizonte's population, this figure must be interpreted with caution, as part of the magazine's public image rather than a direct measure of its reception.

The publication's title signaled a strategic editorial choice. Use of the English term *It* evoked the figure of the "*It girl*", an archetype popularized by US cinema since the 1920s as a symbol of glamour and sophistication. By adopting this expression, the publication sought to link women from Belo Horizonte to a cosmopolitan image. Yet, this appropriation also reflected a form of cultural coloniality by projecting a white, Europeanized, and North American modernity, thereby silencing other lived experiences and ways of being a woman.

Foreign references were frequent: events, fashions, and behavioral norms from other countries, particularly the United States, occupied a prominent place in the magazine's pages, whereas Brazil appeared only marginally or was virtually absent. A large portion of the texts consisted of translations of articles by foreign authors, highlighting the publication's cultural dependence and the centrality of external models in shaping the imagery it presented.

Commercially, *It* advertised single-issue sales at 3 *cruzeiros*, an annual subscription at 35 *cruzeiros*, and a two-year subscription at 60 *cruzeiros*. When compared to the average prices of staple foods reported by *Lavoura e Comércio* in 1953—20 *cruzeiros* per kilo for meat, 9 for flour, and 12 for beans—the cost of a single issue was equivalent to a fraction of the price of basic necessities, whereas the annual cost represented a significant expense. The minimum wage at the time was 1,200 *cruzeiros* (Brazil, 1951), meaning an annual subscription consumed about 3% of the official minimum income—a high percentage relative to ordinary living expenses. This fact confirms that the magazine served as a marker of social prestige: consuming *It* meant embracing a middle-class ideal.

These figures demonstrate that, although purchasing a single issue might have seemed relatively affordable, regular readership was aimed primarily at the urban middle class, for whom the acquisition of printed material constituted a cultural practice associated with social differentiation. In contrast, it is important to put this economic barrier into perspective, considering that shared reading experiences—such as borrowing, community circulation, and reading aloud—widened the reach, enabling non-buyers to also engage with the content (Barros, 2023).

The visual design aligned with this editorial approach: the covers featured color photographs of actresses, models, or prominent women, while the interior blended articles on fashion, beauty, lifestyle, health, and etiquette, underscoring the target audience's status-conscious nature. The magazine stood out for emphasizing consumption, refinement, and aesthetics, offering middle-class women a model of femininity that combined modernity and tradition: being elegant and up-to-date with international trends, yet equally dedicated to the home, family, and moral values.

In terms of physical format, the magazine was compact (approximately 15 × 10.5 cm), featuring a two-column layout and extensive use of images, photographs, and advertisements. Its editorial structure combined short stories, articles, and regular columns—such as "Quiz," "Treats," "Home Encyclopedia," "Heart to Heart," "Handicrafts," "Decor," "It for You," and "In Eve's World"—as shown in Figure 1. The content balanced entertainment with everyday advice, offering fictional narratives, articles on lifestyle and science, and practical guides for household management.

Figure 1 – Summary of *It* magazine

Source: *It*, n. 5, out. 1953.

The materiality of *It*, therefore, should not be viewed as a secondary or merely descriptive aspect. Drawing on Chartier (2002), the meanings of a text are considered inseparable from the forms of its inscription, the reading protocols, and the modes of appropriation enabled by the medium itself. Darnton (2010), in turn, contributes to this analysis by highlighting the communication circuit involving authors, editors, printers, distributors, and readers. In the case of the magazine, its format, layout, images, advertisements, sections, and reading rhythms were integral to the printed publication's own pedagogy.

A recurring feature was the use of editorial filler, short anecdotes, curiosities, advertisements, and, above all, fashion tips. These texts, often fragmented and continued on later pages, created a staccato reading rhythm in which the lightness of entertainment combined with the normativity implicit in codes of conduct. Thus, the magazine's material and editorial form was not merely a matter of graphic arrangement; it structured the publication's educational sphere.

Its compact format facilitated daily handling and domestic use, as well as circulation in handbags, living rooms, bedrooms, waiting areas, and shared spaces. The substantial page count, featuring brief sections and segmented topics, suggests a discontinuous reading experience driven by multiple entry points, allowing the reader to alternate among short stories, advice, recipes, advertisements, and curiosities. As Martins (2003) notes, analyzing magazines requires considering format, illustrations, advertisements, layout, and materiality as constitutive elements of the object itself. Thus, *It* did more than simply gather varied content; it proposed a way of organizing women's daily lives, transforming brief excerpts into guidelines for conduct, beauty, consumption, and domesticity, aligning with the organizing principles of the women's press as analyzed by Buitoni (2009), Neiva (2021), and Melo (2013).

This logic can be cautiously likened to editorial models that were widely popular in the 20th century, such as *Reader's Digest* and its Brazilian counterpart, *Seleções do Reader's Digest*, launched in Brazil in 1942 (Corrêa, 2008). The point is not to claim a direct lineage, but to recognize

a formal affinity: portable publications featuring short or condensed texts, thematic variety, quick reading, and a blend of entertainment, information, and moral guidance. *It* partially adopted this editorial grammar by incorporating short stories, articles, practical advice, brief notes, celebrity images, and advertisements, thereby offering female readers a fragmented yet disciplining reading experience. The magazine's material form played a role in shaping a pedagogy of the modern feminine ideal, one that was simultaneously dynamic, cosmopolitan, and normative.

The magazine's circulation was not confined to Belo Horizonte. The publication itself noted the presence of sales representatives in state capitals such as Rio de Janeiro, São Paulo, Curitiba, Porto Alegre, and Salvador. This reach is confirmed by the "Letters to the Editor" section, which gathered comments from readers in various cities, including Alfenas (MG), Juiz de Fora (MG), Viçosa (MG), São Paulo (SP), Taquaritinga (SP), Campos (RJ), and Cuiabá (MT). Publishing these letters, originating from distinct and sometimes distant locations, suggests a discursive strategy aimed at legitimizing the magazine's national scope and fostering an imagined community of female readers.

Between June and October 1953, *It* established itself as a "magazine for the world of women," comprising edifying fiction, general-interest articles, and practical columns. The short stories and articles, characterized by a romantic-moral tone, explored emotional dilemmas and exemplary situations, such as Alberta Williams's "Marital Vacation" (published in September), which portrayed couples in crisis as a narrative device to reaffirm the paradigm of indissoluble marriage.

The regular sections reinforced this pedagogical character. Notable among them were "*Quitutes*", dedicated to quick recipes; "*Trabalhos manuais*", featuring crochet instructions; as well as "*Enciclopédia do lar*" and "*It para você*", which gathered tips on fashion, beauty, and household organization. The prestige of these sections is evidenced by letters from female readers requesting more space for them, highlighting their central importance. A letter from Márcia Siqueira, of Campos (RJ), is particularly illuminating in this regard:

I have in my possession the first issue of *IT – magazine*, which did not meet my expectations. I found it very strange that a magazine dedicated to women was, almost entirely, composed of short stories and articles, ones that were, practically speaking, rather inconsequential.

The sections intended for us are very brief, for example: "*Quitutes*," with only a page and a half and a single recipe; "*Trabalhos Manuais*," with just one project; and "*Decoração*", with a single page and a very brief explanation (*It*, no. 3, Aug. 1953, pp. 101–102; author's emphasis).

In criticizing the abundance of short stories and articles, the reader called for more space for practical sections, viewed as more useful for women's daily lives. This testimony highlights the importance placed on topics related to the home, fashion, and cooking, while also revealing the tension between the publication's editorial approach and the expectations of a segment of its audience. While *It* focused on literary entertainment, general interest features, and behavioral guidance, Márcia Siqueira sought a more functional publication capable of offering immediate recommendations for domestic life. The letter, therefore, should not be viewed merely as praise or a specific criticism, but rather as an indication of active reception and a negotiation between the editor and the audience. Drawing on Melo (2013), the aim is to distinguish between the reader envisioned by the management and editorial staff and the actual (empirical) readers, whose demands could create tension within the editorial agenda. Although the letter alone cannot explain the drop in circulation or the magazine's potential discontinuation, it suggests a significant hypothesis: the publication's lack of traction may well have stemmed from the gap between the projected readership and their actual expectations regarding the magazine's utility.

Advertising, fundamental to this editorial logic, provided financial support for the publication while reinforcing the social and gender values it sought to disseminate. Advertisements for department stores, furniture, appliances, sewing classes, beauty products, and dental practices implied an ideal consumer, white, urban, and devoted to the home, thereby enacting a form of class and gender-based pedagogy. The magazine guided behavior through its editorial sections and educated readers on consumption, presenting it as a defining element of middle-class femininity. As Barros (2023) notes, analyzing the advertisers makes it possible to understand both the relation with the readership and the profile of the readers envisioned as consumers, highlighting the connections between the publishing market, reading practices, and social discipline.

Between June and October 1953, *It* operated as a short-lived publishing venture that sought to place Belo Horizonte within a broader network of national and transnational print culture references. Although it presented itself as an expression of sophistication and cosmopolitanism, it legitimized social and racial boundaries, situating itself within a framework of selective modernity.

The everyday pedagogy of *It*: disciplining, gender, and coloniality

In the pages of *It*, one can observe a cultural pedagogy of everyday life, understood here as a diffuse educational effect rather than a formalized pedagogical plan. Through regular sections, lifestyle columns, fictional narratives, images, and advertisements, the magazine provided instruction on how to care for the body, organize the home, manage social life, consume, and conform to standards of female respectability. It was a formative process embedded in entertainment that naturalized forms of disciplining and projected a controlled modernity, shaped by expectations regarding class, gender, and race.

These elements went beyond mere isolated categories (such as aesthetics, morality, consumption, or social distinction) to form an integrated system for shaping women. The magazine conditioned bodies through beauty and health guidelines; regulated conduct via etiquette rules and moral advice; fostered consumerism by linking sophistication with domesticity; and reproduced class and racial hierarchies by privileging representations of white women from the urban elite of Minas Gerais. In this way, *It* taught women how to be "modern," yet always within limits defined by the patriarchal and colonial order.

The so-called pedagogy of the body was one of the publication's most evident dimensions. Sections such as "*Enciclopédia do lar*" and "*It para você*" detailed physical exercises, diets, and skincare routines, prescribing discipline and self-control. These recommendations pointed to an ideal of femininity that linked whiteness, self-care, and domestic life, as seen in the "*It para você*" section from June 1953 (Figure 2), which suggests using lemon to lighten the skin.

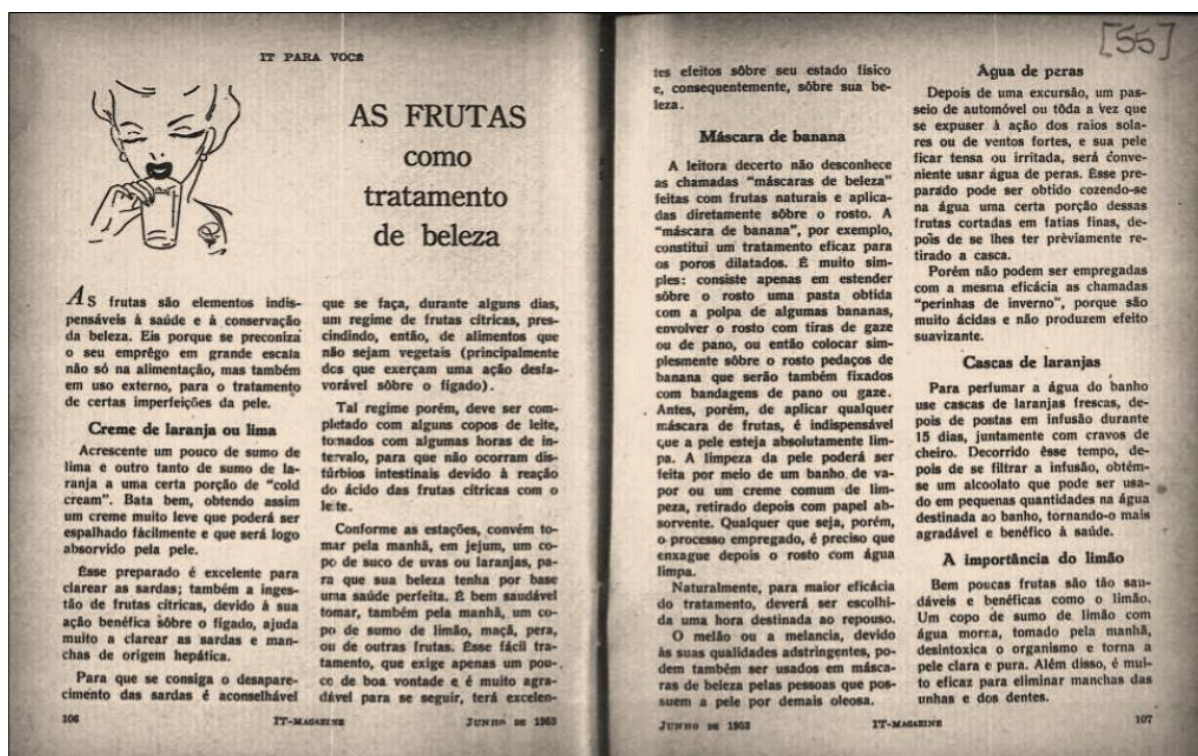
Figure 2 – “Fruit as a beauty treatment” in section “*It para você*”.Source: *It*, n. 1, jun. 1953.

Figure 3 – Models wearing blouses by designer Jacques Fath.

Source: *It*, no. 4, Sept. 1953.

This standard of beauty had been taking shape since the 1940s, when the expansion of U.S. journalism fostered the circulation of translated articles, many authored by foreigners affiliated with international agencies like Trans World or major film studios. Against this backdrop, the Hollywood starlet established herself as a benchmark of femininity: “evening gowns, blouses, hats—all presented as the ‘latest Hollywood collections’” (Buitoni, 2009, p. 87). The pages of *It* teemed with photographs of models showcasing the “latest fashion” through images imported from the United States, largely supplied by these agencies. Figure 3, for instance, shows two models, likely American, wearing blouses by French haute couture designer Jacques Fath, confirming the association between European refinement and the Hollywood aesthetic of elegance.

Reproduced with high-quality printing, these photographs lent prestige to the magazine and brought its female readers closer to Hollywood-style repertoires of good taste and consumption. By disseminating images of white women in elegant poses and urban settings, *It*, beyond merely promoting fashion trends, reinforced the logic of aesthetic coloniality, wherein whiteness and Hollywood standards were legitimized as universal norms of beauty and female behavior.

It is worth noting that the covers of *It*, printed using a three-color process, reflected this Hollywood standard: The June issue featured Yvonne de Carlo (Paramount); the August issue, Ann Miller (Metro); the September issue, Mona Freeman (Paramount); and the October issue, Shelley Winters (Paramount). Beauty was presented as an area requiring constant investment, where maintaining one’s youth and figure became a duty for women, as exemplified by Figure 4, which depicts the polished appearance of Yvonne de Carlo. This standard was reinforced by advertising, which exclusively showcased sophisticated white women, thereby naturalizing the association among modernity, whiteness, and social distinction.

Figure 4 – Yvonne de Carlo on the cover of *It*, June 1953.



Source: *It*, no. 1, June 1953.

Regarding conduct and morality, the emphasis was on modesty and moderation as indispensable attributes for women. Etiquette texts explained how to conduct oneself at dinners, balls, or social gatherings, asserting that female respectability depended on constant discretion and vigilance. Since the mid-19th century, a normative model of femininity had been taking shape, exalting bourgeois virtues such as industriousness, chastity, and individual effort. This symbolic representation cast the woman as a wife-mother-homemaker, affectionate yet asexual, even within a context of urbanization and industrialization that demanded her active presence in public spaces and the workforce (Rago, 2014).

Although teaching, nursing, and telephone operating were adopted as female occupations in the early 20th century, these roles were perceived as “the public extension of social roles historically assigned to women, as they required qualities supposedly inherent to the ‘weaker sex,’ such as patience, docility, and an intrinsic disposition toward submission” (Campos, 2009, p. 83, author’s emphasis). The acceptance of these occupations reinforced the image of women as submissive and docile, while simultaneously restricting their access to more prestigious and lucrative professions reserved for men.

The article “Society” linked sex to materialism and moral ruin, confining female sexuality to marriage and motherhood. A respectable woman was one who upheld marital decorum, and marriage became both an inevitable destiny and a benchmark of female worth (*It*, no. 5, Oct. 1953). This apparent ambivalence between moving through urban spaces and preserving virtue proved functional, as it ensured a controlled modernity in which female autonomy remained subordinate to the patriarchal order. The text “Those Who Should Not Marry”, published without an identified author, listed profiles of women deemed “unsuitable” for matrimony:

Among the large group of women who ought to forgo married life, those who dislike domestic life appear first. A woman who spends most of the day and a large part of the night away from home cannot make the man who marries her happy.

When a man returns home after a day’s work, he naturally wishes to find an attentive and loving wife who welcomes him with a smile and dispels, with the magic of her kisses, the look of weariness that daily toil has etched upon his face. Incapable of this are those creatures who enjoy strolling through shops, pastry shops, and movie theaters, and who live in a constant race against the clock to arrive home just minutes before their husbands usually return (*It*, No. 1, June 1953, p. 108).

The article went on to classify women who did not appreciate domestic life, those considered vain or frivolous, and those who rejected motherhood or proved incapable of managing a household as “unsuitable” for marriage. It reiterated the idea that marriage required discipline and should be viewed as an essential duty of a woman’s existence, lest both wife and husband face unhappiness (*It*, No. 1, June 1953).

In contrast, the short story “*Uma lição proveitosa*” by Maria Luz Perea introduces the importance of male participation, however minimal, in household activities. The narrative features Felipe, initially portrayed as a cooperative husband who “devoted three-quarters of his time to work and the rest to his family” (*It*, No. 1, June 1953, p. 26). However, influenced by a friend who championed traditional standards of masculinity, Felipe begins to undervalue the efforts of his wife, Claudina. According to this friend, women's work was limited to occasional, undemanding tasks:

You naturally know what this work consists of. Women sweep and clean when they feel like it, and if they prefer to idle away the time, they claim some illness indeed, they never lack a convenient ailment; they demand maids to cook the meals, send the children off to school, and meanwhile read novels, tend to their nails, listen to radio soap operas... in short, they lead a life of leisure, and every now and then, to show off their feminine talents, they make a sweet or a stew that, only by sheer luck, doesn't give us a terrible night... [...] (*It*, no. 1, June 1953, p. 28).

Only after taking on the household chores for a morning does Felipe realize the complexity and burden of Claudina's work that had previously been invisible to him. From this perspective, the short story served a moralizing function typical of the women's press in the 1950s: it valued a woman's dedication to the home and criticized male ingratitude, yet simultaneously reaffirmed the woman's central role within the domestic sphere and the persistence of traditional gender roles.

In *It* magazine, consumption played a pivotal role, addressing female readers as consumers of appliances, furniture, clothing, accessories, and cosmetics, while perpetuating their role as guardians of the home. Purchasing state-of-the-art stoves, refrigerators, and utensils was portrayed as an expression of moral care for the family, whereas clothing and accessories symbolized social status and cosmopolitanism. This drive toward consumption bridged modernization and domesticity, teaching women to embody a market-mediated femininity that was almost always confined to the private sphere.

This feminine ideal was also evident in texts and advertisements aimed at mothers, often voiced by figures of authority, such as doctors, who advised women on child-rearing. Advertising materials frequently validated discourses directed at women as mothers, reinforcing both the obligation to properly fulfill this role and the importance of maternal care for children's health and development. Thus, caregiving appeared as a kind of mission, reinforcing the feminine duty to preserve the family's physical and moral well-being.

The concept of the “happy family”, characterized by affectionate, healthy, and chaste wives, coexisted with the reality of countless women who, as Campos (2009, p. 90) notes, “had long supported themselves and their families,” working in less prestigious jobs and facing the so-called “triple burden.” In this contrast, female factory workers stood in stark opposition to the idealized “queens of the home,” as they endured long, grueling shifts for low wages while also remaining responsible for the care of their homes and children. Figure 5 illustrates the trend of advertisements aimed at mothers:

Figure 5 – Advertisement for the medication *Auris-Sedina*.



Source: *It*, no. 1, June 1953.

This is an advertisement for the medication *Auris-Sedina*, which promised to alleviate children's suffering while simultaneously sparing mothers sleepless nights and worry. The advertisement established a link between science, the home, and consumerism, thereby lending legitimacy to the product. By holding women responsible for their children's health and well-being, the ad placed the maternal role within a framework of constant vigilance and sacrifice, in which the "good mother" was expected to turn to pharmaceutical solutions to fulfill her duties. In this process, women were subordinated to the authority of medical discourse and the pharmaceutical industry, which turned childcare into a matter of regulation and the marketplace. Campos (2009) also analyzes how medical theses, civil codes, and papal encyclicals prescribed motherhood as a woman's biological destiny, linking it to the construction of a hygienic and moralized nation. Generally speaking, these discourses were authoritarian; yet, disguised as prescriptions and advice, they meticulously guided activities such as bathing, breastfeeding, and household management, framing motherhood as the noblest female profession, viewed as the gender's natural calling (Campos, 2009; Duarte, 2025).

Another relevant aspect concerns the recognition of social asymmetries. The editorial and advertising content in *It* exalted certain groups while silencing others, thereby justifying class and racial disparities. One example is the advertisement for Seagers gin, which ran between August and October 1953; it featured the phrase "preferred by the elite," linking the purchase of the product to a mark of social distinction.

Similarly, the text "*È difícil morrer de fome*" treated the concept of extreme poverty with irony, suggesting that, thanks to the human body's fat reserves, death by starvation was unlikely. The narrative echoed the tenets of the medical-hygienist approach (regular meal times,

slow chewing, resting after meals) but tempered them with anecdotes and calorie counts, translating scientific knowledge into guidelines for daily life. In doing so, it emphasized the medicalization of dietary habits and treated the body as a repository of quantifiable energy, an expression of the medical rationality of the era (*It*, no. 1, June 1953).

However, by framing hunger as a non-existent or easily avoidable problem, the text, likely translated from an international news agency, revealed its class perspective. It ignored the fact that, in that context, a large portion of the Brazilian population lived in conditions of destitution, for whom hunger was a concrete reality. This irony underscored the publication's target audience: middle-class and elite women, for whom food scarcity was not an issue.

The magazine contributed to what Lugones (2020) conceptualized as the "coloniality of gender" by establishing the experience of the white, bourgeois woman as the universal norm and erasing other lived experiences. According to Segato (2012), modern colonial patriarchy introduced new forms of domination, intensifying existing hierarchies and subjecting local realities to the binary logic of Western modernity. Her analysis of the interplay between gender and race reveals how these markers were mobilized to naturalize inequalities. Through this analytical lens, one can interpret the discourses surrounding the modern female figure as validating social and racial exclusions, thereby shaping female subjectivities.

Vergès's (2020) decolonial reading of contemporary global organization elucidates the links between capitalism, racism, and sexism. These forces create a paradox: non-white female bodies are deemed inferior, yet the machinery of capitalism relies on their existence, particularly for cleaning and care work. For the author, this paradox, which burdens racialized women, is central to maintaining the comfortable domestic and professional lives enjoyed by privileged groups, especially white women. This configuration stems from the definition of race and the divides separating white women from racialized women. For racialized bodies, asserting oneself as a woman has been, and remains, a site of struggle.

The representation of the woman in *It*—white and bourgeois, a devoted mother and wife, fond of baking and embroidery, aligns with a colonial rationality that renders racialized female bodies invisible across various spheres, including the realms of labor and the maintenance of promoted modern living standards. Drawing on women's history, decolonial studies clarify that if gender is a historically and socially constructed category, one cannot assume it is understood in the same way in the metropole and the colony, or between white and racialized women. In this sense, *It* expresses a consistently set of discourses that construct the idea of "woman" through a Eurocentric lens.

Understanding *It* as an everyday pedagogical device makes it possible to highlight the interplay between education, consumption, and coloniality in Belo Horizonte during the 1950s. Beyond merely reflecting social values, the magazine played a role in shaping female subjectivities defined by whiteness, respectability, and middle-class status, thereby underpinning a form of exclusionary modernity.

The labor press, while denouncing the exploitation of women's labor, also supported the notion that such work undermined the maternal role and family well-being (Rago, 2014). As Buitoni (2009) points out, even as women increasingly worked outside home, social pressure for them to remain in the domestic sphere remained intense. This moral appeal—which framed work as the antithesis of the home, helps explain why women's magazines established an ideal far removed from the reality of many Brazilian women, especially poor, black, and mixed-race working women, who held jobs as domestic workers, laundresses, seamstresses, wet nurses, saleswomen, and teachers. Campos (2009, p. 129) confirms this, stating that "regardless of the professional opportunities emerging for women, the marriage market remained the legitimized existential goal for the vast majority of them."

Final Considerations

The analyses presented in this article demonstrate that the magazine *It – o Magazine da Mulher* functioned as a short-lived cultural and educational device in Belo Horizonte in 1953. Although available documentation does not allow for a precise measurement of its actual circulation or the extent of its reception, the issues analyzed reveal an attempt to combine entertainment, social discipline, and consumption, thereby contributing to the formation of a paradigm of white, bourgeois, and domesticated femininity.

The investigation showed that, far from being merely a space for leisure, *It* served as an agent of diffuse socialization. Its pages provided guidance on routine tasks, regulated bodies, and ratified social and racial hierarchies. In this sense, the publication illustrates how the women's press played a fundamental role in shaping subjectivities by delineating a modernity restricted to the urban middle classes.

An analysis of *It's* materiality reinforces this interpretation. Its compact format, segmented sections, editorial filler, advertisements, and mix of short stories, articles, and practical tips indicate that the magazine fostered modes of reading that were rapid, fragmented, and domestic. Meanwhile, a letter from Márcia Siqueira demonstrates that female readers were not passive recipients; they could claim alternative uses for the publication and challenge the balance between entertainment and utility proposed by the editorial team.

By drawing on concepts such as gender, education, and coloniality, it becomes clear that *It* reflected the values of its time and contributed to the reproduction of inequalities, while obscuring the experiences of black, indigenous, and working-class women. Thus, the periodical situates itself within the broader historiography of the press, gender, and education, revealing this field as a site of contestation where normative prescriptions coexisted with limited possibilities for challenging the status quo.

In this context, as discussed by Campos (2009) and Rago (2014), the valorization of women's labor for the nation's advancement coexisted with a persistent reaffirmation of the mission assigned to women as mothers and homemakers. Even discourses that accepted women's participation in the public sphere sought to reconcile it with the maintenance of domestic order, projecting a feminine ideal that was exclusionary and naturalized unequal positions.

In summary, the study demonstrates that non-school cultural practices mediated by the press played a role in shaping female subjectivities and consolidating everyday gender pedagogies in 20th-century Brazil. By taking *It* magazine as a source, one can grasp how entertainment, consumption, print materiality, and social regulation combined to produce a modern, selective, and exclusionary feminine ideal.

References

BARROS, José D'Assunção. *O jornal como fonte histórica*. 1. ed. Rio de Janeiro: Vozes, 2023.

BRASIL. Decreto nº 30.342, de 24 de dezembro de 1951. Altera as tabelas do salário mínimo e dá outras providências. *Diário Oficial da União*, Seção 1, p. 18.742, 26 dez. 1951. Disponível em: <https://www2.camara.leg.br/legin/fed/decret/1950-1959/decreto-30342-24-dezembro-1951-340732-publicacaooriginal-1-pe.html>. Acesso em: 10 set. 2025.

BITTONI, Dulcília Schroeder. *Mulher de papel: a representação da mulher na imprensa feminina brasileira*. São Paulo: Summus, 2009.

CAMPOS, Raquel Discini de. *Mulheres e crianças na imprensa paulista (1920-1940): educação e história*. São Paulo: UNESP, 2009. DOI: <https://doi.org/10.7476/9788539304424>.

CAMPOS, Raquel Discini de. No rastro de velhos jornais: considerações sobre a utilização da imprensa não pedagógica como fonte para a escrita da história da educação. *Revista Brasileira de História da Educação*, Campinas, v. 12, n. 1 (28), p. 45-70, jan./abr. 2012.

CHARTIER, Roger. *A história cultural: entre práticas e representações*. Lisboa: DIFEL, 2002.

CORREIA, Thomaz Souto. A era das revistas de consumo. In: MARTINS, Ana Luiza; LUCA, Tania Regina de (org.). *História da imprensa no Brasil*. São Paulo: Contexto, 2008.

CRUZ, Heloisa de Faria; PEIXOTO, Maria do Rosário da Cunha. Na oficina do historiador: conversas sobre história e imprensa. *Projeto História*, São Paulo, n. 35, p. 253-270, dez. 2007.

CUNHA, Maria Teresa Santos. *Armadilhas da sedução: os romances de M. Delly*. Belo Horizonte: Autêntica, 2007.

DARNTON, Robert. *O beijo de Lamourette: mídia, cultura e revolução*. São Paulo: Companhia de Bolso, 2010.

DEMARQUE, Gisllene Rodrigues Ferreira. *Pedagogias de Lifestyle: educação, aparência e performance feminina nas revistas O Cruzeiro (Brasil) e Ladies' Home Journal (EUA), 1946-1953*. 279 f. Tese (Doutorado em Educação) – Faculdade de Educação, Universidade Federal de Uberlândia, Uberlândia, 2023.

DUARTE, Constância Lima. *Imprensa feminina e feminista no Brasil: século XX (1900-1949)*. Belo Horizonte: Autêntica, 2023. v. 2.

DUARTE, Renata Garcia Campos. Imprensa feminina e educação: uma investigação a partir de impressos categorizados como “assuntos femininos” da Coleção Linhares (Belo Horizonte, 1900-1953). *Revista História da Educação*, v. 29, 2025. DOI: <https://doi.org/10.1590/2236-3459/144114>.

GALVÃO, Ana Maria de Oliveira; MELO, Juliana Ferreira de. Análise de impressos e seus leitores: uma proposta teórica e metodológica para pesquisas em história da educação. In: VEIGA, Cynthia Greive; OLIVEIRA, Marcus Aurelio Taborda de. (org.). *Historiografia da educação: abordagens teóricas e metodológicas*. Belo Horizonte: Fino Traço, 2019. p. 223-260.

GUIMARÃES, Ana Carolina de Carvalho. *O feminino em revista: representações e sentidos em páginas d'A Noite Ilustrada (1930-1954)*. 2025. 323 f. Tese (Doutorado em Educação) – Faculdade de Educação, Universidade de São Paulo, São Paulo, 2025.

INSTITUTO BRASILEIRO DE GEOGRAFIA E ESTATÍSTICA (IBGE). Tabela 1.6 – População nos Censos Demográficos, segundo os municípios das capitais – 1872/2010. *Censo Demográfico 2010: Sinopse do Censo 2010*. Disponível em: <https://censo2010.ibge.gov.br/sinopse/index.php?dados=6>. Acesso em: 8 set. 2025.

IT: O MAGAZINE DA MULHER. Belo Horizonte: Sociedade Editora Alterosa Ltda., ano 1, n. 1, jun. 1953. Acervo: Coleção Linhares, Divisão de Coleções Especiais e Obras Raras, Biblioteca Central da Universidade Federal de Minas Gerais, Belo Horizonte.

IT: O MAGAZINE DA MULHER. Belo Horizonte: Sociedade Editora Alterosa Ltda., ano 1, n. 3, ago. 1953. Acervo: Coleção Linhares, Divisão de Coleções Especiais e Obras Raras, Biblioteca Central da Universidade Federal de Minas Gerais, Belo Horizonte.

IT: O MAGAZINE DA MULHER. Belo Horizonte: Sociedade Editora Alterosa Ltda., ano 1, n. 4, set. 1953. Acervo: Coleção Linhares, Divisão de Coleções Especiais e Obras Raras, Biblioteca Central da Universidade Federal de Minas Gerais, Belo Horizonte.

IT: O MAGAZINE DA MULHER. Belo Horizonte: Sociedade Editora Alterosa Ltda., ano 1, n. 5, out. 1953. Acervo: Coleção Linhares, Divisão de Coleções Especiais e Obras Raras, Biblioteca Central da Universidade Federal de Minas Gerais, Belo Horizonte.

LAVOURA E COMÉRCIO. Uberaba, MG, ano 54, n. 13.172, 22 abr. 1953. Disponível em: <https://memoria.bn.gov.br/DocReader/DocReader.aspx?bib=830461&pagfis=8038>. Acesso em: 8 set. 2025.

LAVOURA E COMÉRCIO. Uberaba, MG, ano 54, n. 13.180, 4 maio 1953. Disponível em: <https://memoria.bn.gov.br/DocReader/DocReader.aspx?bib=830461&pagfis=8088>. Acesso em: 8 set. 2025.

LAVOURA E COMÉRCIO. Uberaba, MG, ano 54, n. 13.319, 21 out. 1953. Disponível em: <https://memoria.bn.gov.br/DocReader/DocReader.aspx?bib=830461&pagfis=8878>. Acesso em: 8 set. 2025.

LIMA, Sandra Lúcia Lopes. Imprensa feminina, Revista Feminina: a imprensa feminina no Brasil. *Projeto História*, São Paulo, n. 35, p. 221-240, dez. 2007.

LUCA, Tânia Regina de. História dos, nos e por meio dos periódicos. In: PINSKY, Carla Bassanezi (org.). *Fontes históricas*. 3. ed. São Paulo: Contexto, 2019. p. 111-153.

LUGONES, Maria. Colonialidade e gênero. In: HOLLANDA, Heloísa Buarque de (org.). *Pensamento feminista hoje: perspectivas decoloniais*. Rio de Janeiro: Bazar do Tempo, 2020. p. 52-83.

LUGONES, Maria. Heterosexualism and the colonial/modern gender system. *Hypatia*, v. 22, n. 1, p. 186-209, 2008.

MALUF, Marina; MOTT, Maria Lúcia. Recônditos do mundo feminino. In: SEVCENKO, Nicolau (org.). *História da vida privada no Brasil: República, da Belle Époque à era do rádio*. São Paulo: Companhia das Letras, 1998. v. 3, p. 367-421.

MATOS, Maria Izilda Santos. Estudos de gênero: percursos e possibilidades na historiografia contemporânea. *Cadernos Pagu*, n. 11, p. 67-75, 1998.

MARTINI, Cristiane Oliveira Pisani. *Regule-se, exercite-se, embeleze-se: pedagogias para o corpo feminino pelo discurso da revista Alterosa (1939-1964)*. 2017. 306 f. Tese (Doutorado em Educação) – Faculdade de Educação, Universidade Federal de Minas Gerais, Belo Horizonte, 2017.

MARTINS, Ana Luiza. Da fantasia à História: folheando páginas revisteiras. *História*, São Paulo, v. 22, n. 1, p. 59-79, 2003. DOI: <https://doi.org/10.1590/S0101-90742003000100003>.

MARTINS, Ana Luiza; LUCA, Tânia Regina de (org.). *História da imprensa no Brasil*. São Paulo: Contexto, 2008.

MELO, Juliana Ferreira de. *Um impresso para mulheres e seus modos de apropriação: a revista Grande Hotel e seus (supostos) leitores (Minas Gerais, 1947-1961)*. 2013. 434 f. Tese (Doutorado em Educação) – Faculdade de Educação, Universidade Federal de Minas Gerais, Belo Horizonte, 2013.

NEIVA, Renata Maria de Oliveira. *Pedagogias da beleza: as páginas femininas do Correio da Manhã*. Uberlândia: EDUFU, 2021. DOI: <https://doi.org/10.14393/EDUFU-978-65-5824-003-7>.

NEIVA, Renata Maria de Oliveira; CAMPOS, Raquel Discini de. A Feira de Utilidades de Clarice Lispector/Helen Palmer e a educação das mulheres no Correio da Manhã (1959-1961). *Cadernos de História da Educação*, Uberlândia, v.13, n.2, p.725-747, jul./dez. 2014. DOI: <https://doi.org/10.14393/che-v13n2-2014-19>.

PERROT, Michelle. *As mulheres ou os silêncios da história*. Bauru: Edusc, 2005.

PIMENTEL, Thais Velloso Cougo. Belo Horizonte ou o estigma da cidade moderna. *Varia História*, Belo Horizonte, n. 18, p. 61-66, set. 1997.

RAGO, Margareth. *Do cabaré ao lar: a utopia da cidade disciplinar*. 3. ed. São Paulo: Paz e Terra, 2014.

SCOTT, Joan Wallach. Gênero: uma categoria útil de análise histórica. *Educação & Realidade*, Porto Alegre, v. 20, n. 2, p. 71-99, jul./dez. 1995.

SEGATO, Rita Laura. Gênero e colonialidade: em busca de chaves de leitura e de um vocabulário estratégico descolonial. *e-cadernos CES*, n.18, p.106-131, 2012. DOI: <https://doi.org/10.4000/eces.1533>.

SILVEIRA, Anny Jackeline Torres. O sonho de uma petit Paris: os cafés no cotidiano da capital. In: DUTRA, Eliana Regina de Freitas (org.). *BH: horizontes históricos*. 1. ed. Belo Horizonte: C/Arte, 1996. v. 1, p. 119-182.

SOIHET, Rachel. *Condição feminina e formas de violência: mulheres pobres e ordem urbana, 1890-1920*. Rio de Janeiro: Forense Universitária, 1989.

SOIHET, Rachel. História das mulheres e história de gênero: um depoimento. *Cadernos Pagu*, n. 11, p. 77-87, 1998.

VERGÈS, Françoise. *Um feminismo decolonial*. São Paulo: Ubu Editora, 2020.