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The Italian fashion magazine **Margherita**

The war, women, and the call for a “Moda Italiana,” 1914–18

Enrica Morini

After Italy joined the First World War on May 24, 1915, Italian women endured the conflict like most women in the countries at war: many made clothing for the soldiers at the front, worked in shelters for refugees, or became nurses with the Italian Red Cross. Yet others joined the postal service, worked in munitions factories, or worked as business leaders, train conductors, and farmers. Yet, neither the war nor this widespread participation in the workplace distracted entirely from the question of fashion. The Italian clothing industry remained in operation for the duration of the war, and the subject of women's dress continued to interest many. Recent Italian historiography has examined some aspects of women's lives during the war, but the subject of fashion has so far not been addressed, thus omitting a major aspect of feminine culture during a trying period in Italian history.¹

Fashion magazines are an important means to study the professional and daily lives of women in all of the countries at war during the period. The fashion magazine *Margherita* is of particular interest when studying the lives of Italian women during the First World War. Founded in 1878 by the publisher Treves, *Margherita* was the most prominent and prestigious women's magazine in Italy at the start of the war. It was aimed at an audience of the wealthy and upper bourgeoisie and, like most women's magazines, had large sections devoted to culture and fashion.² It also, however, had an additional section entitled “Women's Life” that showcased news articles and opinion pieces, covered women's rights, and published contributions from prominent Italian women such as the poet Amalia Guglielminetti (1881–1941), the suffragette Elena Lucifero, the writer and journalist Matilde Serao

(1856–1927), and the writer and art critic Margherita Sarfatti (1880–1941). According to *Margherita*'s director, Virginia Treves Tedeschi (1849–1916; Tedeschi directed *Margherita* from 1878 until her death), the magazine's articles were moderate in their tone, but nevertheless gradually familiarized readers with “a new image of the woman, one who is socially engaged, stakes her claim in the workspace, and demands equal rights as men.”³ The magazine was intended for the type of woman who wanted access to the latest fashions and embroidery patterns, but who also desired information and opinions on the world at large. During this era, that meant, especially, discussion about the war.

This approach differentiated *Margherita* from the other fashion magazines published in Milan up until 1915 (at which point, most of them halted production due to paper shortages).⁴ Most of these magazines, including *Il Bazar* or *Il Monitore della Moda*, had previously adopted stances towards women's roles that were too conservative to allow for increased coverage of political issues and women's movements after 1914. These magazines, as well as others such as *La Novità*, *La Moda Illustrata*, and *La Gran Moda* were devoted almost entirely to images of the latest fashions and needlework patterns.

Between 1914 and 1918, *Margherita* adopted a unique approach towards women's fashion, becoming even more politically and socially engaged. Beginning in the fall of 1914, the magazine served as the mouthpiece for a movement aiming to replace the influence of French fashion with a true “Moda Italiana,” a distinctly Italian fashion. This project, which united fashion houses, hat makers, and textile makers, was supported by intellectuals and feminists such as Teresita Guazzaroni and Amelia Rosselli (1870–1954). This call for a new national fashion was, in fact, an old idea that resurfaced regularly in the Italian industry under different guises.

After 1861, the patriotism surrounding the unification of Italy had provided an initial impetus for a discussion on national fashion. In the early twentieth century, the Milanese couturière Rosa Genoni promoted female Italian fashion and gave the movement syndicalist and feminist aims.⁵ In 1914, a more concrete cause proved to be the motivating force for this third call: the war had resulted in the closing of the Parisian fashion houses, taking away the usual reference points for their Italian counterparts. In order to continue operating, the Italian houses needed new designs to show their clients. Wanting to change the entire *modus operandi* of Italian fashion, the designers felt that they could generate their own trends instead of merely replicating those arriving from Paris. During the conflict, *Margherita* not only informed the Italian bourgeoisie on the war and social issues, but also gave voice to this nationalist call for an Italian fashion.

Margherita's writers on the war and women

When the war broke out in 1914, the editorial board of *Margherita* adopted a pacifist stance, arguing in favor of neutrality. They justified their position in various editorials written by the magazine's staff,

and by publishing the contributions of famous writers of the era such as Sofia Bisi Albini, Amalia Guglielminetti, and Dora Melegari.⁶ These articles had a unified message: the war would mark the end of European culture as previously known, and would cause irreparable damage to the progressive ideals long advanced by politicians, philosophers, educators, and other European thinkers. On October 1, 1914, the Marquise of Villalba wrote:

If so many centuries of civilization are to be lost in such a short lapse of time, if all of the progress that has been painstakingly carved out is to be erased due to the capriciousness of a few, then let us forget about the great ideas, let us throw out the sublime concept of universal peace that we have so long debated and hoped for, and let us return to the darkness and ignorance of ancient times.⁷

In her editorial, the Marquise decried the horror of the thousands of needless deaths already occurring, with young being men sent to fight the enemy “solely because they speak a different language, and have their coats and pants in a different color.”⁸ Neutrality was seen as the only reasonable solution.

Nevertheless, on May 24, 1915, Italy declared war on Austria. *Margherita* was obliged to accept the political reality of the situation and change the tone of their articles. While not exactly celebratory, the writers did try to explain to their readers the patriotic motives forcing Italy into the conflict. In multiple articles, Buon Genio (likely the *nom de plume* of Virginia Treves Tedeschi) attempted to justify the war by making reference to “Italian-ness,” a “liberating war,” and a “holy crusade,” while advocating for the liberation of Trento and Trieste.⁹ Despite the rhetoric, however, the magazine never devoted a cover to the war, and only once published a full page image of a wounded officer.¹⁰

Margherita treated the war from the point of view of women, sharing with its readers a sense of optimism tempered by anxiety. From early on, the magazine followed the progress of women working in the Italian Red Cross as well as those working in what have been previously considered as traditionally male jobs. The magazine gave news of women’s activities in Belgium, England, France, Germany, and Austria; it even expressed trepidation over the political transformations of England’s suffragettes, who, in the spirit of patriotism, made themselves subservient to men, their former “adversaries.”¹¹ The writers reported on the early initiatives of Italian women’s committees, such as they classes they created to teach women how to become typists or telegraph operators, to make military clothing, or to handle weapons.¹² Buon Genio wrote in praise of women’s resilience:

Up until now, we’ve witnessed the natural determination of German women, the calm of the English women, and the charm of French women, even in times of war. But we can tell you today that the Italian woman is not only intelligent and good of heart: she is strong.¹³

Of course, *Margherita* was appealing primarily to its readership of women in the upper bourgeoisie. They called on their readers to make and donate goods necessary to protect soldiers from the cold (the

first freezes occurred in the summer of 1915), including furs, wool clothing, socks, and even mess kits.¹⁴ The magazine often published patterns that allowed women to make such clothing at home.¹⁵

Margherita's calls for aid and engagement with the war effort increased as women continued to mobilize, and so too did the magazine's celebrations of their achievements.¹⁶ In 1916, the magazine reported on the women-led distribution centers for sorting mail between soldiers and their families.¹⁷ Reporters often focused on Milan and the efforts of Milanese women. Between 1915 and 1916, *Margherita* published a number of photographs of working women in Milan; the women are photographed working in day care centers, canteens, collection centers, and in the fashion industry (in the couture, hosiery, and fur sectors).¹⁸ Yet, these celebratory depictions of the workplace did not prevent the magazine from covering the more painful aspects of wartime that women were subjected to. As Buon Genio wrote, "the anguish of waiting, the constant anxiety at the thought of threat facing husbands, brothers, and children, fears of being deprived of support, the cruel solitude made ever more excruciating by the absence of news . . . these fears eat away at women . . . terribly . . . cruelly."¹⁹

Nevertheless, a feeling began to take root among women of the educated classes—both in Italy and abroad—that the war was ushering in a shift in the traditional social roles for women. In *Margherita*'s analysis of an article by Tony d'Ulmès (Berthe Rey) published in *La Revue Hebdomadaire*, the writer remarked that "especially in France," women who had fought tooth and nail several years prior to receive the same rights and work the same positions as men, now had the opportunity to put their intelligence to task.²⁰ On March 15, 1916, Buon Genio wrote, "Women have definitively made their claim during this war!"²¹ Theirs was a conquest that needed to be defended and consolidated. In 1917, *Margherita* published an article from French journal *La Renaissance* "on the situation of women after the war," and, in the following months, an article appeared advising women "to remain vigilant about the future."²²

But the magazine, by this time, had already stopped reporting on women's issues and politics to the degree they had in the previous years. Virginia Treves Tedeschi died on July 7, 1916, and the new director, Amelia Brizzi Ramazzotti, greatly reduced the sections devoted to the women and the war. The "Women's Life" section became a short column, and the war eventually disappeared from the magazine's pages entirely—it was not even mentioned in order to explain the suspension of publication from November 1917 to February 1918 due to Italy's defeat in the battle of Caporetto, which lasted from October 24 until November 12, 1917.

Margherita and the call for an Italian fashion

Margherita was a fashion magazine above all else, and for Italian women, fashion was Paris. The news that the war had forced the closure of most Parisian fashion houses, and that there would be no fall

fashion line to serve as guidance, was greatly discouraging. The images of Paris “without fashion” and of the windows of the great department stores, “the Galeries Lafayette, Grands Magasins du Louvre, and Printemps lined with uniforms, sweaters, blankets, and camping gear,” as described by Guido Angeli in 1915, signified the end of business as usual.²³

Yet, in 1915, Italy was not yet at war, and life continued normally, or at least relatively so. Women would soon be clamoring for fall clothing, and the garment sector was still extremely important economically, not least because it employed a great many workers, both in industrial and artisanal production. The sudden disappearance of Parisian design influence posed a problem that needed to be resolved quickly in order to avoid losing sales for the upcoming fall and winter collections.

For fashion magazines the absence of new designs from Paris was a significant setback as well. While magazines had previously mainly relayed Parisian styles, creating slight variations on occasion, they were now tasked with being creative forces in their own right, generating trends using designs that could be found in Italian stores. The industry was in need of solutions. For the artwork in its pages, *Margherita* called for “the collaboration of distinguished artists, specialists in feminine elegance” in order to obtain “designs expressly created for . . . the magazine.”²⁴ But this was easier said than done, as Italian illustrators were used to working with Parisian styles as well, and were not, strictly speaking, true designers.

More promising was the news that the most prominent Italian fashion houses had obtained some early winter designs from Paris, as well as some additional pieces which had been arriving from “North America . . . since the summer.”²⁵ According to *Margherita*, these might have offered a partial solution—from these two sources, they claimed, “the imaginations of couturiers will be able to draw innumerable variations.”²⁶ But it was soon recognized that, “designs arriving from Paris and America were rare.”²⁷ The second remaining option was to draw from, “the remnants of summer’s styles,” reworking summer designs into autumnal variations.²⁸ Looking at the designs published in *Margherita* during the war, one has the impression that this was the path most often followed. In any case, these two solutions could only be temporary. Italian couturiers knew that more drastic measures would be required after January, and they would need to “present entirely new pieces, either by creating new styles, or by repeating those of the past.”²⁹

The most radical solution voiced during the fall of 1914 was to create a new Italian fashion.³⁰ Initially this objective might have arisen out of Italian couturiers’ simple need to show that they “knew perfectly well how to create designs,” but it soon took on a nationalist significance.³¹ As previously stated, this concept of a “Moda Italiana” was not new in 1914. Indeed, as recently as 1910, the idea had gained some ground amongst couturiers, intellectuals, aesthetes, and certain members of high society for a short period of time.³² Paris’s preoccupation with the war and Italy’s neutrality offered the perfect opportunity for the idea to come to fruition—not only as a temporary solution during a period of economic desperation, the designers hoped, but with the goal of a new, sustainable autonomy after the war’s end.

In a long article published in November 1914, *Margherita* journalist Teresita Guazzaroni exalted Italy's potential, praising the country's fine taste, evidenced by its tradition of artistry and its wonderful, "fabrics, silks, laces—the most beautiful in the world—and exquisite embroideries."³³ The main problem would be the absence of the appropriate skilled labor force, but the war, soon enough, provided a solution to this predicament as well. A number of Italian workers in the great Parisian houses had returned to their home country after finding themselves out of work.³⁴ Guazzaroni's impassioned piece offered convincing rhetoric, but underestimated the difficulties of such a project. *Margherita* only mentioned that the initiative would require, "a number of branches of the industry" that Italy did not yet possess, and that France had "powerful means at its disposal, with no equal in the world."³⁵

Italian houses launching themselves feverishly into the production of new designs in the fall of 1914. It is difficult to know if this was out of a true desire to create a national Italian fashion, or merely a means to retain their clients. In any case, dressmakers, hat makers, and fabric stores set in search of young designers capable of generating ideas for a winter collection that would not make one "miss what Paris was unable to offer."³⁶ In October, the Proprietary Association of Couture Workshops for Women published a circular announcing that the new designs were ready and that the main workshops of Milan, Turin, and Genoa had organized charity events to present their winter collections.³⁷ In Milan, the Association organized, "a grandiose spectacle of art and charity complete with tableaux vivants," at the Teatro Lirico, one of the city's preeminent venues.³⁸ *Margherita* supported these displays by publishing an issue with images that were solely "copied from the new designs created by the greatest [Italian] fashion houses," proudly announcing that the magazine was "entirely conceived and made by Italians."³⁹

Italian women, on the other hand, did not share the same fervor, and were not enamored with the results. As observed by the journalist Amelia Rosselli, the same type of woman who would have "gone mad with impatience if the couturier was delayed with her new dress by a single day, could now be seen wearing that old dress with a knowing grace and charm. Was it not supremely elegant, given that Paris could no longer dress us, to show that we would not dress ourselves at all?"⁴⁰ The efforts of Italian dressmakers and hat makers were met by the public only with, "words of praise, not backed up by sales."⁴¹ The Italian industry would surely have been able to better rally for the following season, but this did not prove to be necessary—Parisian fashion returned in the spring of 1915. In April, *Margherita* published a photograph of a French design as its cover, and the project of an Italian fashion was soon forgotten.⁴² In truth, some of the efforts had always been half-hearted. On October 15, 1915, Donna Vanna had noticed that the new Parisian designs sold by an important Milanese atelier were each bestowed with the name of an Italian politician: "Thus we see the new path of the Italian Fashion!," she commented ironically.⁴³

The attentions granted to Italian fashion in the winter of 1914 were not entirely futile. The idea that Italy would find its voice in the international sphere was at the root of *Margherita*'s own transformation.

On May 1, 1916, the magazine was published in a completely redesigned form. The editorial board explained that they intended to create a magazine that was able to “rival the very best foreign publications in its artistry and refined tastes.”⁴⁴ New connections were established with Paris, facilitated by the fact that France and Italy were now allies, and the magazine began publishing haute couture designs photographed by French photographers Félix, Talbot, and Manuel Frères.

The most visible change could be seen with the magazine’s illustrations. The events of fall 1914 had pushed *Margherita* to reach out not only to new fashion illustrators, but to new artists from the graphic arts and fine arts. The new *Margherita* was thus able to present the works of a talented crop of Italian artists, capable of elevating their subject matter. Some of them were already of some renown, such as Marcello Dudovich and Luigi Bompard; others were promising young talents, such as Aroldo Bonzagni, Augusto Camerini or Golia (Eugenio Colmo).⁴⁵ Their art had a strong influence on other illustrators: Mario Cappelletti and Mario Cherubini, who had already been working with *Margherita* for a number of years, altered their typical style to suit the magazine’s new direction, for instance. The few fashion journals still being published in Paris, such as *Le Style Parisien*, were surely a strong influence on these illustrators as well.

Although this new project only lasted several months, from May 1 to August 1, 1916, it would have lasting effects. The magazine never abandoned this impulse to seek talented and original artists for its illustrations, or to engage with fashion in a professional manner, as did the great international journals. It is no surprise that the images reprinted or imitated in *Margherita* in 1917 were from *Les Élégances Parisiennes* and *Vogue*.⁴⁶

Margherita was continuously readapting to the changes brought on by the war, and to the new ways of thinking of the women of the Italian bourgeoisie. The stance taken during the first years of the war—as promoted by Virginia Treves Tedeschi—favoring the emancipation of the Italian fashion industry did not outlast the director’s death. After Amelia Brizzi Ramazzotti succeeded her, and even more so after a new publisher took over from Treves in 1917, the magazine modernized, becoming a more specialized and refined fashion magazine. This decision was seemingly made in accordance with the demands of the times, but it proved insufficient in the long term. In 1921, the long history of *Margherita* came to an end. The publisher decided to merge with *Il Secolo delle Signore* to create a new magazine, *La Parisienne Éléante* (and subsequently *La Femme Parisienne*), which made its final appearance in 1922.⁴⁷

Conclusion

As for the “Moda Italiana,” the project never came to fruition during the First World War, but heightened interest in Italian fashion was not without consequences. After the war, certain magazines began promoting the idea of a national fashion. This concept eventually became one of the aims of the

fascist regime.⁴⁸ For the professional sector, the urgent demand for self-sufficiency during the war, while brief, forced a moment of reflection on foreign dependence. Many came to believe that in the coming years they would need to more directly question their role within the international sphere. The effects of this sentiment would play out over the course of the next decade.⁴⁹

Notes

- 1 See Stefania Bartoloni, *Italiane alla Guerra: l'Assistenza ai Feriti 1915–1918* (Venezia: Marsilio, 2003); Barbara Curli, *Italiane al lavoro (1914–1920)* (Venice: Marsilio, 2001); Beatrice Pisa, “Una Azienda di Stato a Domicilio: La Confezione di Indumenti Militari durante la Grande Guerra,” *Storia Contemporanea* 6 (1989): 953–1006.
- 2 *Margherita* was quite expensive. In 1878, an annual subscription cost 24 lire, while that of *L'Eleganza*, a more popular fashion magazine from the same publisher, Treves, cost 6 lire. See Silvia Franchini, *Editori, Lettrici e Stampa di Moda: Giornali di Moda e di Famiglia a Milano dal Corriere delle Dame agli Editori dell'Italia Unita* (Milan: Franco Angeli, 2002), 292–7.
- 3 Federica Serva, “Margherita,” in Rita Carrarini and Michele Giordano, eds., *Bibliografia dei Periodici Femminili Lombardi: 1786–1945* (Milan: Istituto Lombardo per la Storia del Movimento di Liberazione in Italia, Bibliografica, 1993), 225.
- 4 As noted in 1881 by Eugenio Torelli Violler, fashion journals were “a Milanese specialty.” Eugenio Torelli Violler, “Movimento Librario,” *Mediolanum*, vol. 3 (Milan: Valardi, 1881), 342.
- 5 Rita Carrarini, “La Stampa di Moda dall'Unità a Oggi,” in *La Moda: Storia d'Italia. Annali* 19, Carlo Marco Belfanti and Fabio Giusberti, eds. (Turin: Einaudi, 2003), 809–10; Rosa Genoni, “Per una Moda Italiana,” *Vita Femminile Italiana*, June 1908, 666–7; Enrica Morini, *Interazioni fra arte e moda. Boldini, Poiret, Genoni* (Milan: Mimesis, 2020).
- 6 “La Quindicina di ‘Vita femminile’: Le Nostre Scrittrici e la Guerra,” *Margherita*, November 1, 1914, 339–40; R., “La Vita Femminile: Le Nostre Scrittrici e la Guerra,” *ibid.*, November 15, 1914, 358–9.
- 7 Marchesa di Villalba, “Corriere Mondano: Le Chiacchiere della Marchesa,” *ibid.*, October 1, 1914, 306.
- 8 *Ibid.*
- 9 Buon Genio, “Trieste per Sempre Riunita all'Italia,” *ibid.*, September 1, 1915, 274–5; *ibid.*, “Al Soldato che Parte: Le Donne Italiane,” *ibid.*, October 1, 1915, 210; *ibid.*, “Ai Soldati Partenti,” *ibid.*, December 1, 1915, 374.
- 10 “Ufficiale Ferito,” *ibid.*, July 15, 1916, 225–6.
- 11 R., “Le Donne e la Guerra,” *ibid.*, October 1, 1914, 307–10; “La Giornata Odierna delle Parigine,” *ibid.*, November 15, 1914, 352; “La Vita Femminile: Le Donne e la Guerra: L'Eroismo e l'Attività delle Donne Francesi,” *ibid.*, January 1, 1914, 7; “La Vita Femminile: Le Donne Inglese e Tedesche Lavorano Senza Tregua,” *ibid.*, August 15, 1915, 251–2; “Vita Femminile: La Mobilitazione delle Donne,” *ibid.*, October 15, 1915, 326; “La Vita Femminile: Femminismo in Tempo di Guerra,” *ibid.*, November 15, 1914, 354; “La Vita Femminile: La Redenzione delle Suffragette,” *ibid.*, December 15, 1914, 396.
- 12 See Stefania Bartoloni, “L'Associazionismo Femminile nella Prima Guerra Mondiale e la Mobilitazione per l'Assistenza Civile e la Propaganda,” in *Donna lombarda*, Ada Gigli Marchetti and Nanda Torcellan, eds. (Milan: Franco Angeli, 1992), 65–91; Beatrice Pisa, “La Mobilitazione Civile e Politica delle Italiane nella Grande Guerra,” *Giornale di Storia Contemporanea* 2 (December, 2001): 79–103.

- 13 Buon Genio, "Al Soldato che Parte: Le Donne Italiane," *Margherita*, October 1, 1915, 210.
- 14 Donna Vanna, "Corriere della Moda," *ibid.*, August 15, 1915, 250; *ibid.*, "Corriere della Moda," *ibid.*, December 1, 1915, 366. *ibid.*, "Corriere della Moda," *ibid.*, September 15, 1915, 266; "La vita Femminile: Iniziative Femminili Milanesi," *ibid.*, October 1, 1915, 310; "Vita Femminile: Un'altra Trovata contro il Freddo," *ibid.*, November 1, 1915, 335. G. T., "Vita Femminile: Lo 'Scaldarancio,'" *ibid.*, September 15, 1915, 267.
- 15 C. Bona, "Pagina di Lavori Pratici: Passamontagna, Fascia e Sottocorpetto," *ibid.*, November 15, 1915, 356; "Passamontagna a Visiera con Doppia Pettorina," *ibid.*, December 1, 1915, 366.
- 16 "Vita Femminile: Il Coraggio di due Signorine," *ibid.*, September 1, 1915, 267; "Il Lavoro Femminile," *ibid.*, July 15, 1916, 237; "Vita Femminile: La Casa Famiglia per le Orfane," *ibid.*, October 15, 1916, n.p.; "La Vita Femminile: Iniziative Benefiche Natalizie," *ibid.*, January 1, 1917, 8; "La Vita Femminile: La Prima Scuola di Munizionamento Femminile è Inaugurata," *ibid.*, January 15, 1917, 30; "Vita Femminile: L'On. Boselli Esalta l'Opera della Donna nella Guerra," *ibid.*, February 15, 1917, 60; "La Vita Femminile: La Mobilitazione Volontaria delle Donne Italiane" *ibid.*, March 1, 1917, 72; "La Vita Femminile: Le Donne Italiane nell'Agricoltura," *ibid.*, June 1917, 12; "La Vita Femminile: Infermiere della Croce Rossa Decorate," *ibid.*, August 1917, 14; "La Vita Femminile: Un'imponente Riunione Femminile per la Guerra," *ibid.*, April 1918: 22; "La Vita Femminile: Il Diritto di Voto delle Donne," *Margherita*, June 1916: 16; "Una Signora Decorata al Valore," *ibid.*, July 1918, 18. See Curli, *Italiane al Lavoro*; Bartoloni, "L'Associazionismo Femminile"; Pisa, "La Mobilitazione Civile e Politica."
- 17 The "Ufficio per Notizie alle Famiglie dei Militari di Terra e di Mare" was founded in June 1915 by a group of women from Bologna, under the direction of Countess Lina Cavazza Bianconcini. See Elisa Erioli, "L'Ufficio per Notizie alle Famiglie dei Militari: Una Grande Storia di Volontariato Femminile Bolognese," *Bollettino del Museo del Risorgimento* 1 (2005): 75–89. Donna Vanna, "Intorno all'Operosità Femminile durante la Guerra," *ibid.*, March 15, 1916, 93–4; "Un anno di Lavoro all'Ufficio Notizie," *ibid.*, July 15, 1916, 22.
- 18 "Lavori Femminili in Tempo di Guerra," *ibid.*, January 1, 1916, 6–7; "Lavori Femminili in Tempo di Guerra," *ibid.*, January 15, 1916, 23; "Lavori Femminili in Tempo di Guerra," *ibid.*, February 15, 1916, 39; "Lavori Femminili in Tempo di Guerra," *ibid.*, March 1, 1916, 76; Donna Vanna, "Intorno all'Operosità Femminile durante la Guerra," *ibid.*, March 15, 1916, 93–4.
- 19 Buon Genio, "La Donna è la più Duramente Colpita," *ibid.*, October 15, 1915, 327.
- 20 "Per ottenere gli stessi diritti degli uomini, per accedere agli stessi impieghi," Tony D'Ulmes, "Vita Femminile: La Mobilitazione delle Donne," *ibid.*, October 15, 1915, 326. Phrase translated into Italian from Tony D'Ulmes, "La Mobilisation des Femmes," *La Revue Hebdomadaire*, August 7, 1915, 76.
- 21 Buon Genio, "Voci di Pace," *Margherita*, May 15, 1916, 94.
- 22 "La Vita Femminile: La Situazione della Donna dopo la Guerra," *ibid.*, April 15, 1917, 127; "La Vita Femminile: A Proposito di Femminismo," *ibid.*, May 12, 1917.
- 23 Rosa, "Parigi Senza Mode," *ibid.*, January 1, 1915, 3.
- 24 Donna Vanna, "Corriere della Moda," *ibid.*, September 15, 1914, 282.
- 25 "Since June, several major fashion houses have obtained some winter designs," Donna Vanna, "Corriere della Moda," *ibid.*, October 1, 1914, 298. "Note d'Attualità: La Moda e la Guerra," *ibid.*, October 15, 1914, 315.
- 26 *Ibid.*
- 27 G. T., "La Moda in Tempo di Guerra: Esposizioni e Concorsi," *ibid.*, November 1, 1914, 334.
- 28 "Note d'Attualità: La Moda e la Guerra."

- 29 G. T., "La moda in tempo di guerra."
- 30 "Note d'Attualità: La Moda e la Guerra."
- 31 Ibid.
- 32 Aurora Fiorentini, "L'Ornamento di Pura Arte Italiana: La Moda di Rosa Genoni," in *Abiti in Festa: L'Ornamento e la Sartoria Italiana* (Firenze: Sillabe, 1996): 41–59; Morini, *Interazioni fra arte e moda. Boldini, Poiret, Genoni*.
- 33 "Il Regno della Moda in Tempo di Guerra," *Margherita*, November 1, 1914, 334.
- 34 Ibid.
- 35 Donna Vanna, "Corriere della Moda," *ibid.*, October 15, 1914, 314; "Il Regno della Moda in Tempo di Guerra."
- 36 Donna Vanna, "Corriere della Moda," *ibid.*, October 15, 1914.
- 37 G. T., "La Moda in Tempo di Guerra."
- 38 Ibid.; "'Festa a Bordo,' uno dei Quadri delle 'Sorelle Testa' nei 'Quadri Viventi della Moda Attuale,' al Teatro Lirico di Milano," *ibid.*, December 15, 1914, n.p.
- 39 "Alle nostre Lettrici," *ibid.*, November 15, 1914, 346.
- 40 "Note d'Attualità: I Piccoli Doveri," *ibid.*, January 15, 1915, 24.
- 41 Ibid.
- 42 "Abbigliamento di taffetà verde azzurro con ricami di tinta più scura. Fot. Henry (*sic*) Manuel, Parigi," *ibid.*, April 15, 1915.
- 43 Donna Vanna, "Corriere della moda," *ibid.*, October 15, 1915, 318.
- 44 "*Margherita* si Rinnova," *ibid.*, May 1, 1916, 134.
- 45 See Roberto Curci, ed., *Marcello Dudovich: Oltre il Manifesto* (Milan: Charta, 2002); Giovanni Granzotto, *Marcello Dudovich, 1878–1962* (Brescia: Corbelli, 2004); Cf. Mario Quesada, *Luigi Bompard: 1879–1953* (Rome: Emporio Floreale, 1983); Marina Pescatori, *Vagabondaggi di una matita: Luigi Bompard* (Rome: Gm, 2004). See also Giulio Carlo Argan, *Aroldo Bonzagni* (Ferrara: Arstudio, 1987); cf. Roberto Della Torre, *Invito al Cinema: Le Origini del Manifesto Cinematografico Italiano (1895–1930)* (Milan: EDUCatt Università Cattolica, 2014); cf. Antonio Faeti, *Guardare le Figure: Gli Illustratori Italiani dei Libri per l'Infanzia* (Turin: Einaudi, 1972); *Le Ceramiche Lenci, gli Artisti, i Secessionisti* (Milan: Sugarco, 1982).
- 46 In the July and October 1917 issues, *Margherita* published a great number of drawings copied or bought from *Les Éléances parisiennes*. The cover of the September 1917 issue is modified from a drawing published in the Parisian journal in May. Giuliana, "Corriere della Moda," *Margherita*, February 1, 1917, 74–5; "Storia del Ventaglio," *ibid.*, March 1, 1917, 4.
- 47 *Corriere delle Signore* was a "journal of fashion and literature" founded in 1897 by publisher Treves and directed by Virginia Treves Tedeschi. It was bought by the Società Editoriale Italiana in 1917 and changed its title to *Il Secolo delle Signore*. Carrarini, "Corriere delle Signore," in *Bibliografia dei Periodici Femminili Lombardi: 1786–1945*, Rita Carrarini and Michele Giordano, eds. (Milan: Istituto Lombardo per la Storia del Movimento di Liberazione in Italia, Bibliografica, 1993), 80–2.
- 48 Grazietta Butazzi, ed., *1922–1943: Vent'anni di Moda Italiana: Proposta per un Museo della Moda a Milano* (Florence: Centro Di, 1980).

- 49 Roberta Orsi Landini, "Alle Origini della Grande Moda Italiana: Maria Monaci Gallenga," in *Moda Femminile tra le Due Guerre*, Caterina Chiarelli, ed. (Livorno: Sillabe, 2000), 30–41; Margherita Rosina and Francina Chiara, *Guido Ravasi il Signore della Seta* (Como: Il Nodo, 2008).

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