

## The Erotomaniac The Secret Life Of Henry Spencer Ashbee

This major 2-volume set is the first to treat in an inclusive reference what is usually considered a societal failing and underside of sexuality and economic survival.

Simon Goldhill offers a fascinating new perspective on the material culture of nineteenth-century Britain.

By the middle of the nineteenth century much clearly gendered, anti-Catholic literature was produced for the Protestant middle classes. Nineteenth Century Anti-Catholic Discourses explores how this writing generated a series of popular Catholic images and looks towards the cultural, social and historical foundation of these representations.

Diana Peschier places the novels of Charlotte Brontë within the framework of Victorian social ideologies, in particular the climate created by rise of anti-Catholicism and thus provides an alternative reading of her work.

From New York Times bestselling author Naomi Wolf, Outrages explores the history of state-sponsored censorship and violations of personal freedoms through the inspiring, forgotten history of one writer's refusal to stay silenced.

Newly updated, first North American edition--a paperback original In 1857, Britain codified a new civil divorce law and passed a severe new obscenity law. An 1861 Act of Parliament streamlined the harsh criminalization of sodomy. These and other laws enshrined modern notions of state censorship and validated state intrusion into people's private lives. In 1861 John Addington Symonds, a twenty-one-year-old student at Oxford who already knew he loved and was attracted to men, hastily wrote out a seeming renunciation of the long love p

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he'd written to another young man. *Outrages* chronicles the struggle and eventual triumph of Symonds—who would become a poet, biographer, and critic—at a time in British history when even private letters that could be interpreted as homoerotic could be used as evidence in trials leading to harsh sentences under British law. Drawing on the work of a range of scholars of censorship and of LGBTQ+ legal history, Wolf depicts how state censorship, and state prosecution of same-sex sexual acts played out—decades before the infamous trial of Oscar Wilde—shadowing the lives of people who risked in new ways scrutiny by the criminal justice system. She shows how legal persecutions of writers, and of men who loved men affected Symonds and his contemporaries, including Christina and Dante Gabriel Rossetti, Algernon Charles Swinburne, Walter Pater, and the painter Simeon Solomon. All the while, Walt Whitman's *Leaves of Grass* was illicitly crossing the Atlantic and finding its way into the hands of readers who reveled in the American poet's celebration of freedom, democracy, and unfettered love. Inspired by Whitman, and despite terrible dangers he faced in doing so, Symonds kept trying, stubbornly to find a way to express his message—that love and sex between men were not "morbid" and deviant, but natural and even ennobling. He persisted in various genres his entire life. He wrote a strikingly honest secret memoir—which he embargoed for a generation after his death—enclosing keys to a code that the author had used to embed hidden messages in his published work. He wrote the essay *A Problem in Modern Ethics* that was secretly shared in his lifetime and would become foundational to our modern understanding of human sexual orientation and of LGBTQ+ legal rights. This essay is now rightfully understood as one of the first gay rights

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manifestos in the English language. Naomi Wolf's *Outrages* is a critically important book, not just for its role in helping to bring to new audiences the story of an oft-forgotten pioneer of LGBTQ+ rights who could not legally fully tell his own story in his lifetime. It is also critically important for what the book has to say about the vital and often courageous roles of publishers, booksellers, and freedom of speech in an era of growing calls for censorship and ever-escalating state violations of privacy. With *Outrages*, Wolf brings us the inspiring story of one man's refusal to be silenced, and his belief in a future in which everyone would have the freedom to love and to speak without fear.

In this book Hera Cook traces the path of sexuality in England, and shows how its route was determined by the gradual exertion of control over fertility. Most sexual activities had major economic and social costs, the most fundamental of which was the physical cost of children upon women's bodies. Around 1800 birth rates reached historical heights. Using a combination of demographic and qualitative sources, Dr Cook examines the connection between the struggle to lower fertility and the increasing repression of sexuality throughout the nineteenth century. Contraception became a viable option in the early twentieth century. The book charts the resulting relaxation of attitudes to sexuality and the remaking of heterosexual physical behaviour, culminating in the sexual revolution of the 1960s.

Rewriting Prostitution in Victorian Britain

The Uncensored Life of Gershon Legman

A Very Queer Family Indeed

The Pleasure's All Mine

Commercial Sex in London, 1885-1960

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My Secret Life (Complete 11 Volumes)

Sex, Religion, and the Bensons in Victorian Britain

**Mighty Lewd Books describes the emergence of a new home-grown English pornography.**

**Through the examination of over 500 pieces of British erotica, this book looks at sex as seen in erotic culture, religion and medicine throughout the long eighteenth-century, and provides a radical new approach to the study of sexuality.**

**People are criticizing online dating like crazy but dating websites don't tell you that. For a lot of people, it's a big waste of money and time.**

**For a lot of women, it's like fake flattery. A new female joins a dating website. All of a sudden,**

**she's got 100 e-mails from guys interested in her but she doesn't know that these guys do this to every new female member. She thinks**

**they're interested in her because of what she said in her profile and how she looks. Let's say**

**she goes on 50 dates. Forty eight will be frogs or no match. The guy she feels comfortable with**

**might live three thousand miles away. It's not just that. It's the myth that if you post a profile**

**up, love is just around the corner. You still gotta deal with the real world, meet someone**

**face to face and start a real relationship.**

**There's another thing too. Your profile is up there for anyone to steal and put on youtube or**

**to go public with it if you become a politician or famous in some way.**

**Through oral and written narratives, this book examines the interaction between women and**

**the war in Spain, their motivation, the**

**distinctive form of their involvement and the effect of the war on their individual lives. These themes are related to wider issues, such as the nature of memory and the role of women within the public sphere. The extent to which women engaged with this cause surpasses by far other instances of female mobilization in peace-time Britain. Such a phenomenon therefore can offer lessons to those who would wish to encourage a greater degree of interest amongst women in political activities today.**

**Founded in 1966 at McMaster University by avant-garde filmmaker John Hofsess and future frat-comedy innovator Ivan Reitman, the McMaster Film Board was a milestone in the development of Canada's commercial and experimental film communities. McMaster's student film society quickly became the site of art filmmaking and an incubator for some of the country's most famous commercial talent - as the well as the birthplace of the first Canadian film to lead to obscenity charges, Hofsess's Columbus of Sex. In Hamilton Babylon, Stephen Broomer traces the history of the MFB from its birth as an organization for producing and exhibiting avant-garde films, through its transformation into a commercial-industrial enterprise, and into its final decline as a show business management style suppressed many of its voices. The first book to highlight the work of Hofsess, an innovative filmmaker whose critical role in the MFB has been almost entirely eclipsed by Reitman's legend, Hamilton Babylon is a fascinating study of the tension**

**between art and business in the growth of the Canadian film industry.**

**The first book to focus on the experience of LGBT archival research. Finalist for the 2016 Lambda Literary Award in LGBT Anthology presented by the Lambda Literary Foundation** **Out of the Closet, Into the Archives** takes readers inside the experience of how it feels to do queer archival research and queer research in the archive. The archive, much like the closet, exposes various levels of public and privateness—recognition, awareness, refusal, impulse, disclosure, framing, silence, cultural intelligibility—each mediated and determined through subjective insider/outsider ways of knowing. The contributors draw on their experiences conducting research in disciplines such as sociology, African American studies, English, communications, performance studies, anthropology, and women’s and gender studies. These essays challenge scholars to engage with their affective experience of being in the archive, illuminating how the space of the archive requires a different kind of deeply personal, embodied research. “Out of the Closet, Into the Archives represents the exciting directions for scholarship enabled by this rapid growth of new LGBTQ archives. Although mindful of critiques of the archive as an institution of power and attentive to experiences and ephemerality that can escape it, the essays published here practice forms of the archival turn that put relentless curiosity and unapologetic passion to use as methods for

intellectual invention.” — from the Foreword by Ann Cvetkovich Amy L. Stone is Associate Professor of Sociology and Anthropology at Trinity University and author of *Gay Rights at the Ballot Box*. Jaime Cantrell is Visiting Assistant Professor of English at the University of Mississippi.

**Poor Things**

**The Erotomaniac**

**An Age in Retrospect**

**The Journal of Dora Damage**

**Researching Sexual Histories**

**Anamorphic Texts and Reconfigured Visions**

**Improvised Traditions in Contemporary**

**Ukrainian and Irish Literature**

*A revisionist panorama of the nineteenth century examines the era's material and spiritual changes in the wake of emerging British capitalism and imperialism, as told through the writings of such figures as Darwin, Marks, George Eliot, and Kipling. Reprint. 20,000 first printing.*

*London, 1860: On the brink of destitution, Dora Damage illicitly takes over her ailing husband's bookbinding business, only to find herself lured into binding expensive volumes of pornography commissioned by aristocratic roués. Dora's charm and indefatigable spirit carry her through this rude awakening as she contends with violent debt collectors, an epileptic daughter, evil doctors, a rheumatic husband, errant workmen, nosy neighbors, and a constant stream of wealthy dilettantes. When she suddenly finds herself forced to offer an internship to a*

*mysterious, fugitive American slave, Dora realizes she has been pulled into in an illegal trade of sex, money, and deceit. The Journal of Dora Damage conjures a vision of London when it was the largest city in the world, grappling with the filth produced by a swollen population. Against a backdrop of power and politics, work and idleness, conservatism and abolitionism, Belinda Starling explores the restrictions of gender, class, and race, the ties of family and love, and the price of freedom in this wholly engrossing debut novel.*

*REVIEWS: "Unfortunately, Starling's debut novel will be her last; she died prematurely last year at the age of 34. Although the plot is a bit too crowded and overworked-a common novice mistake-this historical melodrama artfully evokes the contradictions inherent in Victorian society. When Dora Damage is forced by circumstances-an invalid husband and an epileptic daughter-to take over the family bookbinding business, she is inexorably drawn into a London netherworld she barely knew existed. As if binding pornographic books for a circle of aristocratic clients isn't bad enough, she is also compelled to harbor Din Nelson, a fugitive American slave. Unable to suppress her emotional and physical attraction for Din, she gives into desire and her real education begins."- Booklist*

*From the New York Times bestselling and critically acclaimed author of The Invention of Murder, an extraordinary, revelatory portrait of everyday life on the streets of Dickens' London. The nineteenth century was a*



*time of unprecedented change, and nowhere was this more apparent than London. In only a few decades, the capital grew from a compact Regency town into a sprawling metropolis of 6.5 million inhabitants, the largest city the world had ever seen.*

*Technology—railways, street-lighting, and sewers—transformed both the city and the experience of city-living, as London expanded in every direction. Now Judith Flanders, one of Britain's foremost social historians, explores the world portrayed so vividly in Dickens' novels, showing life on the streets of London in colorful, fascinating detail. From the moment Charles Dickens, the century's best-loved English novelist and London's greatest observer, arrived in the city in 1822, he obsessively walked its streets, recording its pleasures, curiosities and cruelties. Now, with him, Judith Flanders leads us through the markets, transport systems, sewers, rivers, slums, alleys, cemeteries, gin palaces, chop-houses and entertainment emporia of Dickens' London, to reveal the Victorian capital in all its variety, vibrancy, and squalor. From the colorful cries of street-sellers to the uncomfortable reality of travel by omnibus, to the many uses for the body parts of dead horses and the unimaginably grueling working days of hawker children, no detail is too small, or too strange. No one who reads Judith Flanders's meticulously researched, captivatingly written *The Victorian City* will ever view London in the same light again.*

*In The Secret Life of Oscar Wilde, Neil McKenna*

*provides stunning new insight into the tumultuous sexual and psychological worlds of this brilliant and tormented figure. McKenna charts Wilde's astonishing odyssey through London's sexual underworld, and provides explosive new evidence of the political machinations behind Wilde's trials for sodomy. Dazzlingly written and meticulously researched, The Secret Life of Oscar Wilde offers a vividly original portrait of a troubled genius who chose to martyr himself for the cause of love between men.*

*"We can begin with a kiss, though this will not turn out to be a love story, at least not a love story of anything like the usual kind." So begins A Very Queer Family Indeed, which introduces us to the extraordinary Benson family. Edward White Benson became Archbishop of Canterbury at the height of Queen Victoria's reign, while his wife, Mary, was renowned for her wit and charm—the prime minister once wondered whether she was "the cleverest woman in England or in Europe." The couple's six precocious children included E. F. Benson, celebrated creator of the Mapp and Lucia novels, and Margaret Benson, the first published female Egyptologist. What interests Simon Goldhill most, however, is what went on behind the scenes, which was even more unusual than anyone could imagine. Inveterate writers, the Benson family spun out novels, essays, and thousands of letters that open stunning new perspectives—including what it might mean for an adult to kiss and propose marriage to a twelve-year-old girl, how religion in a family could*

*support or destroy relationships, or how the death of a child could be celebrated. No other family has left such detailed records about their most intimate moments, and in these remarkable accounts, we see how family life and a family's understanding of itself took shape during a time when psychoanalysis, scientific and historical challenges to religion, and new ways of thinking about society were developing. This is the story of the Bensons, but it is also more than that—it is the story of how society transitioned from the high Victorian period into modernity.*

*The Secret Life of Henry Spencer Ashbee*

*The Victorian City*

*Janet Ashbee*

*Outrages*

*The Secret Life of Oscar Wilde*

*The Victorians*

Many historians have claimed that respectability was the sharpest line of social division in Victorian society, even that the line between the 'respectable' and 'unrespectable' was more significant than between rich and poor. This irreverent and revisionist collection argues that they have over-polarised Victorian attitudes and challenges the conventional view that middle-class Victorian leisure had a

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respectable and serious purpose and approach. *Disreputable Pleasures* explores the more sinful and unrespectable Victorian male sporting pleasures, demonstrating the complex interrelationships between such value as manliness, muscularity and machismo, or sensuality, virility and hedonism. It sheds light on the ways in which the public rhetoric of Victorian respectability could be rendered problematic by the practical pursuit of private pleasures. It shows that Victorian leisure was much more contested cultural space than has been recognised, a battleground whose contestants ranged from the rational recreationalist to the avowedly hedonistic, and from the sacred to the profane. *Disreputable Pleasures* poses a powerful challenge to the accepted public image of Victorian society and will greatly add to our present understanding of Victorian Britain. Anjali Arondekar considers the relationship between sexuality and the colonial archive by posing the following questions: Why does sexuality (still) seek its truth in the

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historical archive? What are the spatial and temporal logics that compel such a return? And conversely, what kind of “archive” does such a recuperative hermeneutics produce? Rather than render sexuality’s relationship to the colonial archive through the preferred lens of historical invisibility (which would presume that there is something about sexuality that is lost or silent and needs to “come out”), Arondekar engages sexuality’s recursive traces within the colonial archive against and through our very desire for access. The logic and the interpretive resources of *For the Record* arise out of two entangled and minoritized historiographies: one in South Asian studies and the other in queer/sexuality studies. Focusing on late colonial India, Arondekar examines the spectacularization of sexuality in anthropology, law, literature, and pornography from 1843 until 1920. By turning to materials and/or locations that are familiar to most scholars of queer and subaltern studies, Arondekar considers sexuality at the center of the colonial archive rather than at its

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margins. Each chapter addresses a form of archival loss, troped either in a language of disappearance or paucity, simulacrum or detritus: from Richard Burton's missing report on male brothels in Karáchi (1845) to a failed sodomy prosecution in Northern India, *Queen Empress v. Khairati* (1884), and from the ubiquitous India-rubber dildos found in colonial pornography of the mid-to-late nineteenth century to the archival detritus of Kipling's stories about the Indian Mutiny of 1857.

In *Anamorphotic Texts*, Maryna Romanets turns a discriminating lens on a still "liminal" Ukrainian cultural space and, through its relation to the experiences of one of the earliest decolonized nations, Ireland, puts it on the discursive postcolonial map, thereby destabilizing the paradigm of homogeneous Eurocentricity adopted by much postcolonial critique. Bringing together two peripheral European literatures, Romanets uses Irish and Ukrainian histories as a shared point of reference, charting an essentially untouched area of comparative typology in postcolonial cultural politics.

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Returning to the chiaroscuro terrain of respective nineteenth-century Revivalist movements, she projects their volatile energies onto contemporary struggles of the two cultures to represent their occluded, traumatic pasts and ever-evasive presents. In five linked essays, Romanets explores, in their sociocultural contexts, the works of Kostenko, Ní Dhomhnaill, Zabuzhko, Pokalchuk, Vynnychuk, Poderviansky, Longley, Heaney, Murphy, Carson, Montague, Banville, and Izdryk. She examines the ways these authors evoke the significatory powers of their traditions to forge imaginary ones; interrogate the boundaries and slippages among personal, national, social, gendered, and historical disjunctions; and make every history open to revision and contestation. Drawing on postcolonial, intertextual, representation, and gender theories, *Anamorphosic Texts* reveals the mechanisms of conversion whereby Ukrainian and Irish writers, by engaging in epistemic dialogues with their own traditions, colonial

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discourses, and multicultural influxes, devise political strategies of empowerment and enunciation.

One of Alasdair Gray's most brilliant creations, *Poor Things* is a postmodern revision of *Frankenstein* that replaces the traditional monster with Bella Baxter - a beautiful young erotomaniac brought back to life with the brain of an infant. Godwin Baxter's scientific ambition to create the perfect companion is realized when he finds the drowned body of Bella, but his dream is thwarted by Dr. Archibald's McCandless's jealous love for Baxter's creation. The hilarious tale of love and scandal that ensues would be "the whole story" in the hands of a lesser author (which in fact it is, for this account is actually written by Dr. McCandless). For Gray, though, this is only half the story, after which Bella (a.k.a. Victoria McCandless) has her own say in the matter. Satirizing the classic Victorian novel, *Poor Things* is a hilarious political allegory and a thought-provoking duel between the desires of men and the independence of women, from one of Scotland's most



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accomplished authors. Alasdair Gray is the author of over a dozen novels and short story collections, including *Lanark*, *1982*, *Janine*, and *Unlikely Stories, Mostly*.

From a critically acclaimed cultural and literary critic, a definitive history and analysis of the memoir. From Saint Augustine's *Confessions* to Augusten Burroughs's *Running with Scissors*, from Julius Caesar to Ulysses Grant, from Mark Twain to David Sedaris, the art of memoir has had a fascinating life, and deserves its own biography. Cultural and literary critic Ben Yagoda traces the memoir from its birth in early Christian writings and Roman generals' journals all the way up to the banner year of 2007, which saw memoirs from and about dogs, rock stars, bad dads, good dads, alternadads, waitresses, George Foreman, Iranian women, and a slew of other illustrious persons (and animals). In a time when memoir seems ubiquitous and is still highly controversial, Yagoda tackles the autobiography and memoir in all its forms and iterations. He discusses the

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fraudulent memoir and provides many examples from the past?and addresses the ramifications and consequences of these books. Spanning decades and nations, styles and subjects, he analyzes the hallmark memoirs of the Western tradition?Rousseau, Ben Franklin, Henry Adams, Gertrude Stein, Edward Gibbon, among others. Yagoda also describes historical trends, such as Native American captive memoirs, slave narratives, courtier dramas (where one had to pay to NOT be included in a courtesan?s memoir). Throughout, the idea of memory and truth, how we remember and how well we remember lives, is intimately explored. Yagoda's elegant examination of memoir is at once a history of literature and taste, and an absorbing glimpse into what humans find interesting--one another.

Selected Writing 1988-2020

British Women and the Spanish Civil War

Dirty Jokes and Bawdy Songs

Everyday Life in Dickens' London

Redacted

The Origin of the Life of a Human Being

A History of Perverse Sex

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Sex: how should we do it, when should we do it, and with whom? How should we talk about and represent sex, what social institutions should regulate it, and what are other people doing? Throughout history human beings have searched for answers to such questions by turning to the past, whether through archaeological studies of prehistoric sexual behaviour, by reading Casanova's memoirs, or as modern visitors on the British Museum LGBT trail. In this ground-breaking collection, leading scholars show that claims about the past have been crucial in articulating sexual morals, driving political, legal, and social change, shaping individual identities, and constructing and grounding knowledge about sex. With its interdisciplinary perspective and its focus on the construction of knowledge, the volume explores key methodological problems in the history of sexuality, and is also an inspiration and a provocation to scholars working in related fields - historians, classicists, Egyptologists, and scholars of the Renaissance and of LGBT and gender studies - inviting them to join a much-needed interdisciplinary conversation.

This collection is the first book-length scholarly study of the pervasiveness and significance of Roxolana in the European imagination. Roxolana, or "Hurrem Sultan," was a sixteenth-century Ukrainian woman who made an unprecedented career from harem slave and concubine to legal wife and advisor of

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the Ottoman Sultan Suleiman the Magnificent (1520–1566). Her influence on Ottoman affairs generated legends in many a European country. The essays gathered here represent an interdisciplinary survey of her legacy; the contributors view Roxolana as a transnational figure that reflected the shifting European attitudes towards "the Other," and they investigate her image in a wide variety of sources, ranging from early modern historical chronicles, dramas and travel writings, to twentieth-century historical novels and plays. Also included are six European source texts featuring Roxolana, here translated into modern English for the first time. Importantly, this collection examines Roxolana from both Western and Eastern European perspectives; source material is taken from England, Italy, France, Spain, Germany, Turkey, Poland, and Ukraine. The volume is an important contribution to the study of early modern transnationalism, cross-cultural exchange, and notions of identity, the Self, and the Other.

"Redacted is a major work of original scholarship and a signal critical accomplishment. With impressive daring and persistence, Jonathan Abel has investigated rarely used archives to open a body of materials virtually unknown to English-language readers. This is a stunning achievement, and it is sure to change the landscape of Japanese literary studies." - Marilyn Ivy, author of Discourses of the

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Vanishing: Modernity, Phantasm, Japan “A masterful blending of incisive, close textual analysis, subtle situating of literary texts in their historical moments, attention to the very materiality of book culture, Redacted is a truly original thinking about how literature is formed and malformed, written, received, and read, under the pressure of censorship. It does nothing less than reveal a complex but hidden history of modern Japanese literature. A thrilling example of literary historical scholarship that combines the palpable excitement of archival work and the elucidating intensity of close reading.”  
- Alan Tansman, author of *The Aesthetics of Japanese Fascism*

The Erotomaniac The Secret Life of Henry Spencer Ashbee Faber & Faber

It is paradoxical that instinct became a central term for late Victorian sexual sciences as they were elaborated in the medicalized spaces of confession and introspection, given that instinct had long been defined in its opposition to self-conscious thought. The Ploy of Instinct ties this paradox to instinct's deployment in conceptualizing governmentality. Instinct's domain, Frederickson argues, extended well beyond the women, workers, and “savages” to whom it was so often ascribed. The concept of instinct helped to gloss over contradictions in British liberal ideology made palpable as turn-of-the-century writers grappled with the legacy of Enlightenment humanism. For elite

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European men, instinct became both an agent of “progress” and a force that, in contrast to desire, offered a plenitude in answer to the alienation of self-consciousness. This shift in instinct’s appeal to privileged European men modified the governmentality of empire, labor, and gender. The book traces these changes through parliamentary papers, pornographic fiction, accounts of Aboriginal Australians, suffragette memoirs, and scientific texts in evolutionary theory, sexology, and early psychoanalysis.

Pedro and Ricky Come Again

English Women, Sex, and Contraception

1800–1975

Victorian Sciences of Nature and Sexuality in Liberal Governance

For the Record

The "People Power" Love-Lust Superbook Book 15. The Dark Side of Dating (Pretenders, Rejection, Bad Dates, Crushes, Infatuation; Society Tells Us to Pair Up, Some People Are Not Dating Material)

A Novel

Disreputable Pleasures

*Between 1885 and 1960, laws and policies designed to repress prostitution dramatically shaped London's commercial sex industry. This book examines how laws translated into street-level reality, explores how women who sold sex experienced criminalization, and charts the complex dimensions of the underground*

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sexual economy in the modern metropolis. Henry Spencer Ashbee seemed a prosperous and respectable Victorian gentleman. But his well-upholstered chambers in Gray's Inn concealed a shocking secret: a vast collection of erotica and pornography, thousands of volumes strong. The *Erotomaniac* is a fascinating account of Victorian curiosity, repression and subverted desire. Acclaimed biographer Ian Gibson has created an engrossing portrait of Ashbee, which examines the evidence that Ashbee himself may have been the author of the most famous work of Victorian erotica, *My Secret Life*. Handcuffs, paddles, whips—the words alone are enough to make a person blush. Even by our society's standards, the practice of things like BDSM is still very hush-hush, considered deviant sexual behavior that must be kept hidden. But the narrow view of what is thought of as “normal” sex—a vanilla act performed by one man and one woman—is more and more contested these days. And as Julie Peakman reveals, normal never really existed; for everyone, different kinds of sex have always offered myriad pleasures, and almost all sexual behaviors have traveled between acceptance and proscription. *The Pleasure's All Mine* examines two millennia of letters,

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diaries, court records, erotic books, medical texts, and more to explore the gamut of “deviant” sexual activity. Delving into the specialized cultures of pain, necrophilia, and bestiality and the social world of plushies, furies, and life-size sex dolls, Peakman considers the changing attitudes toward these, as well as masturbation, “golden showers,” sadomasochism, homosexuals, transvestites, and transsexuals. She follows the history of each behavior through its original reception to its interpretation by sexologists and how it is viewed today, showing how previously acceptable behaviors now provoke social outrage, or vice versa. In addition, she questions why people have been and remain intolerant of other people’s sexual preferences. The first comprehensive history of sexual perversion and packed with both color and black and white images, *The Pleasure’s All Mine* is a fascinating and sometimes shocking look at the evolution of our views on sex.

Colligan argues that Nineteenth-century obscenity was caught up in the global cultural traffic of print technology, international trade and exoticism. She reveals that obscenity intersected majority and minority culture, searched



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out new print and visual media, and built commercial and fantasmatic global networks for its continuation and survival. By engaging closely with the work of Richard Francis Burton (1821–90), the iconic nineteenth-century imperial spy, explorer, anthropologist and translator, *Postcolonialism, Psychoanalysis and Burton* explores the White Man's 'imperial fantasies', and the ways in which the many metropolitan discourses to which Burton contributed drew upon and reinforced an intimate connection between fantasy and power in the space of Empire. This original study sheds new light on the mechanisms of imperial appropriation and pays particular attention to Burton's relationship with his alter ego, Abdullah, the name by which he famously travelled to Mecca and Medina disguised as a Muslim pilgrim. In this context, Grant also provides insightful readings of a number of Burton's contemporaries, such as Müller, du Chaillu, Darwin and Huxley, and engages with postcolonial and psychoanalytic theory in order to highlight the problematic relationship between the individual and imperialism, and to encourage readers to think about what it means to read colonial history and imperial narrative today.

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*The Private Diary of a Victorian Lady  
A History*

*Common Prostitutes and Ordinary Citizens  
The Development of Pornography in  
Eighteenth-Century England*

*The Traffic in Obscenity From Byron to  
Beardsley*

*Episodes from the Early Life of Archibald  
McCandless M.D., Scottish Public Health  
Officer*

*On Sexuality and the Colonial Archive in  
India*

***From the bestselling, multi-award-winning author of  
The Suspicions of Mr Whicher comes a brand new  
true story of Victorian scandal***

***Attwood examines Victorian attitudes to prostitution  
across a number of sources: medical, literary,  
pornographic.***

***This study attempts to determine how the ancient  
Indian medicinal and sexological texts would answer  
a non medical question but also social and religious  
relevance namely: what happens in a woman`s body  
at the time of conception? To this end, numerous  
relevant texts were exhaustively analysed, along with  
several secondary sources and other traditional  
medicinal systems.***

***Much has been written about C.R. Ashbee, a key  
figure in the British Arts and Crafts movement in the  
late 19th century, but little about his wife, Janet. In  
this volume, Felicity Ashbee presents the first***

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*biography devoted solely to her mother's life. Among the themes touched upon are Janet's qualities and the ways in which they complemented her husband's work, the challenges she faced as the wife of an acknowledged homosexual, her three-year platonic love affair with a family friend, her public life, and important social issues of her time. Illustrated with eight color plates and b & w photographs. Ashbee has written scholarly articles on art history and 19th and 20th century material culture. Annotation copyrighted by Book News, Inc., Portland, OR*

*This landmark publication collects three decades of writing from one of the most original, provocative and consistently entertaining voices of our time. Anyone who cares about language and culture should have this book in their life. Thirty years ago, Jonathan Meades published a volume of reportorial journalism, essays, criticism, squibs and fictions called Peter Knows What Dick Likes. The critic James Wood was moved to write: 'When journalism is like this, journalism and literature become one.' Pedro and Ricky Come Again is every bit as rich and catholic as its predecessor. It is bigger, darker, funnier, and just as impervious to taste and manners. It bristles with wit and pin-sharp eloquence, whether Meades is contemplating northernness in a German forest or hymning the virtues of slang. From the indefensibility of nationalism and the ubiquitous abuse of the word 'iconic', to John Lennon's shopping lists and the wine*

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*they call Black Tower, the work assembled here demonstrates Meades's unparalleled range and erudition, with pieces on cities, artists, sex, England, concrete, politics and much, much more.*

*Degrees of Obsession*

*Mighty Lewd Books*

*Conception and the Female According to Ancient Indian Medical and Sexological Literature*

*A History of the McMaster Film Board*

*Power Play of Empire*

*Mrs Robinson's Disgrace*

*Relics of Death in Victorian Literature and Culture*

A major study of changing attitudes to the Victorians, from Lytton Strachey to the present day. >

I began these memoirs when about twenty-five years old, having from youth kept a diary of some sort, which perhaps from habit made me think of recording my inner and secret life. When I began it, I had scarcely read a boudy book, none of which excepting "Fanny Hill" appeared to me to be truthful, that did, and it does so still; the others telling of recherche eroticisms, or of inordinate copulative powers, of the strange twists, tricks, and fancies, of matured voluptuousness, and philosophical lewdness, seemed to my comparative ignorance, as boudy imaginings, or lying inventions, not worthy of belief; although I now know by experience, that they may be true enough, however eccentric, and improbable, they may appear to the uninitiated. Fanny Hill was a woman's experience. Written perhaps by a woman, where was a man's, written with equal truth? That book has no boudy word in it; but boudy acts need the boudy ejaculations; the erotic, full flavored expressions, which even the chastest indulge in, when lust, or love, is in its full tide of performance. So I

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determined to write my private life freely as to fact, and in the spirit of the lustful acts done by me, or witnessed; it is written therefore with absolute truth, and without any regard whatever for what the world calls decency. Decency and voluptuousness in its fullest acceptance, cannot exist together, one would kill the other; the poetry of copulation I have only experienced with a few women, which however neither prevented them, nor me from calling a spade, a spade. I began it for my amusement; when many years had been chronicled I tired of it and ceased. Some ten years afterwards I met a woman, with whom, or with those she helped me do; I did, said, saw, and heard, well nigh everything a man and woman could do with their genitals, and began to narrate those events, when quite fresh in my memory, a great variety of incidents extending over four years or more. Then I lost sight of her, and my amorous amusements for a while were simpler, but that part of my history was complete.

Henry Spencer Ashbee (1834–1900) was a prosperous and respectable Victorian gentleman, a family man who counted among his many friends the celebrated adventurer Sir Richard Francis Burton. But he was a gentleman with a secret—one so delicious that he rented a separate apartment to contain it. Within the well-appointed chambers of Gray's Inn, Ashbee concealed an astonishingly vast collection of erotica and pornography, thousands of volumes strong. Ian Gibson, the acclaimed biographer of Lorca and Dalí, now turns his attention to the hitherto little-known Ashbee, a man who happily supported his wife and four children but spent his spare time meticulously cataloguing such risqué titles as *Miss Bellasis Birched for Thieving* and *The Marchioness's Amorous Pastimes*. And with exclusive access to Ashbee's diaries and his family's archives, Gibson has uncovered evidence that Ashbee may himself have been the author of

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the notorious *My Secret Life* —the "true" autobiography of an unnamed Victorian gentleman and his sexual adventures. With his celebrated touch for evoking both his subject and his subject's era, Gibson has created a telling and provocative portrait of a fascinating character and the no less intriguing age that made him possible.

*DEGREES OF OBSESSION* reveals the deadly stalker inside every woman and reminds every man to check his rearview mirror. Longtime therapist Dr. Charlene 'Charlie' Pedersen admits that her fixation with college sweetheart Danny Shapiro has reached the unsettling stage of obsession. Jolted by turning fifty and struggling with a condescending husband, Charlie crafts a harebrained scheme to find Danny and recapture his heart. Her delight at reuniting with her old flame soon turns to indignation when he accuses her of stalking him. Danny's fears about being stalked are well-founded. Charlie plays on her professional expertise about stalking to worm her way back into Danny's life—all the while jeopardizing her marriage, tarnishing her reputation, and alienating her best friend. After her darkest secret is revealed, Charlie plunges into unfamiliar depths of pain and mortal danger and must rely on every psychological trick in her book to survive. *DEGREES OF OBSESSION* will take you on a riveting journey from risky infatuation to personal fulfillment and forgiveness.

Collector of sexual folklore. Cataloger of erotica. Tireless social critic. Gershon Legman's singular, disreputable resume made him a counter-cultural touchstone during his forty-year exile in France. Despite his obscurity today, Legman's prescient work and passion for the prurient laid the groundwork for our contemporary study of the forbidden. Susan G. Davis follows the life and times of the figure driven to share what he found in civilization's secret libraries. Self-taught and fiercely unaffiliated, Legman

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collected the risqué on street corners and in theaters and dug it out of little-known archives. If the sexual humor he uncovered often used laughter to disguise hostility and fear, he still believed it indispensable to the human experience. Davis reveals Legman in all his prickly, provocative complexity as an outrageous nonconformist thundering at a wrong-headed world while reveling in conflict, violating laws and boundaries with equal abandon, and pursuing love and improbable adventures. Through it all, he maintained a kaleidoscopic network of friends, fellow intellectuals, celebrity admirers, and like-minded obsessives.

Less Virtuous Victorians at Play

Love, Marriage, and the Arts and Crafts Movement

The Buried Life of Things

Erotomaniac

The Case of Charlotte Brontë

The Archives of Censorship in Transwar Japan

The Prostitute's Body

*Nineteenth-century Britons treasured objects of daily life that had once belonged to their dead. The love of these keepsakes, which included hair, teeth, and other remains, speaks of an intimacy with the body and death, a way of understanding absence through its materials, which is less widely felt today. Deborah Lutz analyzes relic culture as an affirmation that objects held memories and told stories. These practices show a belief in keeping death vitally intertwined with life - not as memento mori but rather as respecting the singularity of unique beings. In a consumer culture in full swing by the 1850s, keepsakes of loved ones stood out as non-reproducible, authentic things whose*

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*value was purely personal. Through close reading of the works of Charles Dickens, Emily Brontë, Alfred Lord Tennyson, Thomas Hardy, and others, this study illuminates the treasuring of objects that had belonged to or touched the dead.*

*Nineteenth-Century Anti-Catholic Discourses  
Sexuality and Exoticism in Nineteenth-Century  
Print Culture*

*Sex, Knowledge, and Receptions of the Past  
Memoir*

*The Long Sexual Revolution*

*Out of the Closet, Into the Archives*

*Sex, Censorship, and the Criminalization of  
Love*