

## The Erotomaniac The Secret Life Of Henry Spencer Ashbee

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.

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.

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 sexual economy in the modern metropolis.

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.

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 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.

*Love, Passion and Patriotism* is an intimate account of the lives and experiences of a renowned group of young Filipino patriots, the men whose propaganda campaign was a catalyst for the country's revolt against Spain. As writers, artists, and scientists who resided in Europe, they were exposed to new ideas. Reyes uses their paintings, photographs, political writings, novels, and letters to show the moral contradictions inherent in their passionate patriotism and their struggle to come to terms with the relative sexual freedom of European women, which they found both alluring and sordid.

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 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.

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.

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.

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.

"Suppose that everything we think we know about the Victorians is wrong." So begins *Inventing the Victorians* by Matthew Sweet, a compact and mind-bending whirlwind tour through the soul of the nineteenth century, and a round debunking of our assumptions about it. The Victorians have been victims of the "the enormous condescension of posterity," in the historian E. P. Thompson's phrase. Locked in the drawing room, theirs was an age when, supposedly, existence was stultifying, dank, and over-furnished, and

when behavior conformed so rigorously to proprieties that the repressed results put Freud into business. We think we have the Victorians pegged--as self-righteous, imperialist, racist, materialist, hypocritical and, worst of all, earnest. Oh how wrong we are, argues Matthew Sweet in this highly entertaining, provocative, and illuminating look at our great, and great-great, grandparents. One hundred years after Queen Victoria's death, Sweet forces us to think again about her century, entombed in our minds by Dickens, the Elephant Man, Sweeney Todd, and by images of unfettered capitalism and grinding poverty. Sweet believes not only that we're wrong about the Victorians but profoundly indebted to them. In ways we have been slow to acknowledge, their age and our own remain closely intertwined. The Victorians invented the theme park, the shopping mall, the movies, the penny arcade, the roller coaster, the crime novel, and the sensational newspaper story. Sweet also argues that our twenty-first century smugness about how far we have evolved is misplaced. The Victorians were less racist than we are, less religious, less violent, and less intolerant. Far from being an outcast, Oscar Wilde was a fairly typical Victorian man; the love that dared not speak its name was declared itself fairly openly. In 1868 the first international cricket match was played between an English team and an Australian team composed entirely of aborigines. The Victorians loved sensation, novelty, scandal, weekend getaways, and the latest conveniences (by 1869, there were image-capable telegraphs; in 1873 a store had a machine that dispensed milk to after-hours' shoppers). Does all this sound familiar? As Sweet proves in this fascinating, eye-opening book, the reflection we find in the mirror of the nineteenth century is our own. We inhabit buildings built by the Victorians; some of us use their sewer system and ride on the railways they built. We dismiss them because they are the age against whom we have defined our own. In brilliant style, *Inventing the Victorians* shows how much we have been missing.

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.

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 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.

*Erotomaniac The Secret Life Of Henry Spencer Ashbee* Da Capo Press

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 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.

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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 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.

The first book to focus on the experience of LGBT archival research. *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.

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, captivantly written *The Victorian City* will ever view London in the same light again.

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.

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 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.

In an insightful biography, the author offers an examination of Richard Burton that explores how his contribution to Victorian Britain's most contentious debates provides a panoramic perspective on the world of the Victorians.

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.

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.

The Argentine Jorge Luis Borges, one of the most sophisticated writers of the twentieth century, suffered from sexual impotence. This emotionally overwhelming condition

shaped his literary experience in ways that have not been understood. Until now Borges has largely been considered an asexual author who could not read, think, or write about desire and sex, but in this book historian Ariel de la Fuente shows that sexuality was a major preoccupation for him, both as a reader and as an author. De la Fuente has conducted an extensive literary investigation in Borges's figurative erotic library and presents for the first time a study of the relationship between Borges's sexual biography, his erotic readings, and the writing of desire and sex in his work. The author explores relevant literary questions while employing a historical method and the book is truly an interdisciplinary study at the intersection of history with Latin American, European, and Eastern literatures, poetry, philosophy, and sexuality. Argued with clarity, *Borges, Desire, and Sex* offers an unexpected perspective on the literature and figure of a world-wide influential author.

"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.

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 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.

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 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.

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

The main book which covers mental illnesses is the Diagnostic Statistical Manual/ DSM. Try #362.20-362-26 or RA790.7 at the library for stories about how to deal with mental illness. The mental health section goes from #616.85-616.89 and RC435 to RC515 at the library. Remember that a hundred years ago or so, no clearly defined mental illnesses existed now they got thick books with all kinds of specific mental illnesses but I don't buy it. You are who you are, a unitary whole. You might feel depressed in the morning, grandiose in the afternoon then histrionic at night. At best, these so-called illnesses are a rough guide to what you're going through. You're you. No other human being will ever know what you're thinking. No label can describe your unique set of circumstances and feelings otherwise known as your life yet we got an entire industry of phony experts pretending they know something deep and advanced about the human

condition.

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 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.

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.

This Companion offers an introduction to key topics in the study of erotic literature from antiquity to the present.

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 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 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.

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

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

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

"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 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

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

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 poem 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 sexuality, 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

