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Loras Library's copy of the Forbidden Index of Texts from 1948--the last edition to be published by the Catholic Church. Banning Literature on Religious Grounds Banned literature is one example of censorship that we decided to dig further into for this project.

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LONDON. 1905. PREFACE My readers of *Forbidden Fruit* may wish to know the origin of the work. It was this way, whilst I was staying at an out of the way village on the Sussex coast, I used to take long solitary walks, and several times saw a very beautiful girl sitting on a secluded part of the downs, attentively reading what looked like a manuscript in a black cover.

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Goulemot approaches the erotic book as a literary genre, and

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Century France. *Non Cultural Studies Series* suggests that in early modern France, it could be found alongside accepted forms of literary practice. He argues that erotic literature was ousted from the marketplace with the arrival of a codified elitist conception of art, examines various narrative techniques, and discusses rules of production of erotic literature and its modes of consumption, including its use in brothel waiting rooms. Annotation copyright by Book News, Inc., Portland, OR

In this first volume of the 1877 work that established him as England's leading authority on pornography, Henry Spencer Ashbee describes scores of "curious, uncommon and erotic books" that were banned or otherwise prohibited from legitimate sale during the

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Victorian era... and some even until the 1960s. Included in this far-reaching volume are such "gentlemen only" titles as Exhibition of Female Flagellants, The Battles of Venus, and A Cabinet of Amorous Curiosities. This catalog of mostly forgotten works is an invaluable-and highly entertaining-resource for bibliophiles, students of erotica, and collectors of Victoriana. British book collector, travel writer, and bibliographer HENRY SPENCER ASHBEE (1834-1900), aka Pisanus Fraxi, is thought by some to have authored the notorious Victorian sexual memoir My Secret Life.

The Routledge History of Sex and the Body provides an overview

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of the main themes surrounding the history of sexuality from 1500 to the present day. The history of sex and the body is an expanding field in which vibrant debate on, for instance, the history of homosexuality, is developing. This book examines the current scholarship and looks towards future directions across the field. The volume is divided into fourteen thematic chapters, which are split into two chronological sections 1500 – 1750 and 1750 to present day. Focusing on the history of sexuality and the body in the West but also interactions with a broader globe, these thematic chapters survey the major areas of debate and discussion. Covering themes such as science, identity, the gaze, courtship, reproduction, sexual violence and the importance of race, the volume offers a comprehensive view of the history of sex and the body. The book concludes with an afterword in which the reader is invited to

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consider some of the 'tensions, problems and areas deserving further scrutiny'. Including contributors renowned in their field of expertise, this ground-breaking collection is essential reading for all those interested in the history of sexuality and the body.

Encompassing the long 18th century, *Amatory Pleasures* examines a broad and enticing variety of topics in the history of sexuality in Georgian times. It includes discussion of sexual perversion, criminal conversation, erotic gardens, gentlemen's homosocial societies, flagellation, pornography, writings of courtesans and the world of female friendship, revealing the secret or hidden meanings circulating between mainstream and covert activities of the 18th century. Julie Peakman draws connections between these pieces and situates them within current debates and examines how Georgian

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sexual activity was integrated from low life and high places, from brothels to palaces. Aimed at anyone interested in gender, history of sexuality, sex, literature and 18th-century history, *Amatory Pleasures* is an invaluable collection of the work of a key scholar in the field.

Representations of convents and nuns assumed power and urgency within the volatile political culture of eighteenth-century France. Drawing from a range of literary, cultural, and legal material, Mita Choudhury analyzes how, between 1730 and 1789, lawyers, religious pamphleteers, and men of letters repeatedly asked, "Who should control the female convent and women religious?" These sources chronicled the conflicts between nuns and the male clergy, among nuns themselves, and between nuns and their families,

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conflicts that were presented to the public in the context of potent issues such as despotism, citizenship, female education, and sexuality. The cloister operated as a symbol of despotism, the equivalent of the Sultan's seraglio or the King's Bastille. Before 1770, lawyers and magistrates praised nuns as the personification of virtuous Christian women, often victims vulnerable to those who would use them to further their own political ends. After 1770, men of letters evaluated nuns according to more secular norms, and concluded that the convent had no purpose in society, except as a reminder of the problems inherent in the Old Regime. Choudhury elaborates on how nuns were not always passive entities, mere objects to be shaped by the political needs of others. But because they relied on men in order to make their voices heard, the place of women religious in the public sphere was a complex one based on

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negotiations between female action and male subjectivity. During the French Revolution, whatever support they had enjoyed was lost as republicans and moderates began to see nuns as potentially disruptive to the social order, family life, and revolutionary values.

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As he demonstrates that narratives of seduction function as a master plot for French literature in the eighteenth century, Paul Young argues that the prevalence of this trope was a reaction to a dominant

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Cultural discourse that coded the novel and the new practice of solitary reading as dangerous, seductive practices. Situating his study in the context of paintings, educational manuals, and criticism that caution against the act of reading, Young considers both canonical and lesser-known works by authors that include Rousseau, Sade, Bastide, Laclos, Crébillon fils, and the writers of two widely read libertine novels. How these authors responded to a cultural climate that viewed literature, and especially the novel, as seductive, sheds light on the perils and pleasures of authorship, the ways in which texts interact with the larger cultural discourse, and what eighteenth-century texts tell us about the dangers of reading or writing. Ultimately, Young argues, the seduction not in the text, but by the text raises questions about the nature of pleasure in eighteenth-century French literature and culture.

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The Lord of Perfect Satisfaction (Ruyijun zhuan), a short work of fiction from the early sixteenth century, tells the story of the Tang dynasty's notorious Wu Zetian, the only woman to rule as emperor of China. It is famous not for the history it relates, but for its graphic sexual descriptions--the first ever in a Chinese novel--purportedly given from a woman's point of view. Despite its renown and unmistakable influence on later writing, the origins and significance of the Ruyijun zhuan have never been explored, in any language, and until now it has never been translated. Its date of composition is unknown, its author unidentified. One of its earliest appraisals, written by a contemporary scholar known for his conservatism, maintains that the Ruyijun zhuan is a moral work notwithstanding its sexual content. Combining a complete

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translation with a detailed and far-ranging study of the text, The Fountainhead of Chinese Erotica places this important cultural document into historical context and offers possibilities on its meaning.

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