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Prostitutes and Courtesans in the Ancient World explores the implications of sex-for-pay across a broad span of time, from ancient Mesopotamia to the early Christian period. In ancient times, although they were socially marginal, prostitutes connected with almost every aspect of daily life. They sat in brothels and walked the streets; they paid taxes and set up dedications in religious sanctuaries; they appeared as characters—sometimes admirable, sometimes despicable—on the comic stage and in the law courts; they lived lavishly, consorting with famous poets and politicians; and they participated in otherwise all-male banquets and drinking parties, where they aroused jealousy among their anxious lovers. The chapters in this volume examine a wide variety of genres and sources, from legal and religious tracts to the genres of lyric poetry, love elegy, and comic drama to the graffiti scrawled on the walls of ancient Pompeii. These essays reflect the variety and vitality of the debates engendered by the last three decades of research by confronting the ambiguous terms for prostitution in ancient languages, the difficulty of distinguishing the prostitute from the woman who is merely promiscuous or adulterous, the question of whether sacred or temple prostitution actually existed in the ancient Near East and Greece, and the political and social implications of literary representations of prostitutes and courtesans.

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It is perhaps commonplace to say that India is one of the world's richest and most enticing cultures. One thousand years have passed since Albiruni, arguably the first "Indologist", wrote his outsider's account of the subcontinent and two hundred years have passed since the inception of Western Indology. And yet, what this monumental scholarship has achieved is still outweighed by the huge tracts of terra incognita: thousands of works lacking scholarly attention and even more manuscripts which still await careful study whilst decaying in the unforgiving Indian climate. In September 2009 young researchers and graduate students in this field came together to present their cutting-edge work at the first International Indology Graduate Research Symposium, which was held at Oxford University. This volume, the first in a new series which will publish the proceedings of the Symposium, will make important contributions to the study of the classical civilisation of the Indian sub-continent. The series, edited by Nina Mirnig, Péter-Dániel Szántó and Michael Williams, will strive to cover a wide range of subjects reaching from literature, religion, philosophy, ritual and grammar to social history, with the aim that the research published will not only enrich the field of classical Indology but eventually also contribute to the studies of history and anthropology of India and Indianised Central and South-East Asia.

Although throughout history women had been confined to enclosed spaces, the advent of courtly life and culture required that

men and women would share and interact in public arenas like the princely courts, intellectual salons, or gambling houses. But also in all of these public spaces behavioral rules and regulations aimed to control women's body by equating honesty with chastity. In this monograph I analyze how in the XVI, XVII, and XVIII centuries women in general, and in particular prostitutes and courtesans, repeatedly challenged those rules in the attempt to affirm their individual freedom. I call this behavior «social amphibology», as just like amphibians these women were able to cross class boundaries and thrive in different social environments. My analysis has three complementary approaches. First, an historical approach where census documents and sumptuary laws are investigated in order to describe the ways in which the political establishment unsuccessfully attempts to enforce its rules over women's behavior. Second, a literary approach where works by Castiglione, Aretino, Bandello, and Veronica Franco are analyzed in order to emphasize the terminological proximity between the legal and the literary languages, and the evolution of the term «courtesan» with its attribute «honest». A third - visual - approach looks at prints of women's clothing, made by XVI and XVII century artists. The iconographic similarity of all of the images requires a set of rubrics or labels, as a way to control such visual amphibology. In the last segment of this monograph I apply a diachronic perspective to these visual representations as I show how contemporary art historians use the same means of categorization, used in previous centuries, to identify - without any definite proof - paintings and prints included in two recent art exhibitions.

Courtesans - women who achieve wealth, status, or power through sexual transgression - have played both a central and contradictory role in literature: they have been admired, celebrated, feared, and vilified. This study of the courtesan in Renaissance English drama focuses not only on the moral ambivalence of these women, but with special attention to Anglo-Italian relations, illuminates little known aspects of their lives. It traces the courtesan from a wry comedic character in the plays of Terence and Plautus to its literary exhaustion in the seventeenth-century dramatic works of Dekker, Marston, Webster, Middleton, Shirley and Brome. The author focuses especially on the presentation of the courtesan in the sixteenth century - dramas by Shakespeare, Marlowe, and Lyly view the courtesan as a symbol of social disease and decay, transforming classical conventions into English prejudices. Renaissance Anglo-Italian cultural and sexual relations are also investigated through comparisons of travel narratives, original source materials, and analysis of Aretino's representations of celebrated Italian courtesans. Amid these fascinating tales of aspiration, desire and despair lingers the intriguing question of who was the 'dark lady' of Shakespeare's sonnets.

Why are sex and jewelry, particularly rings, so often connected? Why do rings continually appear in stories about marriage and adultery, love and betrayal, loss and recovery, identity and mas-

querade? What is the mythology that makes finger rings symbols of true (or, as the case may be, untrue) love? The cross-cultural distribution of the mythology of sexual rings is impressive--from ancient India and Greece through the Arab world to Shakespeare, Marie Antoinette, Wagner, nineteenth-century novels, Hollywood, and the De Beers advertising campaign that gave us the expression, "A Diamond is Forever." Each chapter of *The Ring of Truth*, like a charm on a charm bracelet, considers a different constellation of stories: stories about rings lost and found in fish; forgetful husbands and clever wives; treacherous royal necklaces; fake jewelry and real women; modern women's revolt against the hegemony of jewelry; and the clash between common sense and conventional narratives about rings. Herein lie signet rings, betrothal rings, and magic rings of invisibility or memory. The stories are linked by a common set of meanings, such as love symbolized by the circular and unbroken shape of the ring: infinite, constant, eternal--a meaning that the stories often prove tragically false. While most of the rings in the stories originally belonged to men, or were given to women by men, Wendy Doniger shows that it is the women who are important in these stories, as they are the ones who put the jewelry to work in the plots.

Courtesans, hetaeras, tawaif-s, ji-s--these women have exchanged artistic graces, elevated conversation, and sexual favors with male patrons throughout history and around the world. In Ming dynasty China and early modern Italy, exchange was made through poetry, speech, and music; in pre-colonial India through magic, music, chemistry, and other arts. Yet like the art of courtesanry itself, those arts have often thrived outside present-day canons and modes of transmission, and have mostly vanished without trace. *The Courtesan's Arts* delves into this hidden legacy, while touching on its equivocal relationship to geisha. At once interdisciplinary, empirical, and theoretical, the book is the first to ask how arts have figured in the survival or demise of courtesan cultures by juxtaposing research from different fields. Among cases studied by writers on classics, ethnomusicology, anthropology, and various histories of art, music, literature, and political culture are Ming dynasty China, twentieth-century Korea, Edo and modern Japan, ancient Greece, early modern Italy, and India, past and present. Refusing a universal model, the authors nevertheless share a perception that courtesans hover in the crevices of space, time, and practice--between gifts and money, courts and cities, subtlety and flamboyance, feminine allure and masculine power, as wifely surrogates but keepers of culture. What most binds them to their arts in our post-industrialized world of global services and commodities, they find, is courtesans' fragility, as their cultures, once vital to civilizations founded in leisure and pleasure, are now largely forgotten, transforming courtesans into national icons or historical curiosities, or reducing them to prostitution.

Women Who Changed the World: Their Lives, Challenges, and Accomplishments through History features 200 biographies of notable women and offers readers an opportunity to explore the global past from a gendered perspective. The women featured in this four-volume set cover the full sweep of history, from our ancestral forbearer "Lucy" to today's tennis phenoms Venus and Serena Williams. Every walk of life is represented in these pages, from powerful monarchs and politicians to talented artists and writers, from inquisitive scientists to outspoken activists. Each biography follows a standardized format, recounting the woman's life and accomplishments, discussing the challenges she faced within her particular time and place in history, and exploring the lasting legacy she left. A chronological listing of biographies makes it easy for readers to zero in on particular time periods, while a further reading list at the end of each essay serves as a gateway to further exploration and study. High-interest sidebars

accompany many of the biographies, offering more nuanced glimpses into the lives of these fascinating women.

From Pulitzer-Prize-nominated author Susan Griffin comes an unprecedented, provocative look at the dazzling world of the West's first independent women, whose lively liaisons brought them unspoken influence, wealth, and freedom. While they charmed some of Europe's most illustrious men honing their social skills as well as their sexual ones, the great courtesans gained riches, power, education, and sexual freedom in a time when other women were denied all of these. From Imperia of sixteenth-century Rome, who personified the Renaissance ideal of beauty; Mme. de Pompadour, the arbiter of all things fashionable in eighteenth-century Paris and Versailles; Liane de Pougy, known in France during the Belle Epoque as "Our National Courtesan"; to Sarah Bernhardt, who, following in her mother's footsteps, supported herself in her early career with a second profession, *The Book of the Courtesans* tells the life stories and intricacies of the lavish lifestyles of these women. Unlike their geisha counterparts, courtesans neither lived in brothels nor bent their wills to suit their suitors. They were strong-willed, autonomous, and plucky. An open secret, their presence can be felt throughout our culture. The muses who enflamed the hearts and imaginations of our most celebrated artists, they were also artists in their own right. They wrote poetry and novels, invented the cancan at the Moulin Rouge, and presented celebrated acts at the Folies Bergères. They helped to influence and shape the sensibility of modern literature, painting, and fashion. When Greek sculptor Praxiteles wanted to depict Venus he used a famous courtesan as a model, as in later centuries Titian, Veronese, Raphael, Giorgione, and Boucher did when they painted goddesses. When Marcel Proust was a young man it was the courtesan Laure Hayman who took him under her wing, introducing him to the right people, and providing inspiration for one of literature's greatest masterpieces. And they often had considerable political influence too. When King Louis XV needed advice on foreign affairs or appointments of state he turned to Jeanne du Barry as well as Pompadour. In her witty and insightful prose, as Griffin celebrates these alluring and fascinating women, she restores a lost legacy of women's history. She gives us the stories of these amazing women who, starting from impoverished or unimpressive beginnings, garnered chateaux, fine coaches, fabulous collections of jewelry, and even aristocratic titles along the way. And through a brilliant exploration of their extraordinary abilities, skills, and talents which Griffin playfully categorizes as their virtues "Timing, Beauty, Cheek, Brilliance, Gaiety, Grace, and Charm" her book explains how, while helping themselves, through their often outrageous, always entertaining examples, the great courtesans not only enriched our cultural heritage but helped to liberate women from the social, sexual, and economic strictures that confined them. Intensively researched and beautifully crafted, *The Book of the Courtesans* delves into scintillating but often hidden worlds, telling stories gleaned from many sources, including courtesans' memoirs, presented along with stunning rare photographs to create memorable portraits of some of the most pivotal figures in women's history.

Pattini-goddess, virgin, wife and mother; folk deity of Sinhala Buddhists and Jains; and assimilated goddess of the Hindu pantheon--has been worshiped in Sri Lanka and South India for fifteen hundred years or more, as she still is today. This long-awaited book is the culmination of Gananath Obeyesekere's comprehensive study of the Pattini cult and its historical, sociological, and psychoanalytical role in the culture of South Asia. A well-known anthropologist and a native of Sri Lanka, Obeyesekere displays his impeccable scholarship and a stunning range of theoretical perspectives in this work, the most detailed analysis of a single re-

religious complex in South Asian ethnography (and possibly in all of anthropology). Since 1955 Obeyesekere has observed and participated in modern performances of the rituals of worship, healing, and propitiation in the Pattini cult, particularly the postharvest ritual known as the *gammaduva*. He presents detailed texts of the *gammaduva*, placing them in their historical and mythic traditions. Using the texts, he formulates a cultural analysis of the Buddhist pantheon and a critique of empiricist notions of South Asian historiography. Obeyesekere shows that some seemingly historical figures of South India and Sri Lanka are mythic characters and that their historical significance can best be understood by an anthropological analysis of myth rather than through a reification of myth in history. The concurrent Hindu worship of Pattini with its myths and rituals is described in detail. Obeyesekere documents the Sanskritization of Pattini, the changing physical structures of the goddess's shrines from the 1930s to the present, the assumption by Brahman priests of ritual functions formerly carried out by folk priest, and the sociocultural causes of these changes. He traces, too, the origins and diffusion of the cult throughout its entire history, as well as its survival today. Of psychological interest is the problematic status of Pattini as virgin, wife, and mother and her relationship with her god-husband Palanga and his courtesan Madevi. Obeyesekere discusses the psychodynamics of this relationship in detail and explains its role in Hindu-Buddhist socialization and family structure. Further, he uses this analysis to account for local variations in the performance and structure of the ritual. The ritual of the killing and resurrection of Pattini's husband and her role as *mater dolorosa* will interest scholars of comparative religion.

This collection of nine essays offers new evidence of the creativity of religious culture in an era conventionally known as the Counter-Reformation. Religion and the arts in Italy, ca. 1550-1650, are shown to have prospered, with or without ecclesiastical approval. At the end of the Qing dynasty, works of fiction by male authors placed women in new roles. Fiction's *Family* delves into the writings of one literary family from western Zhejiang whose works were emblematic of shifting attitudes toward women. The mother, Wang Qingdi, and the father, Zhan Sizeng, published their poems during the second half of the nineteenth century. Two of their four sons, Zhan Xi and Zhan Kai, wrote novels that promoted reforms in women's lives. This book explores the intergenerational link, as well as relations between the sons, to find out how the conflicts faced by the parents may have been refigured in the novels of their sons. Its central question is about the brothers' reformist attitudes. Were they based on the pronouncements of political leaders? Were they the result of trends in Shanghai publishing? Or did they derive from Wang Qingdi's disappointment in her "companionate marriage," as manifested in her poems? By placing one family at the center of this study, Ellen Widmer illuminates the diachronic bridge between the late Qing and the period just before it, the synchronic interplay of genres during the brothers' lifetimes, and the interaction of Shanghai publishing with regions outside Shanghai.

This book traces changing gender relations in China from the tenth to fourteenth centuries by examining three critical categories of women: courtesans, concubines, and faithful wives. It shows how the intersection and mutual influence of these groups—and of male discourses about them—transformed ideas about family relations and the proper roles of men and women. Courtesan culture had a profound effect on Song social and family life, as entertainment skills became a defining feature of a new model of concubinage, and as entertainer-concubines increasingly became mothers of literati sons. Neo-Confucianism, the new moral learning of the Song, was significantly shaped by this entertain-

ment culture and by the new markets—in women—that it created. Responding to a broad social consensus, Neo-Confucians called for enhanced recognition of concubine mothers in ritual and expressed increasing concern about wifely jealousy. The book also details the surprising origins of the Late Imperial cult of fidelity, showing that from inception, the drive to celebrate female loyalty was rooted in a complex amalgam of political, social, and moral agendas. By taking women—and men's relationships with women—seriously, this book makes a case for the centrality of gender relations in the social, political, and intellectual life of the Song and Yuan dynasties.

A brilliantly entertaining and innovative history of the ancient Athenians' consuming passions for food, wine and sex.

Written by a team of veteran scholars and exciting emerging talents, *The SAGE Handbook of Film Studies* maps the field internationally, drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline. It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions. It reflects on the field's dominant paradigms and debates and evaluates their continuing salience. Finally, it looks forward optimistically to the future of the medium of film, the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological, industrial and aesthetic developments. The Venetian courtesan has long captured the imagination as a female symbol of sexual license, elegance, beauty, and unruliness. What then to make of the *cortigiana onesta*—the honest courtesan who recast virtue as intellectual integrity and offered wit and refinement in return for patronage and a place in public life? Veronica Franco (1546-1591) was such a woman, a writer and citizen of Venice, whose published poems and familiar letters offer rich testimony to the complexity of the honest courtesan's position. Margaret F. Rosenthal draws a compelling portrait of Veronica Franco in her cultural social, and economic world. Rosenthal reveals in Franco's writing a passionate support of defenseless women, strong convictions about inequality, and, in the eroticized language of her epistolary verses, the seductive political nature of all poetic contests. It is Veronica Franco's insight into the power conflicts between men and women—and her awareness of the threat she posed to her male contemporaries—that makes her literary works and her dealings with Venetian intellectuals so pertinent today. Combining the resources of biography, history, literary theory, and cultural criticism, this sophisticated interdisciplinary work presents an eloquent and often moving account of one woman's life as an act of self-creation and as a complex response to social forces and cultural conditions. "A book . . . pleurably redolent of Venice in the 16th-century. Rosenthal gives a vivid sense of a world of salons and coteries, of intricate networks of family and patronage, and of literary exchanges both intellectual and erotic."—Helen Hackett, *Times Higher Education Supplement* *The Honest Courtesan* is the basis for the film *Dangerous Beauty* (1998) directed by Marshall Herskovitz. (The film was re-titled *The Honest Courtesan* for release in the UK and Europe in 1999.)

A fascinating interdisciplinary study of the Shanghai entertainment world with illustrations from newspapers, novels, travel guides, and other relics of popular culture.

This is the first comprehensive resource on the subject of love in the teachings of the world's major religions, cultures, and philosophies.

In *Speaking of Love: The Love Dialogue in Italian and French Renaissance Literature*, Reinier Leushuis examines a corpus of sixteenth-century love dialogues that exemplifies the dialogue's

mimetic qualities and validates its place in the literary landscape of the Italian and French Renaissance.

Recently the importance for Herodotus' work of contemporary medical and sophistic thought and techniques of argument has been widely recognised, as long had been his dependence on and difference from earlier geographical and ethnographic writing. This volume focuses on the place of these interests in his investigatory techniques and sets them alongside his many narrative skills, from superficially traditional battle narrative and reworking of Greek or non-Greek traditions that border on myth to the structuring of narrative by highlighting the life of objects, and addresses such fundamental issues as how he chooses between competing explanations and how far he valued truth. The book tackles many of the basic issues that confront any attempt to understand Herodotus' work.

'Sullivan's outstanding book is the first to show how French courtesans were fully-fledged masters of the pen as well as proverbial ladies of the night. We learn how their rewriting of classics such as *The Lady of the Camellias* and their response to a male "backlash" inspire Colette in previously unseen ways.' — Nicholas White, University of Cambridge, UK This book is about the autobiographical fictions of nineteenth-century French courtesans. In response to damaging representations of their kind in Zola and Alexandre Dumas' novels, Céleste de Chabrilan, *Valtesse de la Bigne*, and Liane de Pougy crafted fictions recounting their triumphs as celebrities of the demi-monde and their outcries against the social injustices that pushed them into prostitution. Although their works enjoyed huge success in the second half of the nineteenth century, male writers penned faux-memoirs mocking courtesan novels, and successfully sowed doubt about their authorship in a backlash against the profitable notoriety the novels earned these courtesans. Colette, who did not write from personal experience but rather out of sympathy for the courtesans with whom she socialized, innovated the genre when she wrote three novels exploring the demi-mondaine's life beyond prostitution and youth.

The wisest teachings of Buddhism say that, like all oppositions, one must move beyond gender. But as Serinity Young shows in this enlightening work, the rhetoric of Buddhist texts, the symbolism of its iconography, and the performative import of its rituals, tell different, and often contradictory, stories. In *Courtesans and Tantric Consorts*, Serinity Young takes the reader on a journey through more than 2000 years of biographical writings, iconographic depictions, and ritual practices revealing Buddhism's deep struggles with gender. Juxtaposing empowering images of women with their textual repudiation, beginning with the Buddha himself who abandoned his wife; tantric courtesans who are considered necessary to male enlightenment with fertility rituals designed to ensure male offspring; tales of gender-bending gods and goddesses with all male heavens; Serinity Young draws on a vast range of sources to reveal the colourful, and often troubling, mosaic of beliefs that inform Buddhist views about gender and sexuality.

The aim of this book is to make Lucian's *A True Story* accessible to intermediate students of Ancient Greek. The running vocabulary and commentary are meant to provide everything necessary to read each page. Lucian's *A True Story* is a great text for intermediate readers. Its breathless narrative does not involve many complex sentences or constructions; there is some unusual vocabulary and a few departures from Attic Greek, but for the most part it is a straightforward narrative that is fun and interesting by one of antiquity's cleverest authors. In *A True Story*, Lucian parodies accounts of fanciful adventures and travel to incredible places by authors such as Ctesias and Iambulus. The story's com-

ination of mockery and learning makes it an excellent example of the Greek literature of the imperial period. Revised August, 2014.

In recent years, scholarship on translation has moved well beyond the technicalities of converting one language into another and beyond conventional translation theory. With new technologies blurring distinctions between "the original" and its reproductions, and with globalization redefining national and cultural boundaries, "translation" is now emerging as a reformulated subject of lively, interdisciplinary debate. *Nation, Language, and the Ethics of Translation* enters the heart of this debate. It covers an exceptional range of topics, from simultaneous translation to legal theory, from the language of exile to the language of new nations, from the press to the cinema; and cultures and languages from contemporary Bengal to ancient Japan, from translations of Homer to the work of Don DeLillo. All twenty-two essays, by leading voices including Gayatri Spivak and the late Edward Said, are provocative and persuasive. The book's four sections—"Translation as Medium and across Media," "The Ethics of Translation," "Translation and Difference," and "Beyond the Nation"—together provide a comprehensive view of current thinking on nationality and translation, one that will be widely consulted for years to come. The contributors are Jonathan E. Abel, Emily Apter, Sandra Bermann, Vilashini Cooppan, Stanley Corngold, David Damrosch, Robert Eaglestone, Stathis Gourouris, Pierre Legrand, Jacques Lezra, Françoise Lionnet, Sylvia Molloy, Yopie Prins, Edward Said, Azade Seyhan, Gayatri Chakravorty Spivak, Henry Staten, Lawrence Venuti, Lynn Visson, Gauri Viswanathan, Samuel Weber, and Michael Wood.

A provocative study of the life and times of the West's first female power brokers explains how courtesans used their liaisons with some of the world's most powerful and celebrated men to give themselves an extraordinary influence, wealth, and freedom in a male-dominated world and offers profiles of these remarkable women, including Veronica Franco, Madame de Pompadour, and Marion Davies. Reprint.

A handful of fragments is all that remains of the writings of Menippus, the third-century BCE provocateur of the Greek Cynic movement. The Western literary tradition knows him through Lucian, the Greek satirist who lived and worked four hundred years later. Included in this book are Joel Relihan's lively English translations of Lucian's three reanimations of Menippus—fantastic narratives and comic dialogues set in heaven and hell: *Menippus; or, The Consultation of the Corpses* *Icaromenippus; or, A Man above the Clouds* *The Colloquies of the Corpses (Dialogues of the Dead)* For the first time in over fifty years, these works are assembled in a unified format to tell a particular story: Lucian's evolving understanding of the philosophical and literary potential of the person, productions, and purposes of Menippus. Not only is it time to give Lucian's Menippus a fresh look and a thorough reevaluation, but also to consider how Lucian's imitations and innovations adumbrate, illuminate, and complicate the history of that enigmatic genre, Menippean satire.

Sometime before 1579, Zhou Lujing, a professional writer living in a bustling commercial town in southeastern China, published a series of lavishly illustrated books, which constituted the first multi-genre painting manuals in Chinese history. Their popularity was immediate and their contents and format were widely reprinted and disseminated in a number of contemporary publications. Focusing on Zhou's work, *Art by the Book* describes how such publications accommodated the cultural taste and demands of the general public, and shows how painting manuals functioned as a form in which everything from icons of popular culture to graphic or literary cliché was presented to both gratify and shape the sen-

sibilities of a growing reading public. As a special commodity of early modern China, when cultural standing was measured by a person's command of literati taste and lore, painting manuals provided nonelite readers with a device for enhancing social capital. Chloe Starr's book offers a comprehensive literary reading of six nineteenth-century Chinese red-light novels and assesses how and why they alter our view of late Qing fiction and the authorial self.

Prostitutes and Matrons in the Roman World is the first substantial account of elite Roman concubines and courtesans. Exploring the blurred line between proper matron and wicked prostitute, it illuminates the lives of sexually promiscuous women like Messalina and Clodia, as well as prostitutes with hearts of gold who saved Rome and their lovers in times of crisis. It also offers insights into the multiple functions of erotic imagery and the circumstances in which prostitutes could play prominent roles in Roman public and religious life. Tracing the evolution of social stereotypes and concepts of virtue and vice in ancient Rome, this volume reveals the range of life choices and sexual activity, beyond the traditional binary depiction of wives or prostitutes, that were available to Roman women.

E. P. Sanders offers an expansive introduction to the apostle, navigating some of the thorniest issues in scholarship using language accessible to the novice and seasoned scholar alike. Always careful to distinguish what we can know historically from what we may only conjecture, and these from dogmatically driven misrepresentations, Sanders sketches a fresh picture of the apostle as an ardent defender of his own convictions, ever ready to craft the sorts of arguments that now fill his letters. E. P. Sanders has for many years been one of the leading scholars of Paul's life and work. His book is a key text for scholars and students alike.

Concubines and Courtesans: Women and Slavery in Islamic History contains sixteen essays on enslaved and freed women across medieval and pre-modern Islamic social history. The essays consider questions of slavery, gender, social networking, cultural production, sexuality, Islamic family law, and religion in the shaping of Near Eastern and Islamic society over time.

Cleste de Chabrilan, former courtesan and widow of the first French Consul to Melbourne, became the most prolific female stage writer in nineteenth-century France. Forever haunted by her scandalous past, Cleste fought to hold her place in an artistic world dominated by men. *Courtesan and Countess* tells the story not only of her struggle as a creative artist to survive and earn a living, but also of her fascinating life at the centre of the bo-

hemian circles of Paris, surrounded by friends such as Alexandre Dumas pre, Georges Bizet and Prince Napolon. *Courtesan and Countess* paints a portrait of a remarkable woman and of the turbulent world of Paris during the Belle Epoque. Lost for more than eighty years until discovered by the authors in the attic of a French country manor, these are the unpublished and final set of memoirs from Cleste de Chabrilan.

The first to combine the study of representation, gender theory, and Muslim women from a historical and geographical perspective, this book examines where women have represented themselves in art, architecture, and the written word in the Muslim world. The authors explore the gendering and implicit power relations present in the positioning of subject and object in the visual field and look specifically at occasions when women publically adopted the stance of the viewer, speaker, writer, or patron.

This edition brings together Marston's five major plays in one volume. Included here are *Antonio and Mellida*, *Antonio's Revenge*, *The Malcontent*, *Measure for Measure*, *The Dutch Courtesan*, and *Sophonisba*. Under the general Editorship of Michael Cordner, the texts of the plays have been newly edited and are presented with modernized spelling and punctuation. This edition provides a critical introduction based on an informed understanding of the texts as scripts for the stage.

The Dutch Courtesan is a riotous tragicomedy that explores the delights and perils afforded by Jacobean London. While Freevill, an educated young Englishman and the play's nominal hero, frolics in the city's streets, taverns and brothels, Franceschina, his cast-off mistress and the Dutch courtesan of the play's title, laments his betrayal and plots revenge. Juxtaposing Franceschina's vulnerable financial position against the unappealing marital prospects available to gentry women, the play undermines the language of romance, revealing it to be rooted in the commerce and commodification. Marston's commentary on financial insecurity and the hypocritical repudiation of foreignness makes *The Dutch Courtesan* truly a document for our time.

'The Letters of Alciphron: A Unified Literary Work?' (Michèle Biraud and Arnaud Zucker editors) offer a dozen papers on an unknown author of the *Second Sophistic*, Alciphron, aiming to show the unity of his literary project.

An examination of the lives of nineteenth-century Britain's demimonde offers insight into the hierarchies, etiquette, and protocols of the period's courtesans, focusing on five women of particular influence as well as the factors that contributed to their social successes and decline. Reprint. 15,000 first printing.