

The Book Of Courtesans A Catalogue Their Virtues Susan Griffin

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.

Set amid the elegant châteaux of Belle époque France and the closely guarded world of nineteenth-century Persian women, Courtesan unfolds with the breathtaking cinematic sweep and stunning visual grandeur of an epic film. At its heart are three unforgettable women: Madame Gabrielle, the courtesan whose fateful liaison with the shah of Persia reverberates in the lives of her daughter, Françoise, and her rebellious and brave granddaughter, Simone, whose journey plunges her into the cutthroat diamond trade, where the secrets of an ancient culture may hold the truth she desperately seeks.

All’s fair in love and matrimony in Nicola Cornick’s wildly romantic new series that introduces the ladies of Fortune’s Folly—spirited heiresses who are more than a match for society’s most dashing rogues! The epitome of privilege and power, the handsome Duke of Welburn sets all the ladies’ hearts aflutter as he strides into the village of Fortune’s Folly. For Eve Nightingale this fluttering is a mixture of wariness and wonder. Once his glittering society mistress—caught up in his glamorous world by day and tangled in his bedsheets by night—she is now no more than a penniless yet proud shopkeeper. It’s a world Eve can’t go back to—she has secrets to keep. But this determined duke seems very keen on unravelling them...

‘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 Glittering World of the Japanese Courtesan

The Secrets of a Courtesan

Yoshiwara

The Honest Courtesan

Portraits of the Renaissance

The Courtesan and the Samurai

The lifestyles of the classical Greeks often seems disappointingly modest when compared to those of other legendary civilizations. Where are the marble floors, the pillared halls, the gilded rooms? Even the Athenians, the richest and most powerful of the Greeks, were said by one contemporary to dress no better than slaves. Athenians, however, were as skilled at spending as their playwrights were at devising tragedies. Vast estates vanished overnight, squandered not on material luxury but on eating, drinking, and sex—ephemeral pleasures that left no monuments but are recounted in numerous ancient texts. Much of what they describe seems familiar—the pleasures of wine, the dangers of seduction, a mouthwatering plate of squid—but some stories are more puzzling: savages on the shores of the Persian Gulf who live off bread made of fish-flour; Alexander the Great drinks a toast that kills him; Socrates interrogates a beautiful woman who lives in luxury with no obvious means of support. James Davidson masterfully unravels these strange anecdotes, casting new light not only on ancient pleasures but on the Ancient World as a whole. Full of intriguing detail and perspicacious insight, Courtesans and Fishcakes takes swipe at the old scholarship (Freud, Nietzsche, Foucault) and lays the groundwork for the new, delivering a fascinating and engagingly written study of the hedonism that ruled Athens.

*** This book has been republished as Unbound ***
Regency London ’ s most celebrated courtesan, The Blackbird, was a woman before her time—unhitched, financially independent, and free to live by her own rules. Schooled in the sensual arts by the one man she loved the most, she recorded every wicked detail in her diaries. . . . When Boston museum curator Piper Chase-Pierpont unearths The Blackbird ’ s steamy memoirs, she ’ s aroused and challenged by what she finds. Could the courtesan ’ s diaries be used as a modern girl ’ s guide to finding love and empowerment? One curious curator—and one very lucky man—are about to find out.

In 1965, an impoverished elderly woman was found dead in Nice, France. Her death marked the end of an era; she was the last of the great courtesans. Known as La Belle Otero, she was a volcanic Spanish beauty whose patrons included Kaiser Wilhelm II, the Prince of Wales (later King Edward VII) and Grand Duke Nicholas of Russia. She accumulated an enormous fortune, but gambled it all away. Scarlet Women tells her story and many more, including Marie Duplessis, who inspired characters by both Dumas and Verdi; Clara Ward, a rare American courtesan who hunted for a European aristocrat, but having married a Belgian prince, ran away with a gypsy violinist; Ninon de L’Enclos, who was offered 50,000 crowns by Cardinal Richelieu for one night. Money left in her will paid for Voltaire’s education. Courtesans were an elite group of talented, professional mistresses. The most successful became wealthy and famous in their own right. While they led charmed lives, they occupied a curious position: they enjoyed freedom and political power unknown to most women, but they were ostracized by polite society. From the heterae of ancient Greece to the cortigiana onesti of 16th century Venice, the oriran of Edo-period Japan to the demimondaines of 19th century France, this captivating book—perfect for readers of A Treasury of Royal Scandals—uncovers the rich, colorful lives of these women who dared to pursue fortunes outside their societies’ norms.

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.

Queen of the Courtesans

In the Company of the Courtesan

Scarlet Women

The Scandalous Lives of Courtesans, Concubines, and Royal Mistresses

A Novel

Trained by legendary samurai Musashi Miyamoto, Seichoiro Matsunaga, a young samurai warrior, is sent to Yoshiwara, the pleasure quarters in old Tokyo, to defend its inhabitants, including a mysterious young woman named Oshabu, from invading ninjas of the Yagyu Clan.

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 risk 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 . . . pleasantly 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 sweeping historical epic of a young Chinese woman in imperial Europe – perfect for fans of Memoirs of a Geisha The year is 1881, the era of China’s humiliation at the hands of imperialist Europe. Seven-year-old Sai Jinhua is left alone and unprotected, her life transformed after her mandarin father’s summary execution for the crime of speaking the truth. Now an orphan, Jinhua is sold to a brothel and put to work as a ‘money tree’, enduring the very worst of human nature thanks to the friendship and wisdom of the crippled brothel maid. But when an elegant but troubled scholar takes Jinhua as his concubine, her world begins to expand. With him she will travel to Vienna, seeing things she has never imagined, and opening her heart to dreams she has never dared to dream . . . Based on the true story of Sai Jinhua, Alexandra Curry’s debut novel, The Courtesan, travels from the depths of the Chinese empire to the palaces of Vienna, and tells the true story of one young woman’s journey from the depths of poverty to the centre of Chinese history.

A fascinating account of the incredible lives of Courtesans, including the infamous Veronica Franco, Courtesan of Venice, Theodora, and many more!

A Chorus of Stones

Veronica Franco, Citizen and Writer in Sixteenth-Century Venice

Sexualities in Buddhist Narrative, Iconography, and Ritual

Tales of Ming Courtesans

From de Chabrilan to Colette

A Catalogue of Their Virtues

Skilled in passion, artful in deception, and driven by betrayal, she is the glittering center of the royal court—but the most desired woman of Renaissance France will draw the wrath of a dangerous adversary. Paris, 1575. The consort of some of Europe ’ s most influential men, Gabrielle Cheney is determined to secure her future by winning the heart of Henry, the Huguenot king of Navarre. As his mistress, Gabrielle hopes she might one day become the power behind the French throne. But her plans are jeopardized by Captain Nicolas Remy, a devoted warrior whose love Gabrielle desires—and fears—above all. She will also incur the malevolence of the Dark Queen, Catherine de ’ Medici, whose spies and witch-hunters intrigue, deep treachery, and one woman ’ s unshakable resolve to honor her heart.

Courtesans, heteraes, laiwai-fu, 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 courtesany 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.

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Describes the lifestyles of 16th century courtesans and analyzes the treatment of courtesans in art and literature

The Demi-Monde In Nineteenth-Century France

Gender and Greek Literary Culture in Athenaeus

Prostitution, Literature, and Drama, 1500-1650

The Courtesan’s Daughter

Shakespeare Among the Courtesans

The Courtesan’s Revenge

A gripping art history cold case: the previously untold story of Victorine Meurent, forgotten painter and famous muse to artists from Manet to Toulouse-Lautrec, and the modern search for her lost paintings When former art student and journalist Summer Brennan learned that Édouard Manet’s favorite model from such iconic works as Olympia and Lunch on the Grass that all of her paintings had been lost, she couldn’t resist the allure of the mystery. Appearing in more than thirty surviving works by her era’s most famous academic, Impressionist, and post-impressionist artists, Victorine Meurent was part of the creation of a mythic bohemian Paris: Emile Zola is said to have modeled one of the scandalous heroines on her, and she shares legends like Monet, Degas, and a group of women known as the “lesbian sisterhood of Montmartre.” After more than a decade spent researching Meurent and her world, Brennan painstakingly pieced together clues to tell a fuller picture of her life and reclaim the first pieces of her lost oeuvre, revealed here for the first time. The Parisian Sphinx is an art history puzzle and woman ahead of her time, who defined and defied an era.

These courtesans were the queens of the profession. Presented are twelve of the most distinguished courtesans in Paris during their golden age.

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 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 entertainment culture and by the new markets—in women—that it created. Responding to an 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 to women—into account, this book offers a new perspective on the history of gender relations in the social, political, and intellectual life of the Song and Yuan dynasties.

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Money, Sex and Fame in the Nineteenth Century

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 also on their 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.

‘Spectacular’ Lisa See, author of The Island of Sea Women ‘I loved it’ Brandon Hobson, author of The Removed ‘Unforgettable’ Nguy?n Phan Qu? Mai, author of The Mountains Sing An expansive epic spanning the turbulent decades of Korea’s fight for independence, perfect for fans of Min Jin Lee’s Pachinko Beasts take many shapes... It is 1917, and Korea is yet to be divided into north and south. With the threat of famine looming, a young girl named Jade is sold by her family to Miss Silver’s courtesan school in cosmopolitan Pyongyang, an act of desperation that will cement her place in the lowest social status. But the city’s days as a hub of trade and 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 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 entertainment culture and by the new markets—in women—that it created. Responding to an 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 to women—into account, this book offers a new perspective on the history of gender relations in the social, political, and intellectual life of the Song and Yuan dynasties.

First in a sexy new series featuring a match-making courtesan. Lady Sophia Dalby, everyone’s favorite courtesanturned- countess, faces her toughest match-making case yet: her own obstinate daughter.

The Courtesan

The Evolution of the French Courtesan Novel

The Accidental Courtesan

The Courtesan’s Arts

Courtesans of the Italian Renaissance

The Book of the Courtesans

Widow Diane de Poitiers, the mistress to King Henri II of France, is smitten by her royal lover, but she can never publicly acknowledge her feelings, especially after his marriage to Catherine de Medici, in a fictional account of a real-life sixteenth-century romance. Reader’s Guide included. Reprint. 10,000 first printing.

Comtesse Valtesse de la Bigne was a celebrated nineteenth-century Parisian courtesan. She was painted by Manet and inspired Emile Zola, who immortalized her in his scandalous novel Nana. Her rumored affairs with Napoleon III and the future Edward VII kept gossip columns full. But her glamorous existence hid a dark secret: she was no Comtesse. She was born into abject poverty, raised on a squalid Paris backstreet; the lowest of the low. Yet she transformed herself into an enchantress who possessed a small fortune, three mansions, fabulous carriages, and art that drew the envy of connoisseurs across France and Europe. A consummate show-woman, she ensured that her life—and even her death—remained shrouded in just enough mystery to keep her audience hungry