Aside from this one analytical lacuna, D'Emilio's work contributes greatly to the literature on Bayard Rustin and the civil rights movement. The nuanced analysis of sexuality is the primary gift that *Lost Prophet* bestows on Rustin's legacy. Earlier works on Rustin have barely scratched the surface of this integral part of his life. In an otherwise strong (but brief) biography of Rustin published in 2000 Daniel Levine dispenses with the topic of Rustin's sexuality in a very few pages. Rustin gradually "came to accept his own homosexuality," according to Levine, "and eventually to argue that discrimination against homosexuality was parallel to discrimination against African Americans."[3] True enough, but such shorthand exemplifies the ways most authors have glossed over Rustin's sexuality. *Lost Prophet* argues correctly that this is the key to explaining why Rustin is so little remembered today. Like Levine and others D'Emilio initially believed that sexuality could "be tucked into the corner marked 'private life,'" but he soon realized that "the boundary between public and private proved very porous in Rustin's life" (5). This book is buoyed by that epiphany. Thanks to D'Emilio, not only have we found a "lost prophet," but we have a much better understanding of why he was lost in the first place.

The nearly simultaneous release of the film *Brother Outsider* and the book *Lost Prophet* means that many Americans, particularly students, will learn about Rustin through the documentary and not D'Emilio's excellent biography. This, I think, is a shame. As much as the majestic Castro Theatre or a powerful film like *Brother Outsider* can make viewers feel that they are stepping back in time for two hours, the impressions they leave are almost inevitably fleeting ones. In the week or two spent with *Lost Prophet* the life of Bayard Rustin will intertwine with the lives of students and readers. D'Emilio's analysis is much deeper than the film's, yet his prose remains simple and straightforward, so that the power of Rustin's words and ideas emerges from every page. *Brother Outsider* is a fine companion to *Lost Prophet*, but it should not be viewed as a replacement for it. While the film allows us to see and hear Bayard Rustin, D'Emilio's fine book allows us to *know* him.

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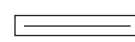

Reading Sex in the Eighteenth Century: Bodies and Gender in English Erotic Culture. By KAREN HARVEY. Cambridge: Cambridge University Press, 2004. Pp. 272. $80.00 (cloth).

In 1741 Thomas Stretser, writing under the pseudonym Roger Pheuquewell, wrote one of the oddest pieces of literature to emerge from a period famous

[3]Daniel Levine, *Bayard Rustin and the Civil Rights Movement* (New Brunswick, N.J.: Rutgers University Press, 2000), 74.

for its oddities: *A New Description of Merryland*. In it, using all the language of geography, biology, and science, he compared female anatomy to a foreign coastline and sex to a journey of discovery. In the same year he also published a detailed attack on and critique of his own work (*Merryland Displayed*) in which he explained the origin of the idea. He described how, while reading an article about Holland in a new "Geographical Grammar," he was struck by the similarities between the Dutch coastline and the form of female anatomy. "Ha! said he, the same could be said of a **** as well as of Holland; this whim having once entered his noddle, he resolved to pursue the hint, and try how far he could run the parallel" (176). The result was a wildly extended joke at the expense of geographers, explorers, and scientists in which the commonplace understandings of mid-eighteenth-century metropolitan men about women's and men's bodies are exposed for all to read. Karen Harvey's book is at heart an extended exposition on Thomas Stretser's noddle.

The early and mid-eighteenth century was the single most innovative period in the history of British publishing. The picaresque novel was regularized and domesticated and then turned to the service of pornography in the form of *Fanny Hill*. Serial productions from the *Spectator* to all the varied forms of the daily and weekly newspaper were created. Scientific publications were standardized and given their patina of authority, and in the background all the forms of ephemera, from tickets and ballads to flysheets and posters, rolled from the presses. The lapsing of the Licensing Act in 1695 let upon the world a new cacophony of print. One genre that Karen Harvey argues emerged from this literary melee was "erotica." Harvey defines erotica as "material about sexual pleasure which depicted sex, bodies and desire through illusions of concealment and distance: bodies were represented through metaphor and suggestion, and depictions of sexual activity were characterized by deferral and silence" (20). In essence the object of study is a collection of perhaps fifty pamphlets published between the 1720s and the 1770s that deployed humor to arouse and amuse the reader while maintaining an appearance of respectability by always choosing a Latin word in preference to an Anglo-Saxon one and a metaphor in preference to a bald description. The titles Harvey analyzes include works about men's bodies, and in particular the penis, such as *The Natural History of the Arbor Vitae; or, Tree of Life* (1732) and *The Electrical Eel; or, Gymnotus Electricus, and the Torpedo; a Poem* (ca. 1777) and women's bodies and genitals such as *A Voyage to Lethe* (1756) and, of course, *A New Description of Merryland* (1741). Most were either pseudonymous or anonymous and were published under pretentious but suggestive names such as Philogynes Clitorides or the more prosaic "Paddy Strong Cock" and "Timothy Touchit." Produced by jobbing writers and publishers working in the bear pit of Grub Street, these pamphlets form a significant new genre created in a period and place that sometimes seems to have wholly invented the modern world of text and narrative. For this reason alone they deserve our attention. Using these

pamphlets, this book reconstructs both the interior world of the authors and the social and mental landscape of the readership, which Harvey argues was made up of literate, clubbable men with a metropolitan bias.

In Harvey's view these works were not meant to be "read with one hand" but were to be shared by men on club night over the punch bowl. From primarily internal evidence she convincingly argues that these extended jokes were directed at the members of libertine clubs such as the Beggars' Benison and the Medmenhen Monks and to the wider audience of adult men who participated in that remarkable homosocial world of eighteenth-century societies. As a result the story that Harvey seeks to construct is necessarily at odds with the narrative that has emerged from the history of pornography. If pornography encourages the lonely masturbator to push the boundaries of his imagination, and if works by authors such as John Cleland and the Marquis de Sade seem to provide historical entrée to a new interiority, these more public scripts record a more prosaic world of everyday sexual knowledge, prejudice, and confusion. The story that emerges is also necessarily at odds with that of the politicization of pornography found in French literature. Although Roger Pheuquewell may have had Enlightenment pretensions, the two-dimensional joke at the heart of these works seems to belie a deeper intellectual purpose. They are essentially mundane, and Harvey argues that it is in their very banality that their strength as evidence lies. She suggests that "the mundane is often that which is most deeply embedded in culture" (171), and in this instance it is certainly true that a whole world of popular knowledge and ignorance about sex and gender is encoded in the equation of a penis and a plant and a vagina and a cave.

What emerges from this literature is a strangely familiar set of images and models of sexual difference that nevertheless seem to contradict the perhaps overly schematic stories of change in elite and popular attitudes that inform the substantial historiography on sex in this period. In chapters entitled "Sexual Difference," "Female Bodies," "Male Bodies," "Space," "Movement," and "Pleasure" Harvey describes the attitudes of the authors of these pamphlets.

Perhaps the most surprising element of this literature is the large amount of space it gives to penises. In pornography penises seem always erect and ready to penetrate something or other, but in this literature they are allowed more complex functions. Men's bodies and their genitals in particular are described in terms of both strength and hardness as well as flaccid vulnerability. If, as Harvey argues, these pamphlets were shared by men over the punch bowl, the attention given to men's bodies seems to speak to a world of male self-construction that is ironically less obsessed by the penis than that found in later literatures. The inability to perform sexually is a shared joke, the retailing of which would seem to decenter sexual performance from the construction of a secure masculinity. The emphasis on the impact

of drink, old age, and lack of "vigor" on sexual performance made these topics something men could discuss (even if tangentially and through metaphor) in a way that would not be possible in the next century.

Harvey also demonstrates that authors (and presumably readers) of this literature were willingly confused about the workings of the male body. They happily conflated the newest theory on the role of sperm in reproduction with the oldest of canards drawn from popular culture. A fragment of belief drawn from *Aristotle's Masterpiece* is juxtaposed to another from Francis Mauriceau's *The Diseases of Women with Child* (1736). In other words, no consistent or consistently changing popular understanding of medical beliefs about sexual difference can be located in this literature.

In contrast to the relatively complex and nuanced descriptions of male genitals found here, female genitalia were viewed in an apparently less sympathetic light. For the most part they are described as hidden, wet, and smelly, and female sexual response and desire are portrayed as stronger and less controlled than men's. Harvey demonstrates that in this literature women were seen as largely passive and men as active. As with male anatomy, the literature on female anatomy reflects widespread confusion and ambiguity. No single clear model of reproduction can be found, while the requirements of metaphor (if nothing else) frequently lead to a pick and mix attitude to scientific knowledge.

Harvey also shows that sex was assumed to be an activity that normally occurred in dark and enclosed "female" spaces and that the men who wrote and read this literature felt that sex was something likely to occur on a foreign soil. To participate in sex men had to enter (metaphorically and literarily) a female world. This did not, however, equate with women's control over their bodies or over sexual activity. This literature depicts a world in which women said "no" when they meant "yes" and in which some show of force was always required to initiate a sexual encounter (followed, of course, by swooning acquiescence). As a result, all sex depicted in this genre falls somewhere along a continuum of rape, according to Harvey.

What emerges most strongly, however, is the heterosexist, penetrative, and procreative nature of eighteenth-century sex as described in erotica. Anal sex, both hetero- and homosexual, is castigated, as are oral sex and masturbation. The assumption throughout is that the purpose of sex is not simply pleasure but making babies. To this extent erotica reinforces the belief, suggested by historians such as the late Roy Porter, that sexually explicit literature in this period effectively policed sexual behavior, channeling it toward narrowly penetrative and heterosexual norms.

In many respects this literature and this book challenge our perhaps overly schematic orthodox metanarratives for the evolution of both gender and sexuality. Although, for instance, the heterosexist and homophobic bias of erotica would seem to confirm Randolph Trumbach's analysis of the evolution of sexual identities in eighteenth-century London, the apparent

lack of change over time presented here, at the very least, undermines his schema, suggesting we need to explore continuities of belief and practice as well as discontinuities. At the same time the lack of a clear and changing model of the biology of reproduction reinforces the criticism of Tom Laqueur's use of exclusively elite sources in evidencing his transition from a one-sex to a two-sex model of gender division. If even writers keen to use medical literature as the butt of their humor rely on a wide selection of different models for reproduction, then it is difficult to see how this medical literature could substantially impact on the beliefs and behavior of a broader population.

More important, this book opens a new window on to popular prejudice and assumption. Karen Harvey is to be congratulated on identifying and effectively exploiting a little used source for popular attitudes and beliefs about a topic that most people (both in the eighteenth century and since) avoid discussing directly. Robert Darnton famously advised us to pay attention when we failed to understand a joke. In this instance, and even though we still get the humor, the products of Roger Pheuquewell and Timothy Touchit provide a fertile source for new insights.

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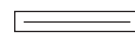

Eros and Inwardness in Vienna: Weininger, Musil, Doderer. By David Luft. Chicago: University of Chicago Press, 2003. Pp. 271. $35.00 (cloth).

David Luft argues that the explosion of literary, philosophical, and medical interest in sexuality that took place in Vienna at the *Jahrhundertwende* is the product of a specific meeting of scientific materialism and philosophical irrationalism that characterized late-nineteenth-century liberal Viennese culture. Out of this witch's brew emerged the fascinating and sometimes infuriating writings of Otto Weininger, Robert Musil, and Heimato von Doderer. Luft, an intellectual historian well known for his work on Musil and Central European culture, offers a spirited and educational reading of the writings on sexuality by these three men.

The introductory chapters in which Luft lays out his understanding of Viennese culture at the turn of the century will be of wide interest. They could easily be assigned in the classroom to explain the intellectual history of the period. Luft tackles the vexing question of liberalism as it developed in the German-speaking realm, seeing its technical formulation in the Kantian tradition as "the self-legislation of rational moral laws" (7). More broadly, he describes it as "primarily the liberation of the unbound man from the interference of the state in the development of capitalism and from the authority of