

PATENTLY EROTIC

Tear-away Bras, Couple's Chairs,
Vibrating Condoms and Other
Patented Strokes of Genius



Patently Erotic

Barry Keith Grant



Patently Erotic:

Patently Erotic Richard Ross, 2005 *Patently Erotic* is Richard Ross's foray into the nexus of capitalism inventiveness and sex. In this latest collection of actual patent applications the author delves into the archives to take a look at contraptions designed to titillate and facilitate. Accompanied by commentary from Ross and illustrated by the inventors' own diagrams, inventions such as source sensitive sound playing condoms and lap dance liners provide a revealing look to society's issues with intimacy.

Skagit Robert Miskimon, 2002 Environmentally minded residents of Skagit Island in the Pacific Northwest fight back a proposal to bridge their sanctuary to the mainland. But their sense of vulnerability then leads them to break away from the mainland county government and create their own island government. They discover that the greed and exploitation they seek to avoid knows no political or geographical boundaries.

Virginitas M. Murray, 2013-06-29 A preface is best written last after a book is done and its author may look back to survey what he hopes he has accomplished and what he must admit he has not. In hindsight, virginity by itself has seemed a very large field to till, but with that reflection also comes a sense of the awareness that a really comprehensive treatment of misgiving that subject would somehow have to encompass an enormous terrain the whole length and breadth of Christianity's attitude toward sexuality from the earliest times down to the high Middle Ages. It could be argued that no small book could cover so much ground and I would be the first to agree. As its subtitle is meant to suggest, the present work is in at least two senses of the word an essay: both an initial and tentative effort to get at the meaning of an extremely important but as yet unprobed medieval belief in the perfective value of the virginal life and an interpretive study of a complex subject from a limited point of view, specifically that in which the virgin appears in devotional literature as the bride of Christ.

Italian Gothic Horror Films, 1970-1979 Roberto Curti, 2017-09-21 Italian Gothic horror films of the 1970s were influenced by the violent giallo movies and adults-only comics of the era, resulting in a graphic approach to the genre. Stories often featured over-the-top violence and nudity and pushed the limits of what could be shown on the screen. The decade marked the return of specialist directors like Mario Bava, Riccardo Freda, and Antonio Margheriti and the emergence of new talents such as Pupi Avati. *The House with the Laughing Windows* and *Francesco Barilli: The Perfume of the Lady in Black*. The author examines the Italian Gothic horror of the period, providing previously unpublished details and production data taken from official papers, original scripts, and interviews with filmmakers, scriptwriters, and actors. Entries include complete cast and crew lists, plot summaries, production history, and analysis. An appendix covers Italian made-for-TV films and mini-series.

Vampire's Kiss Sonny Barker, 2017-12-29 First published in 1970, the gay pulp classic *Vampire's Kiss* follows the transformation of Damon Sanger from an ambitious married attorney to a gay vampire whose bodily libation of choice isn't blood. During a restless night of solo barhopping, Damon accidentally wanders into The Cave, a gay nightclub, and drunkenly goes home with hypnotic, handsome, and red-lipped seducer Alan Drake. Alan makes short work of Damon's conviction that he's straight as an arrow, and Alan isn't just gay; he's also a vampire. Or is

he Damon can't decide whether his trysts with Alan have simply opened his eyes to his true desires or whether he's under the influence of a supernatural fiend whose wildly exciting influence has inducted him into the ranks of the homosexual undead doomed to roam the earth and convert other men. Written with a light hand and a sly sense of humor, *Vampire's Kiss* follows Damon as he negotiates his secret life while pretending to be the ordinary suburban husband who enjoyed boozy barbecues with the neighbors and admiring curvaceous women. As Damon learns how to satisfy his new appetites and maintain his sanity, he conducts an ongoing tongue-in-cheek examination of himself: he is a lawyer after all, about everything from the morality of recruiting new vampires to whether he really has to give up the garlic he's always loved. [The Dread of Difference](#)

Barry Keith Grant, 2015-04-01 *The Dread of Difference* is a classic. Few film studies texts have been so widely read and so influential. It's rarely on the shelf at my university library, so continuously does it circulate. Now this new edition expands the already comprehensive coverage of gender in the horror film with new essays on recent developments such as the *Hostel* series and torture porn. Informative and enlightening, this updated classic is an essential reference for fans and students of horror movies. Stephen Prince, editor of *The Horror Film* and author of *Digital Visual Effects in Cinema: The Seduction of Reality*. An impressive array of distinguished scholars gazes deeply into the darkness and then forms a Dionysian chorus reaffirming that sexuality and the monstrous are indeed mated in many horror films. Choice. An extremely useful introduction to recent thinking about gender issues within this genre. *Film Theory: Translation as Muse*. Elizabeth Marie Young, 2015-09-05 Poetry is often said to resist translation; its integration of form and meaning rendering even the best translations problematic. Elizabeth Marie Young disagrees, and with *Translation as Muse* she uses the work of the celebrated Roman poet Catullus to mount a powerful argument that translation can be an engine of poetic invention. Catullus has long been admired as a poet, but his efforts as a translator have been largely ignored. Young reveals how essential translation is to his work: many poems by Catullus that we tend to label as lyric originals were in fact shaped by Roman translation practices entirely different from our own. By rereading Catullus through the lens of translation, Young exposes new layers of ingenuity in Latin poetry even as she illuminates the idiosyncrasies of Roman translation practice, reconfigures our understanding of translation history, and questions basic assumptions about lyric poetry itself. **Origen and Scripture**. Peter W.

Martens, 2012-01-05 This book examines Origen of Alexandria's approach to the Bible through a biographical lens, focusing on his account of the scriptural interpreter. Martens explores the many ways in which Origen thought ideal scriptural interpreters himself included embarked upon a way of salvation culminating in the everlasting contemplation of God.

Song of Songs. J. Cheryl Exum, 2005-01-01 This original commentary foregrounds at every turn the poetic genius of the Song of Songs, one of the most elusive texts of the Hebrew Bible. J. Cheryl Exum locates that genius in the way the Song not only tells but shows its readers that love is strong as death, thereby immortalizing love as well as in the way the poet explores the nature of love by a mature sensitivity to how being in love is different for the woman and the man. Many long-standing

conundrums in the interpretation of the book are offered persuasive solutions in Exum's verse by verse exegesis The Old Testament Library provides fresh and authoritative treatments of important aspects of Old Testament study through commentaries and general surveys The contributors are scholars of international standing

The American Matisse Metropolitan Museum of Art (New York, N.Y.), Sabine Rewald, Magdalena Dabrowski, 2009 In a career spanning over six decades the New York art dealer Pierre Matisse 1900-1989 contributed substantially to the advancement of modern art At his eponymous gallery on East Fifty seventh Street he showed several now legendary artists for the first time outside Europe The collection paintings sculpture and drawings by Balthus Bonnard Chagall Derain Dubuffet Giacometti Magritte and the dealer's own father Henri Matisse among others was donated to The Metropolitan Museum of Art in 2004 by the foundation established by his widow These extraordinary artworks are presented with informative entries addressing the circumstances of each work's creation and the dealer's relationship to the artist In the introduction the story of Pierre Matisse's early struggles in New York is told for the first time and illustrated with previously unpublished archival photographs Provided by publisher

AN INTERVIEW REVIEWED John O'Loughlin, 2022-02-27 When an experienced magazine correspondent suddenly becomes ill before he can carry out his assignment a young and comparatively inexperienced colleague is deputized to interview world famous composer Howard Tonks in his stead and things don't work out as planned for either of them In fact they go from bad to worse in ways which put not only the assignment but the reputation of the magazine in serious jeopardy threatening the livelihoods of both correspondents Can a resolution to the dilemma in which the magazine subsequently finds itself be found or will it be obliged to compensate the aggrieved party in some financially or socially compromising way The answer lies within

Silent Cinema Paolo Cherchi Usai, 2019-04-04 Paolo Cherchi Usai provides a comprehensive introduction to the study research and preservation of silent cinema from its heyday in the early 20th century to its present day flourishing He traces the history of the moving image in its formative years from Edison's and Lumière's first experiments to the dawn of talkies provides a clear guide to the basics of silent film technology introduces the technical and creative roles involved in its production and presents silent cinema as a performance event rather than a passive viewing experience This new greatly expanded edition takes the reader on a new journey exploring silent cinema in the broader context of technology culture and society from the invention of celluloid film and its related machinery to film studios laboratories theatres and audiences Among the people involved in the creation of a new art form were filmmakers actors and writers but also engineers entrepreneurs and projectionists Their collective efforts and the struggle to preserve their creative work by archives and museums are interwoven in a compelling story covering three centuries of media history from the magic lantern to the reinvention of silent cinema in digital form The new edition also includes comprehensive resource information for the study research preservation and exhibition of silent cinema

Music as Medicine Peregrine Horden, 2017-07-05 Music whether performed or heard has been seen as therapeutic in the history of many cultures How

have its therapeutic properties been conceptualized and explained Which cultures have used music therapy What were their aims and techniques and how much continuity is there between ancient medieval and modern practice These are the questions addressed by the essays in this volume They focus on the place of music therapy in European intellectual medical and musical traditions from their classical roots to the development of the music therapy profession since the Second World War Chapters covering the Judaic Islamic Indian and South East Asian traditions add global comparative perspectives Music as Medicine is the first book to establish the whole shape of the history of music therapy in a systematic and scholarly way It addresses the problem of defining what music therapy has meant in different cultures and periods and sets the agenda for future research in the subject It will appeal to a diverse readership of historians musicologists anthropologists and practitioners

The Horror Reader Ken Gelder, 2000 Horror has been one of the most spectacular and controversial genres in both cinema and fiction its wild excesses relished by some vilified by many others Often defiantly marginal it nevertheless inhabits the very fabric of everyday life providing us with ways of imagining and classifying our world what is evil and what is good what is monstrous and what is normal what can be seen and what should remain hidden The Horror Reader brings together 29 key articles to examine the enduring resonance of horror across culture Spanning the history of horror in literature and film and discussing texts from Britain the United States Europe the Caribbean and Hong Kong it explores a diversity of horror forms from classic gothic literature like Frankenstein and Dr Jekyll and Mr Hyde to contemporary serial killers horror film fanzines and low budget movies such as The Leech Woman and The Texas Chainsaw Massacre Themes addressed include the fantastic horror and psychoanalysis monstrosities different Frankensteins vampires queer horror American gothic splatter and slasher films race and ethnicity lowbrow and low budget horror new regional horror The Reader opens with an introduction to the field of horror by Ken Gelder and each thematic section includes an introductory preface There is also a comprehensive bibliography of horror literature

Feminist Film Theory Sue Thornham, 1999-04 For the past twenty five years cinema has been a vital terrain on which feminist debates about culture representation and identity have been fought This anthology charts the history of those debates bringing together the key classic essays in feminist film theory Feminist Film Theory maps the impact of major theoretical developments on this growing field from structuralism and psychoanalysis in the 1970s to post colonial theory queer theory and postmodernism in the 1990s Covering a wide range of topics including oppressive images woman as fetishized object of desire female spectatorship and the cinematic pleasures of black women and lesbian women Feminist Film Theory is an indispensable reference for scholars and students in the field Contributors include Judith Butler Carol J Clover Barbara Creed Michelle Citron Mary Ann Doane Teresa De Lauretis Jane Gaines Christine Gledhill Molly Haskell bell hooks Claire Johnston Annette Kuhn Julia Lesage Judith Mayne Tania Modleski Laura Mulvey B Ruby Rich Kaja Silverman Sharon Smith Jackie Stacey Janet Staiger Anna Marie Taylor Valerie Walkerdine and Linda Williams

The Penumbra of Personhood G.V.

Loewen,2020-09-17 The drive to overcome nature is a projection of the anxiety about succumbing to our own nature. Inevitably this conflict creates a vicious circle. For in subduing nature to our technical goals themselves arranged so that our human frailty is to be overcome we end up destroying the world in which we must live. Of late we have begun to recognize this viciousness both in our acts and more profoundly in our thoughts. Yet the attempt to lose our nature by losing Nature holds an even deeper conflict. The most effective means of escaping spiritual trial is to become spiritless and the sooner the better. If only taken care of in time everything takes care of itself. Kierkegaard 1844. Social philosopher G V Loewen is the author of forty books on ethics, education, aesthetics, religion, health, and social theory, and more recently metaphysical adventure fiction. He was a professor in the interdisciplinary human sciences for two decades. *The Penumbra of Personhood* is not only the cumulative effect and expression of the primordial characters of Dasein flung along with my being into the world, writes the author, it is also the most graceful and eloquent response to the unknown that we possess. It is in its own thrown essence the fullest divergence from any violence of the reactionary or technique of the manager. It is objectively what we are and thus what we have to offer our own time. Ironically the State has to contend not with history, the writing of which it mainly controls, but rather morality, part of the pre-State metaphysics and a version of collective human vanity that also claims to be timeless. If it is at first striking that even in our time morality has retained such a hold, on second glance it is at least not surprising. It has ironically become the weapon of the private person and this is very much against its own cosmogonical backdrop. Morality is shared, as is belief that the one stems from the other, and in this they are quite unlike either ethics or opinion, also having become the pedestal upon which any demagogue can be placed. The uttering of a higher law betrays the moralist at every turn. Even if the State can delicately navigate these potentially dangerous currents while affording to ignore mere moral editorializing, an inevitable whirlpool in any democracy, at least if enough private people recognize that their misgivings are shared, morality can once again assume a vestige of its former mantle. It becomes a rip tide of conventional wisdom against which this or that elected regime may ride or be ridden over. If this is the most vulgar expression of Dasein's will to life and even ontically will to freedom, then it cannot be ignored by the reflective person. It is the final avenue of appeal in a rationalist social organization. Equipped with its own divinity, morality finds that it still has some suasion in the courts, certainly within many families and in the schools. It is society's back door man to use an old Blues phrase to point up its consistent vulgarity.

Divrei Shalom Shalom Paul,2005-06-01 This volume consists of philological and literary studies written by the author between the years 1967 and 2005 pertaining to the elucidation and explication of various aspects of the narrative, legal, prophetic, and wisdom genres of Biblical literature with a major emphasis on the textual analysis of themes, idioms, terminology, and lexemes with the aid of Akkadian and Ugaritic source material.

German Literature of the High Middle Ages Will Hasty,2006 New essays on the first flowering of German literature in the High Middle Ages and especially during the period 1180-1230. The High Middle Ages and particularly the period from 1180 to

1230 saw the beginnings of a vibrant literary culture in the German vernacular. While significant literary achievements in German had already been made in earlier centuries, they were a somewhat precarious vernacular extension of Christian Latin culture. But the vernacular literary culture of the High Middle Ages was an integral part of broader cultural developments in which the unquestioned validity of traditional authoritative models began to lose its hold. A secular culture began to emerge in which positive value began to be attached to the however transitory allegiances, pleasures and loves of life. In new essays dealing with the most significant literary genres, the heroic epics, the romances, the love lyrics and political poetry, and with broader political, social and cultural issues, control of aggression, territorialization, this third volume of the Camden House History of German Literature demonstrates how the emergence of a vernacular literary culture in Germany was an important part of a broader cultural transformation in which medieval people began to redefine themselves, their relationships to one another, and the position of humanity in the scheme of things.

Contributors: Albrecht Classen, Nicola McLelland, Rodney Fisher, Neil Thomas, Marion Gibbs, and Sidney Johnson. Rüdiger Krohn, Will Hasty, Nigel Harris, Susann Samples, Sara Poor, Michael Resler, Rüdiger Brandt, Elizabeth A. Andersen, Ulrich Müller, and Franz Viktor Spechtler, Ruth Weichselbaumer, W. H. Jackson, Charles Bowlus, Will Hasty is Professor of German Studies and co-founder and co-director of the Center for Medieval and Early Modern Studies at the University of Florida.

Tales from Du Bois Erika Renée Williams, 2022-04-01. *Tales from Du Bois* brings together critical race theory, queer studies, philosophy, and genre theory to offer an illuminating new comprehensive study of W. E. B. Du Bois's fiction from 1903-1928. Erika Renée Williams begins by revisiting Du Bois's tale of being rebuffed by a white female classmate in *The Souls of Black Folk*, identifying it as a failure of what she calls cross-caste romance, a sentimental conjugal or erotic relation projected across lines of cultural difference. In Du Bois's text, this failure figures as the cause of double consciousness, the experience of looking at oneself through the eyes of others. Far from being unique to *Souls*, the trope of cross-caste romance, Williams argues, structures much of Du Bois's literary oeuvre. With it, Du Bois queries romance's capacity to ground nationalism on the one hand and to foment queer forms of Afro-Diasporic reclamation and kinship on the other. Beautifully written and deftly argued, *Tales from Du Bois* analyzes familiar works like *Souls* and *Dark Princess* alongside neglected short fiction to make a case for the value of Du Bois's literary writing and its centrality to his thought. More broadly, [The Making of Juana of Austria](#) Noelia García Pérez, 2021-12-08. Edited by art historian Noelia García Pérez, this first-ever collection of essays on Juana of Austria, the younger daughter of Holy Roman Emperor Charles V and sister to Philip II of Spain, offers an interdisciplinary study of the Habsburg princess that addresses her political, religious, and artistic dimensions. The volume's contextual framework shows her sharing agency with other women of her dynastic family who governed in the sixteenth century and developed an outstanding reputation for promoting artists and works of art. *The Making of Juana of Austria* demonstrates how Juana's role as a leading patron of the arts offered her a means of creating her own image, which she then promulgated through the objects she collected and her crowning

architectural endeavor the Monastery Palace of the Descalzas Reales Drawing on early modern literature archival documents and artworks the essays in this volume delineate a new portrait of Juana of Austria Contributors not only highlight her multiple facets princess of Portugal regent of Castile and the only female Jesuit in history but also show her as a discerning art patron and collector who pursued an active role of patronage through which she constructed her own art collection and used it to articulate a visual statement of her lineage power and religious convictions Her role as an art promoter culminated with the foundation of the Descalzas Reales and the works of art she collected and displayed within its walls *The Making of Juana of Austria* offers a new perspective on female rule and patronage exploring the achievements of a crucial figure in the history of art court and gender in early modern Europe

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Patently Erotic Introduction

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