

# Stripping in Time: A History of Erotic Dancing

*Lucinda Jarrett*

*DOC | \*audiobook | ebooks | Download PDF | ePub*

 Download

 Read Online

#3939184 in Books 1997-06 Original language: English PDF # 1 8.50 x .79 x 5.311, #File Name: 0044409680256 pages | File size: 18.Mb

**Lucinda Jarrett : Stripping in Time: A History of Erotic Dancing** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Stripping in Time: A History of Erotic Dancing:

0 of 0 people found the following review helpful. Love this book By sveindis Love this book. Exactly what I was looking for, the history of erotic dance told in such detail. So interesting. 6 of 7 people found the following review helpful. Fact and Fiction - but Fascinating By A Customer Reading this book was like watching a camera zoom away from a close-up of an individual to a larger, more comprehensive shot. This is because Ms. Jarrett begins her description of erotic dance in the mid 1800's, and ends it in the 1990's, since erotic dancing is something that must be seen to be fully experienced. The chapters based in our modern times are therefore a better read, since Lucinda Jarrett has a talent for describing the details of a scene so well that you feel the places and people instead of reading about them. This doesn't mean that her first chapters are dull, or hard to read. They're interesting and clearly written, but I could imagine her frustration at trying to transform a spotty paper trail of documents into a living, breathing portrait of a period. She concentrates on a single performer per chapter for all but the last two chapters. The chapter first sets the general legal and social atmosphere that the performers played in, then moves into a brief biography of the performer. From this point springs a sometimes lengthy "monologue" written in the performer's character. This is sometimes followed by more social/ historical description. Although I enjoyed some of the monologues immensely, I wish that Ms. Jarrett had annotated them, because they're not exactly history as much as they are the author's attempt to intuitively grasp the psychology and voice of performers long since deceased. They're well done, but I have no way of thinking critically about her characterizations unless I know where she got her background from - and I imagine that

some of her background information is hard to chase down. Overall, I was impressed by the amount of research and effort that she put into this book, and by the way she boiled all her research down to make a fascinating book about a fascinating subject. Not "academic", not "dry": she treats the performers and industry players as people who lived, breathed, won, and lost, dancing in the moral grey zone beneath the colored lights. 0 of 2 people found the following review helpful. The monologues were annotated by Serena Burroughs, so the previous review is mistaken. I would suggest that the author put on their reading glasses next time. Otherwise, I agree with everything she said.

From Booklist From Victorian London and Paris to modern Cairo, where Islamic fundamentalist puritanism threatens the belly dance, Jarrett explores erotic dance and its cultures. In so doing, she lends ecdysiasts and their fans a veneer of respectability without sacrificing a certain lush luridness. And certainly, the historical illustrations (oddly, the cover photo is the most revealing of them) offer possible titillation for the desperate sort who seek smut in the library (do they also shop for lumber at the deli?). But Jarrett's focus is on the interplay of society, censorship, and a form of dance as old as public entertainment itself. Particularly interesting is the fairly lengthy consideration of Anita Berber, dancer, morphine addict, and flamboyant bisexual, whose "naked dances" scandalized Berlin and Vienna in the 1920s. Hauntingly remindful of Nijinsky, Berber actually essayed outre realms of public sexuality at which Madonna only limply paws. The three photos of Berber and her paramour, Sebastian Droste, are nearly reason enough to acquire this satisfying and impressive popular cultural history. Mike Tribby