



Almost A Gentleman

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A Daring Masquerade. . .

For three years, London's haute ton has been captivated by the cool elegance of Philip "Phizz" Marston. Tall, refined, an expert gambler with a cold, unerring eye for style, what keeps the ruthless social climbers attuned to this dandy's every move is something more unsettling. . .a grace and beauty that leaves women and men alike in a state of unthinkable yearning. . .

. . .Will Be Deliciously Undressed. . .

Lord David Hervey must be losing his mind. How else explain the disturbing desires he feels whenever his eyes meet the penetrating gaze of Mr. Marston? When he overhears a threat on the gentleman's life, he intervenes and alone discovers the glorious truth. . .beneath the bindings of Mr. Marston's masquerade hides an exquisite body that is every bit a woman's. . .

. . .And Every Hidden Desire, Revealed.

Armed with desire and entrusted with her bold game, Lord David won't give up till the lady gives in, revealing herself to him completely, surrendering her deepest secrets with every persuasive pleasure he can offer. . .

Almost A Gentleman Details

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From Reader Review Almost A Gentleman for online ebook

Renegade ♥ says

3 1/2 to 4 stars

Jane Stewart says

Very enjoyable. But you'll need to suspend disbelief about a woman disguising herself as a man.

STORY BRIEF:

Phoebe was married to Henry an abusive man. One day in anger, Henry drove recklessly with Phoebe and their son Bryan. The carriage overturned causing the deaths of Henry and Bryan. Due to her grief and psychological wounds from abuse, Phoebe faked her own death and has pretended to be a man (Mr. Marston) for the past three years. She frequents mens clubs and is a successful gambler. David is an earl. His wife died 5 years ago. He's usually busy with farming issues on his estates, but he periodically visits London. When David is first introduced to Mr. Marston, they both feel a magnetic attraction. David is confused over his reaction to another man. David later overhears someone hiring Stokes to follow Mr. Marston. David decides to follow Stokes. Other events include someone sending threatening notes to Mr. Marston. There are some side stories about Kate, Phoebe's best friend, and Billy a male prostitute.

REVIEWER'S OPINION:

This is a pleasant story with a lot of time spent on the couple getting to know each other. A couple of times a conflict occurred, and I thought "Oh no the author will now carry this conflict through the rest of the book" (like so many other romance authors do). But I was surprised and pleased that the very next time the couple saw each other, it was discussed and resolved. I was impressed with the author for handling these conflicts honestly and soon! This was refreshing. Of course it was fun watching events lead up to David learning that Mr. Marston was really a woman – which happened too soon for me. I would have preferred more of the reluctant attraction confusion before the truth comes out.

David falls in love quickly, is patient, caring, and protective. When he did something wrong, he soon apologized in a wonderful way. He surprised me a little when it came to sex because in the bedroom he was masterful, confident, and took what he wanted – different from his otherwise patient and caring nature. Of course this worked well for Phoebe.

Phoebe is educated, very intelligent, generous, caring, and loyal to her friends. She doesn't believe she can ever live a normal life. She has trouble being around children due to her grief over losing her son. Her Mr. Marston persona is cynical and sneering, but also witty and entertaining at parties. He is a dandy, known for his impeccable taste in clothes.

CAUTION SPOILERS (but I don't give away the bad guy's identity):

At the end, there was no justice done. The bad guys went unpunished. I didn't like that. I prefer endings neatly tied up with justice, suffering, and/or revenge. I also needed more explanation as to why Phoebe did what she did regarding the bad guys.

After the couple gets together, we have the formulaic separation. I was not happy with the reason for this.

Phoebe left David due to an inaccurate assumption and for his own good. But the rest of the story was enjoyable enough.

DATA:

Story length: 314 pages. Swearing language: mild. Sexual language: strong. Number of sex scenes: 8. Total number of sex scene pages: 19. Setting: 1819 to 1824 England. Copyright: 2003. Genre: regency romance, female disguised as male.

Metaspinster says

You have to suspend some disbelief for this one, and I think some aspects are historically anachronistic. For example, the titled hero secretly having married the lower class mother of his child without either of them giving up their way of life and living separately while raising their child (and continuing their sexual relationship) together.

But, okay. The book does make it clear than David is very unusual (and ethical!) for a man of his (or any) station at the time. And I did appreciate how even this bizarrely egalitarian man acts a tad domineering/chauvinistic a time or too. And then he realizes it, admits he was in the wrong and apologizes!! That's much better than if he was just the Perfect Feminist Regency Duke.

And then there's the heroine living as a man long term - not just masquerading a la a fluffy farce, but really passing. The thing about that is: people *have* done this, do this now. And Rosenthal gives us detail on all that goes into this: what's strapped down, what's padded up, and all the attention to body language.

Not as polished as *The Edge of Impropriety*, but worth it if you're interested in a gendery-feminist Regency.

Liz B says

The premise of this book is completely ridiculous but its execution was a real pleasure to read.

In Regency (uh, I think) England, a young woman is spurred by a horrible tragedy to live as a man. She's completely successful at it, too, and becomes a trendsetter. (That's the ridiculous part.)

Everything else was terrific enough to allow me to successfully suspend my disbelief. The characterization was complex and never tiresome, and the obstacles to the HEA were reasonable. Romance lovers know that all too often a stupid misunderstanding keeps the hero and heroine apart for dozens or even hundreds of pages--where if they'd just had a 30 second conversation, the whole problem would've been solved. There are definitely some misunderstandings and hurt feelings in this book, but they're resolved by the main characters in ways that are shockingly mature and believable.

I don't want to leave out the best part of the book--the hero, David. He's so incredibly appealing. Rosenthal hit just the right note in so many ways. He's hot, of course, but in a way completely different from the typical Regency hero. For one thing, although he's a lord, he's also a farmer. He's smart and attractive and well-off, but not a part of the London social scene--pretty much a country bumpkin. So his attraction with Phoebe is one of apparent opposites, which is very effective here. Lots of good chemistry. I'll definitely be reading

more by Rosenthal.

Ute says

I just finished "Almost a Gentleman " by Pam Rosenthal and I did thoroughly enjoy that book.

The premise of a woman who dresses as a man and is not discovered is not a new one , but it is very well done in this particular book.

The heroine had a valid reason to do so , even , I have to admit , a bit too extreme , but a reason nevertheless . The hero , refreshingly NOT a stunning stud in his prime , but a bit older than in the average novels , more seasoned and experienced , is well drawn out and very likable (it is a romance novel after all) .

The story line goes fluently and the writing style is a welcomed beautiful one. The love scenes - and there are a few - are well done , seemed more mature as both of the lovers are as well. For some readers they might be too expletive , but I have to admit I enjoyed them.

There is a underlying mystery , blackmailing in the plot which does not overpower the romance but runs parallel to it.

I enjoyed this book and I already downloaded another novel of Pam Rosenthal - yep, I loved it that much :)

Melanie♥ says

I was a bit worried about this one after reading the many 2 and 3 star reviews. Upon completion, I must agree with seton's comments about it being a cerebral read. It was a wonderful change of pace from the EC books that I had been reading for the past two weeks. Enjoyed the writing and the story. It was a bit of a role reversal with the characters. Phizz/Phoebe was the dominant character throughout the book, even going so far as to rescue herself at the end while the hero, David, remained completely in the dark as to the villain's identity. Four stars for me.

miss american pie says

Absolutely brilliant, but also riddled with flaws. When the book was good, it was so damn good. The writing was legitimately brilliant for vast swathes of the book. The illicit thrill of Phizz's disguise and her absolute refusal to apologize were awesome and very refreshing to read. The book was matter of fact and didn't play coy about sex, love, and second chances. The observations about human nature were intelligent and multi-faceted. However... there were also some warts. Some notes I made:

1. Problematic in places. Phizz randomly stops having sex with her regular, weekly lover once she claps eyes on David, because suddenly it isn't enough to have someone who previously pleased her very well, which is patently absurd. As if, by the rules of HR, once you breathe near your designated true love, you're not allowed to have sex with anyone else. And when David, who's been otherwise liberal minded about the whole thing, finds out about the lover, he's furious. Even though they have no commitment or relationship

yet. I... Come on. If David had had a mistress, do you think he'd have informed Phizz?? In a historical romance?? Well, at least Phizz is rightly furious about it.

2. The plot requires a huge suspension of disbelief. For example, it's never explained how Phizz ended up being able to be.. Well.. Phizz.

3. The writing can be really clunky. Abrupt jumps in perspective and narration style. But mostly, it's absolutely beautiful, elegant and lush and thoughtful.

4. David has some homopobic moments, and although they bothered me, I suppose they were accurate attitudes for the times. Similarly, Phizz had some rad misogynistic thoughts.

5. An awful lot of people know Phizz is a woman, yet she managed to keep up appearances for years. And I can't believe David told his friend about Phizz! AND I can't believe Kate just blurted out Phizz's whole life story!!! AND I MOST DEFINITELY CAN'T BELIEVE DAVID TOLD THE RANDOM THUG WHO WAS HIRED TO BEAT PHIZZ?! Might as well take an ad in the damn paper.

6. It's a bit of an instalove, which I hate. Hate. I longed for a slow burn with this one.

7. The writing... When it was good, it was so good. So good.

She was too tall and pale, a creature of northern chill and slanted light, of icy wit and febrile, over-civilized energy. Best to hide behind severe, tailored black and white. Best to allow Lord Linseley to find his own way to her. She was ready for him.

Sigh. And on top of the literary gorgeousness, there were so many astute observations about human character and its foibles.

His feelings, he thought, seemed to ebb and flow according to their own rhythms, quite beyond his understanding or control, while his love for her seemed utterly unaffected by the emotions that roiled within him. He wondered if that was always the case when you loved someone. Were you simply bound to work backward through all the accrued hurt and misunderstanding until you found your way home to the love that made it all worthwhile? It seemed maddeningly difficult, excruciatingly unpredictable, and demanding of constant vigilance. Rather like farming in English country weather, he supposed.

...until now he'd never understood the fetish for untouched virginity that animated most men of his acquaintance. Of course, he could understand now, it was that deuced pride of ownership: this is mine; no one has possessed it but my-self and no one ever will. Odd how easy it was to use the pronoun "it" when employing the language of property and ownership.

8. The sex scenes were odd. Super explicit... And then a fade to black? Over and over. They did nothing for me, tbh.

9. Phizz randomly (view spoiler) at the end was SUCH a cop out. Why not actually have the characters deal with the emotional turmoil and come out the stronger for it? And honestly I felt like it sent a really weird message about what femininity really means, as if being barren makes you less a woman, and Phizz could only be female if she was fertile. I also think Phizz wanting to be womanly towards the end was bizarre, because she obviously thrived in playacting male, which was my absolute favorite part of the story.

inbetween says

Spare yourself the tedium of this novel if you are interested in intelligent, different romance. Back when female writers hid behind male pseudonyms and dreamed of rooms of their own they could not know that they were spared having husbands and sons influence their novels. This had already destroyed Elizabeth George, and while Lydia Joyce only sacrificed sexuality for it, Pam Rosenthal never even did without. I'm giving her the benefit of doubt when I say she might have intended to write an intelligent, different type of romance and just failed completely. The plot of the heroine dressed as a man and the hero fancying that seemed outrageous to some readers, except it's pathetically non-shown in the book. Georgette Heyer had such masquerades played out over longer periods of time, with lovely and interesting interaction that the hero saying he saw beyond the heroine's disguise did not diminish. Shakespeare had people of both genders fall in love with masqueraded (wo)men. Rosenthal doesn't actually show how enchanting or popular Phizz is and worsens the love-at-first-sight to lust-at-first-glimpse and then has all of the heroine's (few) confidants freely spill all of her secrets to the hero, who tells his friend and a roughneck and ...

So, gender being of no consequence and safely confirming that only villains are gay (brutal, fat, ugly men, with even the rentboys all innocent straight kids), what about sex? Well, the heroine is allowed one rent boy whom she soon protects more than procures - okay, the hero had dozens and dozens but he also tired of them - only after the first glimpse of the hero she stops sex with the boy because this tiny glimpse awakened true sexuality in her, like only a writer reared on bodice ripper cliches can imagine. She now dreams of real sex while the hero wants to marry her, tada, the conflict Rosenthal tried for because her writing teacher told her that's the basis of a book. The other basis are three non-fiction works she actually lists and one should probably read instead of this short but thick volume, because Rosenthal certainly does not show how a no-name effete young man can turn himself into a Beau Brummel overnight, but then she learned from the worst and so doesn't even show a stupid kiss but has them think about it for whole chapters later. Never before was denial so boring.

Kensington publishes a lot of gay (romance) novels. Maybe they tried to draw readers of both genres with the nice cover and the hint of m/m desire or cross dressing. The only readers that might like this novel have to be fans of conventional modern het romances though - unless you don't belong in that category, don't believe what the bad reviews promise, don't read this annoying, bloodless tripe.

The biggest schizophrenic problem is that the hero is a "real" man and in no way a nancy boy and does not even know what two men would do together - yet he wants to fuck Phoebe in the ass! Not just once, he introduces her to ass play. He also considers her (rightly) as not experienced, but pushes her down on her knees and then mouthfucks her, at their first intercourse, when usually only prostitutes were giving blowjobs. But mainly, please, consider that it wasn't just sodomy for m/m but also for f/m to use the back passage. The author flinched from having any pretend m/m and yet wants to show "hot sex" with the main practices of

m/m intercourse.

The biggest general shite was her second "conflict" being the most trite, the most overused and least plausible of all, ie. that she has to leave him because she loves him. I never wanted them to marry, because this book (even more so than Chase's last) could not offer any reason why her life would be better back in confinement rather than the free life she made for herself. Once Rosenthal destroys Phizz and makes Phoebe love the country, the baking, and all of a sudden hugging little girls who want to kiss her because she's so pretty (who started that revolting tradition?), then the reason she has to leave suddenly becomes her infertility, as if the huge difference in how he and she had viewed their ideal future had never existed, and only the lack of new fresh babies were the conflict - which is then wiped out by magic. No, I haven't finished it, but even if convention weren't abundantly clear about all barren women in MODERN romance novels suddenly conceive, there is also foreshadowing and lots of plowing and seeding.

There's also a mystery, with the villain's motive being too stupid to mention, villainy in general presented as unevenhanded as the whole plot - the writer cannot make one feel pain and horror, so she tells of ever more incredibly injustice. Perhaps hoping we'll forget there's not even a good reason for the masquerade itself.

And this is a crime that Rosenthal and all the others should have to justify themselves for. To pretend to tackle REAL problems and then wipe them away with (always the same) miracle. Just as the not-in-proportion promiscuity is just an excuse, rather than a liberation or equality, so is this sickening need for the babies on top worse than not mentioning problems like infertility. To have them not get together because he needed fresh babies, to have her die in childbirth because her body really shouldn't have tried, to actually fantasy IN A ROMANCE NOVEL that their ROMANTIC love could do without children - none of that will ever happen.

Tina says

Excellent writing, however premise and execution are flawed.

A woman masquerading as a boy/man is, admittedly, not one of my favorite themes in any genre. However, I have read and quite enjoyed a few -- *Ashes in the Wind*, *These Old Shades* are just two off the top of my head.

The thing about those two books, though, is that both Alaina's and Leonie's masquerades were out of necessity. They were in danger and what better way to hide a young woman than to turn into a young boy? In this book however, Phoebe was 'unable to experience woman's greatest joy' therefore she eschews *all* parts of being a woman and becomes 'Phizz', a young, bored dandy. As Phizz, she spends her days gambling, fencing, wearing exquisite clothes and generally being an arbiter of taste and fashion. One word from Phizz and one could become the butt of jokes or be refused membership in exclusive men's clubs (how Phizz manages to become such a lion of society is never satisfactorily explained, imo).

I think I could buy the premise more if Phoebe's masquerade as a man was done as a lark, a little subversive wink to society that she was getting a kick out of what she was doing while pulling the wool over their eyes. But that is not the case. In fact, she seemed to be as trapped and unhappy as Phizz as she'd felt as Phoebe. Added to that I couldn't help but think as I was reading just how did she expect to continue on? How long was she planning to draw this out?

Of course, it doesn't continue because the hero, David enters the scene and sees through the masquerade to the woman beneath. The two embark on a romance that is both filled with tons of romantic tension but is also oddly convoluted. David is enthralled and loves Phoebe and wants to marry her. Phoebe has Issues, though. Her first marriage was horrible and even though she is in love with David she doesn't feel she can marry him. To the writer's credit, there is no grand misunderstanding. Phoebe willfully withholds information from David just as he blindly forges ahead making assumptions without consulting her.

Added to that there is a suspense subplot that only worked up to a point. Someone knows that Phizz is really Phoebe and is taunting her with the knowledge through threatening notes. That entire subplot ends with what I feel is a decided whimper. The motives and actions of the tormentors (not to mention their incredible ability to be everywhere) make no sense. And the final resolution of that piece of the plot was so poorly executed that it was anti-climatic.

That is not to say that this was all bad. I had long been intrigued by this writer as I had occasion to read a sample of another of her books. I picked this one up because it became available to me and I wanted to get a better feel for her writing. The writing itself did not disappoint. I enjoyed her prose and the easy way she had of creating creating a tone and characterizations.

I think if I wasn't constant questioning the 'why' and 'how' of Phizz or if the author had managed to really sell me on Phizz, i would have enjoyed this a lot more than I did. I like this author's voice and plan to read her other books, I just didn't love this story.

Wollstonecraftomegirl says

This is so difficult to rate. I read it a long time ago (pre-GRs) and loved it, and Georgie's Schrodinger's Reread Theory has struck. It's just not as good as I remember. I've rec'ed this, left, right and centre in The Real World and now I rather regret it.

That said, I think my latent memories from reading it first time round, when I was astounded by Rosenthal's style, which seemed so new and different (she comes into her own in The Edge of Impropriety and The Slightest Provocation- if you haven't read those - get on it), have meant this gets a higher star rating from me than it probably should. This is all a longwinded way of saying: 3.5 stars, rounded up.

Heroines dressing up as boys is everyone's least favourite trope, but I really liked it here. Pheobe's transformation into Phizz, the androgynous dandy, has taken place over some years and I buy into it. 1819 was still a place with a culture of (what we would think of as) effeminate men and so the masquerade and, perhaps more importantly, people's belief in it worked for me. I like that David is attracted to Phizz initially and thrown off by that. I would've liked to have seen this addressed more positively and for David to have definitively decided to pursue Phizz, the man (only to then discover Phizz is Pheobe). Nonetheless it's all handled with aplomb.

Pheobe's motivations for becoming Phizz were believable, but handled with a lack of subtly, both in terms of the execution of her character and the way the background was set out. Rosenthal uses several inelegant infodumps to describe it all. The prologue is particularly jarring.

David as a character worked for me. Steady, clearheaded, handsome, strong, slightly older (40+), ennobled, farmer. I liked his characterization, which is remarkably bland when set against Pheobe's tragedy, of a man

who had experienced passion (although not love) and family and hoped to find another wife and have more children. It's unusual in romance to find a hero seeking these traditionally feminine goals (leaving aside the eons of heroes who are seeking a wife because they 'must' as a result of money or duty).

Together, Pheobe and David just worked for me. As ever with Rosenthal, it's somewhat instalust and then instalove, but because of the nature of her prose and the chemistry her characters share I was carried along. The sex is no small part of this. Gosh, Rosenthal is good. There is actually a fisting (!!) scene in this book, and it is so tastefully done.

Rosenthal's lovely, dense prose is here; it's undoubtedly, part of the reason I enjoyed this so much. I really do like the way she writes.

That said, this romance won't work for everyone. Our H/h don't share too many conversations. This is not a book of witty repartee. Their shared interests (anti-enclosure, politics generally) are superficially handled and somewhat incongruously shoehorned in where they really don't fit. Pheobe's reticence to be with David and then her sudden turnaround at the end were frustrating.

The climax of the book is daft. I can live with the ~dramaz~ (because it's the conclusion of a mystery plot that's taken place throughout), but the villain of the piece is shockingly and ridiculously forgiven and David plays no part in any of it, which is a strange choice in a romance. He turns up literally as all the peril has come to its conclusion.

Ultimately, though I like this book. It is, by no means, a perfect thing. For many, it will not be four stars, but I enjoyed it.

Susan (the other Susan) says

I rarely like the "dressed like a man" ruse in historical romances, but this was an exception. The characters are believable, and the disguise comes off before it becomes infuriating. Pam Rosenthal is a find. Remind me to read more of her.

Cristina Contilli says

"Entrambi guardarono in silenzio lord e lady Linseley ora soli nel campo, cominciare a danzare: un lento valzer, sotto un cielo porpora che si stava scurendo, sulle note di una musica che soltanto loro due potevano sentire."

A parte il fatto che il protagonista maschile ci metta troppo tempo a capire che Philip in realtà non è un uomo, ma una donna e che si chiama Phoebe, nel complesso è un buon romanzo... questo espediente della donna che nell'Inghilterra dell'800, per essere più libera, assume un'identità maschile, è abbastanza frequente nel romance, ma c'è un dubbio che a me resta, d'accordo l'abito, ma queste signorine del passato come facevano a cambiare timbro di voce e a farsi crescere barba e baffi?!

A parte questa mia perplessità che non riguarda però solo questo romanzo, ma tutti i libri che presentano una trama simile, ho apprezzato sia le scene hot sia alcuni punti davvero romantici, come questa lettera che riporto integralmente:

"Amore mio, dormivi così profondamente che sono riuscito a riportarti qui senza svegliarti. Ricordi? Ti sei addormentata nel bel mezzo di un bacio. Ti ho riportata in questa stanza perché penso che la servitù preferirebbe che salvassimo le apparenze. Non posso restare a letto fino a tardi quando sono a casa. Preferisco iniziare presto. Tornerò per colazione, alle nove. Porterò a colazione la corrispondenza in modo da poterti aspettare lì, qualora dovessi insistere a mantenere orari da damerino londinese. Non farmi però aspettare troppo, dormigliona. Ti andrebbe di cavalcare con me nella brughiera? Con tutto il cuore. D. Ps. già mi manchi"

Meghan says

Things I liked about this book:

- The hero was a really nice, decent man. He's exactly the kind of hero I want to read about, not all these alpha jackasses. There was only one part of the book where he acted in a way that disappointed me, and he followed that up with a really lovely and sincere apology.
- I liked that the heroine was unapologetically sexual, and I liked that she was the one who had issues with intimacy.

From this set-up, I was sure that the book was going to be a new favorite of mine. But the rest of the book was just kind of flat.

For one, it seemed like they both realized that they were in love really, really quickly, and then the only things putting off the HEA were the heroine's big secret (which, due to the fact that it's a romance novel, was pretty obvious that it was not going to be much of an obstacle) and external plot points. There would be situations where it was actually said that the heroine didn't know why she was trusting the hero, she just did, or where one of them would just instinctively know something about the other even though they hadn't actually had time to get to know each other that well. I can see why someone would find it romantic for two people to meet each other and instantly have that kind of connection, but I personally find it much more interesting (and romantic!) to read about the emotional journey of two people who are gradually falling in love.

The other main fault was that the sex was really unsexy. I don't mean that it was boring and skimmable (a problem I have with a lot of my favorite romance novels, so it doesn't usually ruin my experience), it was actually off-putting. And after the halfway point of the book, there is a lot of sex. So what would have been a fairly minor flaw became a big one.

Ilze says

It seemed like this story held a lot of promise, and the writing is skilful, but I decided fairly quickly into the book that the plot is completely implausible. I never really understood why Phoebe decided to re-enter society as a man after her tragic experience with the deaths of her children - this didn't help with suspending my disbelief either. There is very little development of the hero and heroine's feelings for each other - they appear to be deeply in love after just a few very brief encounters; in fact, the hero decides that Phoebe is the woman he wants as soon as he realizes that she's a woman. So there is very little to involve the reader on an

emotional level - if you don't believe the plot and don't understand or feel the characters' motivations, all that's left is the descriptive aspect of the story, which admittedly is quite good, but not enough for a romance.

Anachronisms in several places - poinsettias didn't come into use as Christmas decorations until the 20th century. Birth certificates only started to be issued in England in 1837 (the story takes place in the 1820s) - before that births were recorded in parish registers, so it is unlikely that a woman of Phoebe's age (30) would have had a birth certificate.

Neny says

!!spoilers ahead!!

both H/h come with heavy baggage, both widowed.

h- husband was a shallow, handsome bully, whose actions caused the death of their small son and the girl she was carrying. now h is a dandy (girl in boy clothing... fun if done well)

H- secretly married to a widow innkeeper with whom he has a son, currently at college. after her death, he went around london, sleeping with the prostitutes and reforming them; setting them up in different professions! lol. it's just funny. it is. (okay, so it was just one. and when he realized he was more reformer than roue, he stopped. interesting).

For it was clear that he hardly cared that she'd stopped taking Billy to bed; he wanted her somehow to assure him that she'd never made love to the boy at all.

hmm... h was actually teaching him to read now... and i don't have an issue with it.
the H is mad enough for the both of us. lol

ugh. i thought the reformed prostitute would not be making an appearance. guess i was wrong. theirs is the inn he always uses! wonderful. and the woman in question (Alison, Mrs. Ernest Cockburn. is this supposed to be punny?) gives quite a nice encomium about him and his abilities with all the girls to the h!
this, i really don't like.

i suppose it was to illustrate a point. she accuses him of having bedded every dolly in london, and he holds her up to a different standard because she's not a man. and then comes and apologises.

He wanted to follow her himself... He imagined... "Come home with me. Now. I love you. It doesn't matter..."

Did it really not matter?

The truth was that it did matter. He didn't love her a whit less but—be honest, David—he had cherished the image of her with his child in her arms.

For a moment he thought he could almost feel what she'd suffered—the pain of knowing she was going to disappoint him.

And for the next moment he could only taste the bitterness of his own disappointment.

Perhaps—there was a measure of shame in admitting this to himself—perhaps it was just as well that he couldn't follow her today.

i like the sort of honesty here.

i don't like all the different sexual escapades. i like erotica, but within normal social bounds :/. there is a reason why the norm is to get married first, and then explore. the experimenting typically comes after two people are okay with the normal... this was rather too 'fast'. yes, yes, me the prude. but, seriously, as much as i respect others' values and norms, i don't like someone else's values and norms thrust into my romance. *sigh* (i don't remember whose review it was, but the reviewer pointed out that there was fisting involved, and it was very well done scenario. i'd agree. except for the reasons above). fascinated, but not in agreement :|.

So, turns out the main villain is... (view spoiler)

ugh... *none of them felt quite right about punishing* the villain. I don't get it. I really don't. I think the villain should be more despised, not less. oh well...

HEA... h,H have a baby girl in the epilogue. *yawn* as far as historical accuracy goes, an accoucher's opinion, from those times, was hardly reliable.
