

THE OHIO STATE UNIVERSITY

Press



FALL 2014

Literature and Literary Studies

about the cover artist

Since attaining her Bachelor of Fine Arts at The Ohio State University, Allison Buenger has been active in the arts community in Columbus. She explores the themes of public vs. private spaces and the socialization of gender in a variety of mediums—most notably, ceramic, papier-mâché, installation, and mixed media. Depictions of houses, appliances, and figures have consistently surfaced throughout her body of work. She recently returned to OSU as an employee for the Exhibitions and Film/Video Departments at the Wexner Center for the Arts. In addition to working at the Wex, she is a member of the Ohio Art League (OAL), ROY G BIV Gallery for Emerging Artists, and Creative Arts of Women (CAW).

Namesake is comprised of small slip-cast televisions configured to spell out her first name in Braille. Allison was named after a character on the TV series *Cagney and Lacey*, and the screens depict the titular characters in various scenes. There are seven images in all; each image repeats on the “bumps” for only one letter. The installation shows how stories, whether on the written page or a screen, reflect and influence people. This piece was an exploration of where that boundary may have begun for the artist.



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The Woman in the Window

Commerce, Consensual Fantasy,
and the Quest for Masculine Virtue
in the Russian Novel

Russell Scott Valentino

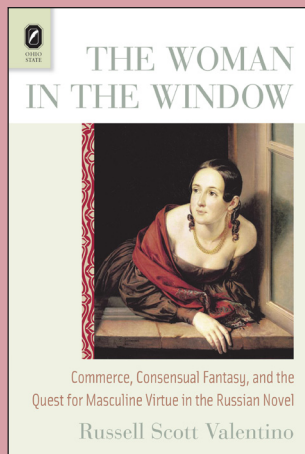
“The Woman in the Window manages to cross numerous boundaries with enviable ease. The result is not just intellectually stimulating, but eminently readable.” —Eliot Borenstein, New York University

“Provocative and wide-reaching, The Woman in the Window: Commerce, Consensual Fantasy, and the Quest for Masculine Virtue in the Russian Novel seeks out sometimes distant and unexpected contexts in which to reread Russian classics. This point of view is refreshingly original, and these juxtapositions, often not obvious at first, are explained pithily and convincingly.” —David Herman, University of Virginia

In *The Woman in the Window: Commerce, Consensual Fantasy, and the Quest for Masculine Virtue in the Russian Novel*, Russell Scott Valentino offers pioneering new insights into the historical construction of virtue and its relation to the rapidly shifting economic context in modern Russia. This study illustrates how the traditional virtue ethic, grounded in property-based conceptions of masculine heroism, was eventually displaced by a new commercial ethic that rested upon consensual fantasy. The new economic world destabilized traditional Russian notions of virtue and posed a central question that Russian authors have struggled to answer since the early nineteenth century: How could a self-interested commercial man be incorporated into the Russian context as a socially valuable masculine character?

With chapters on Gogol, Tolstoy, and Dostoevsky as well as Pasternak and Nabokov, *The Woman in the Window* argues that Russian authors worked through this question via their depictions of “mixed-up men.” Such characters, according to Valentino, reveal that in a world where social reality and personal identity depend on consensual fantasies, the old masculine figure loses its grounding and can easily drift away. Valentino charts a range of masculine character types thrown off stride by the new commercially inflected world: those who embrace blind confidence, those who are split with doubt or guilt, and those who look for an ideal of steadfastness and purity to keep afloat—a woman in a window.

Russell Scott Valentino is professor and chair in the Department of Slavic Languages and Literatures at Indiana University, Bloomington.



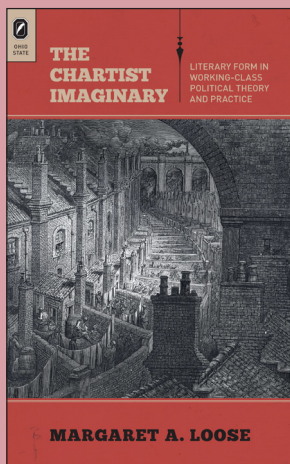
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The Chartist Imaginary

Literary Form in Working-Class
Political Theory and Practice

Margaret A. Loose



2014 224 pp.

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“Margaret Loose’s book is the first study in several decades to do a close analysis of working-class literature of the 1830s and 1840s. Going beyond pioneers like Keating and Vicinus, Loose moves across genres in her analysis and incorporates formal as well as historicist methods. I especially appreciate the deftness with which she discusses internationalism and gender within the Chartist context. I believe *The Chartist Imaginary* will become a classic of Chartist studies and will be required reading for all who are interested in the complex literary culture that was emerging around the practices (and effects) of industrialization in England in the middle of the nineteenth century.” —Joseph W. Childers, University of California, Riverside

“*The Chartist Imaginary* argues that to understand Chartism’s commitment to literature, one must be as attentive to the aesthetic as to the political dimension of the texts and that the importance of the aesthetic is best demonstrated by exploring both Chartist prose and poetry. Margaret Loose makes a number of original and important contributions to the existing critical debate in this field. For instance, the author superbly demonstrates the political work performed by the aesthetics of three women poets; the work on Elizabeth La Mont, in particular, is outstanding.” —Michael Sanders, University of Manchester

Can imaginative literature change the political and social history of a class or nation? In *The Chartist Imaginary: Literary Form in Working-Class Political Theory and Practice*, Margaret Loose turns to the Chartist Movement—Britain’s first mass working-class movement, dating from the 1830s to the 1840s—and argues that, based on literature by members of the movement, the answer to that question is a resounding “yes.” Chartist writing awakened workers’ awareness of discord between professed ideals and reality; exercised their conceptual powers (literary and social); and sharpened their appetite for more knowledge, intellectual power, dignity, and agency in the present to fashion a utopian future. Igniting such self-respecting, politically transfigurative energy was a unique kind of agency Loose calls “the Chartist imaginary.” In examining the Chartist movement, Loose balances the nervous projections of canonical Victorian writers against a consideration of the ways that laborers represented Chartism’s aims and tactics.

The Chartist Imaginary offers close readings of poems and fiction by Chartist figures from Ernest Jones and Thomas Cooper to W. J. Linton, Thomas Martin Wheeler, and Gerald Massey. It also draws on extensive archival research to examine, for the first time, working-class female Chartist poets Mary Hutton, E. L. E., and Elizabeth La Mont. Focusing on the literary form of these works, Loose strongly argues for the political power of the aesthetic in working-class literature.

Margaret A. Loose is associate professor of British Literature at the University of California, San Diego.



The Sanitary Arts

Aesthetic Culture and the Victorian Cleanliness Campaigns

Eileen Cleere

“In *The Sanitary Arts*, Eileen Cleere offers a revisionary history of nineteenth-century aesthetic theory that brings aesthetics into dialogue with sanitary reform and eugenics. This exciting intervention will draw the interest of a wide-range of Victorian and modernist scholars. Cleere’s carefully-researched and well-argued work revisits and recasts thinkers with whom we are all familiar while at the same time introducing us to new writers and novels. This book is an impressive scholarly accomplishment.”

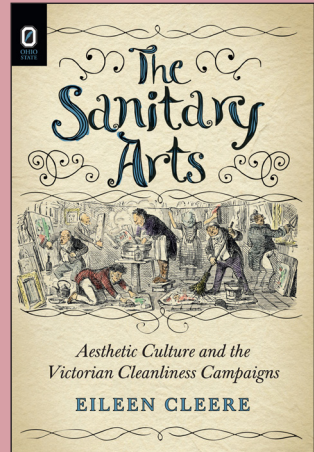
—Barbara Leckie, Carleton University

“Theoretically informed and interdisciplinary in scope, *The Sanitary Arts* carefully examines a major shift in the cultural history of taste, illustrating how dominant models of beauty yielded to a Victorian aesthetic of cleanliness that relied on senses other than vision alone. Rethinking how cultural change occurs, Eileen Cleere establishes discursive and ideological connections among sanitation reform, medicine, science, art criticism, painting, and literature. Scholars in all these fields will greatly benefit from the concrete analyses this book provides.” —Linda M. Shires, David and Ruth Gottesman Professor of English, Yeshiva University

Eileen Cleere argues in this interdisciplinary study that mid-century discoveries about hygiene and cleanliness not only influenced public health, civic planning, and medical practice but also powerfully reshaped the aesthetic values of the British middle class. By focusing on paintings, domestic architecture, and interior design, *The Sanitary Arts: Aesthetic Culture and the Victorian Cleanliness Campaigns* shows that the “sanitary aesthetic” significantly transformed the taste of the British public over the nineteenth century by equating robust health and cleanliness with new definitions of beauty and new experiences of *aisthesis*. Covering everything from connoisseurs to custodians, Cleere demonstrates that Victorian art critics, engineers, and architects—and even novelists from George Eliot to Charles Dickens, Charlotte Mary Young to Sarah Grand—all participated in a vital cultural debate over hygiene, cleanliness, and aesthetic enlightenment.

The Sanitary Arts covers the mid-forties controversy over cleaning the dirt from the pictures in the National Gallery, the debate over decorative “dust traps” in the overstuffed Victorian home, and the late-century proliferation of hygienic breeding principles as a program of aesthetic perfectibility to demonstrate the unintentionally collaborative work of seemingly unrelated events and discourses. Bringing figures like Edwin Chadwick and John Ruskin into close conversation about the sanitary status of beauty in a variety of forms and environments, Cleere forcefully demonstrates that aesthetic development and scientific discovery can no longer be understood as separate or discrete forces of cultural change.

Eileen Cleere is professor of English at Southwestern University, Georgetown, Texas.

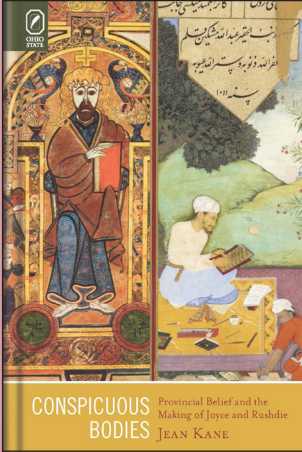


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Conspicuous Bodies

Provincial Belief and the
Making of Joyce and Rushdie
Jean Kane



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Literature, Religion, and
Postsecular Studies
Lori Branch, Series Editor

“Jean Kane’s study, a critical assessment of Joyce and Rushdie’s provocations against religious orthodoxy, should be essential reading for modernists, postcolonialists, as well as scholars who straddle these subdisciplines. In addition to approaching these authors’ important novels and short stories with a fresh and often quite original lens, Kane engages with a wide array of current critical texts in Joyce studies and Rushdie studies. Her work makes an important contribution to the recent efflorescence of work on religion in Joyce in particular, and deepens our understanding of the many thematic and philosophical links between the two authors.” —Amardeep Singh, Lehigh University

“*Conspicuous Bodies* is an exciting and highly intelligent work, which will make a strong impact in a series of very lively debates. It has just the right amount of iconoclasm and incisivness to be thoroughly appealing to Joyce and Rushdie scholars, to postcolonial theorists, to people thinking about how religion works in literature, and to people thinking how we might get beyond western models of selfhood and value. In recent years, I have seldom been as enthusiastic about a book as I am about this one. I recommend this book strongly.” —Enda Duffy, University of California, Santa Barbara

In *Conspicuous Bodies: Provincial Belief and the Making of Joyce and Rushdie*, Jean Kane reexamines the literature of James Joyce and Salman Rushdie from a postsecularist perspective, arguing that their respective religions hold critical importance in their works. Though Joyce and Rushdie were initially received as cosmopolitans, both authors subsequently reframed their public images and aligned themselves instead with a provincial religious identity, which emphasized the interconnections between religious devotion and embodiment. At the same time, both Joyce and Rushdie managed to resist the doctrinal content of their religions.

Conspicuous Bodies presents Joyce as a founder and Rushdie as an inheritor of a distinctive discourse of belief about the importance of physical bodies and knowledge in religious practice. In doing so, it moves the reception of Joyce and Rushdie away from what previous critics have emphasized—away from questions of aesthetics and from a narrow understanding of belief—and instead questions the assumption that belief should be segregated from matters of physicality and knowledge. Kane reintroduces the concept of spiritual embodiment in order to expand our understanding of what counts as spiritual agency in non-Western and minority literatures.

Jean Kane is associate professor of English at Vassar College.



Dickinson's Fascicles

A Spectrum of Possibilities

Edited by Paul Crumbley and Eleanor Elson Heginbotham

"The Crumbley and Heginbotham collection extols the various virtues of examining the fascicles in material or historical contexts. It is sure to mark a turning point in Dickinson studies, especially in ongoing debates about the fascicles and, as important, about manuscripts versus printed and edited texts." —Gary Lee Stonum, the Oviatt Professor in the English Department of Case Western Reserve University

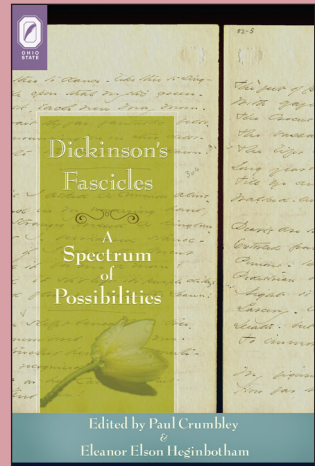
"*Dickinson's Fascicles* provides a wide array of perspectives on the fascicles as a writing practice, a topic crucial to current research agendas in the field. These clearly written, well-argued, and engaging essays establish a fuller portrait of Dickinson's poetry in its world. Simply put, now is the time for this useful book." —Elizabeth Renker, The Ohio State University

Dickinson's Fascicles: A Spectrum of Possibilities is the first collection of essays dedicated exclusively to re-examining Emily Dickinson's fascicles, the extant forty hand-crafted manuscript "books" consisting of the roughly 814 poems crafted during the most productive period in Dickinson's writing life (1858–1864). Why Dickinson carefully preserved the fascicles despite her meticulous destruction of many of her early manuscript drafts is the central question contributors to this volume seek to answer.

The collection opens with an essential portion of Sharon Cameron's 1992 book that was the first to abandon the until-then popular search for a single unifying narrative to explain the fascicles, inaugurating a new era of fascicle scholarship. Eight prominent Dickinson scholars contribute essays to this volume and respond vigorously and variously to Cameron's argument, proposing, for instance, that the fascicles represent Dickinson's engagement with the world around her, particularly with the Civil War, and that they demonstrate her continued experimentation with poetic form.

Dickinson's Fascicles is edited by Paul Crumbley and Eleanor Elson Heginbotham. Other contributors include Paula Bernat Bennett, Martha Nell Smith, Domhnall Mitchell, Ellen Louise Hart, Melanie Hubbard, and Alexandra Socarides who assess what constitutes a vast final frontier in the Dickinson literary landscape. Susan Howe provides a coda.

Paul Crumbley is professor of English at Utah State University. **Eleanor Elson Heginbotham** is professor emerita at Concordia University–St. Paul. She now teaches in and around Washington, D.C.



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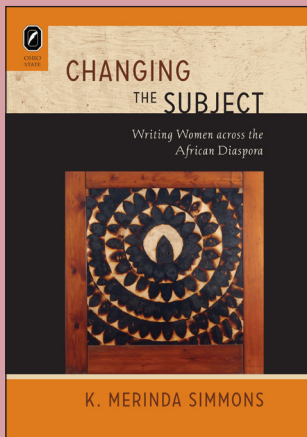
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Changing the Subject

Writing Women across
the African Diaspora

K. Merinda Simmons



2014 200 pp.
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“K. Merinda Simmons’s formalist critical readings of famous women of the Diaspora are perceptive, refreshing, insightful, and destined for notoriety and a successful critical life. One of the most intriguing claims she advances is that the experience of migration had an indelible impact on the ways in which gender, class, and subject positions were defined. Her original analyses of the relation between these categories and geographic locations offer a distinctive analytic resource for the rich enhancement of studies of a Newly Configured Diaspora; literature and religion; and black women’s writing.” —Houston A. Baker, Distinguished University Professor and professor of English at Vanderbilt University

In *Changing the Subject: Writing Women across the African Diaspora*, K. Merinda Simmons argues that, in first-person narratives about women of color, contexts of migration illuminate constructions of gender and labor. These constructions and migrations suggest that the oft-employed notion of “authenticity” is not as useful a classification as many feminist and postcolonial scholars have assumed. Instead of relying on so-called authentic feminist journeys and heroines for her analysis, Simmons calls for a self-reflexive scholarship that takes seriously the scholar’s own role in constructing the subject.

The starting point for this study is the nineteenth-century Caribbean narrative *The History of Mary Prince* (1831). Simmons puts Prince’s narrative in conversation with three twentieth-century novels: Zora Neale Hurston’s *Their Eyes Were Watching God*, Gloria Naylor’s *Mama Day*, and Maryse Condé’s *I, Tituba, Black Witch of Salem*. She incorporates autobiography theory to shift the critical focus from the object of study—slave histories—to the ways people talk about those histories and to the guiding interests of such discourses. In its reframing of women’s migration narratives, Simmons’s study unsettles theoretical certainties and disturbs the very notion of a cohesive diaspora.

K. Merinda Simmons is assistant professor of religious studies at the University of Alabama.



Jamaica's Difficult Subjects

Negotiating Sovereignty in
Anglophone Caribbean Literature
and Criticism

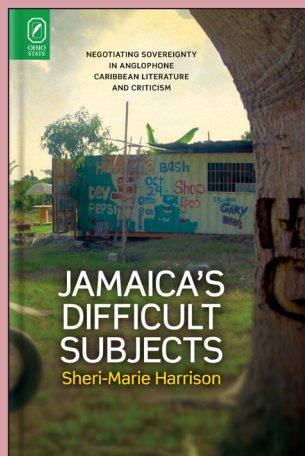
Sheri-Marie Harrison

“Sheri-Marie Harrison has written an impressive book that will have a major impact in Caribbean literary studies. She critiques postcolonial criticism in general, and postindependence Jamaican criticism in particular, for excavating heretofore excluded raced, gendered, and sexual identities and adding them to a growing list of sovereign subjectivities. The problem with such a critical practice, she argues, is that our critical questions remain static—about recovery, additive, identitarian politics—regardless of the answers we derive or even whom we add to the equation.” —Donette Francis, University of Miami

Recognizing that in the contemporary postcolonial moment, national identity and cultural nationalism are no longer the primary modes of imagining sovereignty, Sheri-Marie Harrison argues that postcolonial critics must move beyond an identity-based orthodoxy as they examine problems of sovereignty. In *Jamaica's Difficult Subjects: Negotiating Sovereignty in Anglophone Caribbean Literature and Criticism*, Harrison describes what she calls “difficult subjects”—subjects that disrupt essentialized notions of identity as equivalent to sovereignty. She argues that these subjects function as a call for postcolonial critics to broaden their critical horizons beyond the usual questions of national identity and exclusion/inclusion.

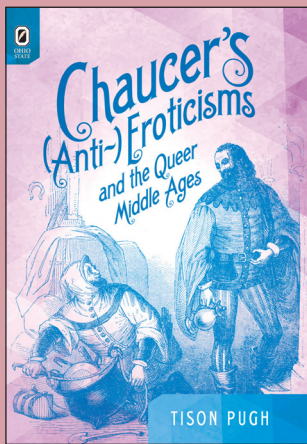
Harrison turns to Jamaican novels, creative nonfiction, and films from the 1960s to the present and demonstrates how they complicate standard notions of the relationship between national identity and sovereignty. She constructs a lineage between the difficult subjects in classic Caribbean texts like *Wide Sargasso Sea* by Jean Rhys and *The Harder they Come* by Perry Henzell and contemporary writing by Marlon James and Patricia Powell. What results is a sweeping new history of Caribbean literature and criticism that reconfigures how we understand both past and present writing. *Jamaica's Difficult Subjects* rethinks how sovereignty is imagined, organized, and policed in the postcolonial Caribbean, opening new possibilities for reading multiple generations of Caribbean writing.

Sheri-Marie Harrison is assistant professor of English at the University of Missouri.



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 Interventions: New Studies in
 Medieval Culture
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Chaucer's (Anti-)Eroticisms and the Queer Middle Ages

Tison Pugh

"Chaucer's (Anti-)Eroticisms and the Queer Middle Ages is exhaustively researched both in the theoretical works that underpin its arguments and in the practical criticism of the various Chaucerian works under examination. With its careful and thoughtful readings, this book is a convincing expansion of the fields of both Chaucer studies and queer medieval studies." —Robert Sturges, Arizona State University

"Tison Pugh's interest in the anti-erotic, and in the contradictions of medieval discourses about chastity and married love, promises to solve some of the problems inherent in Chaucer criticism. Pugh's Chaucer is queer because he's aware of his culture's contradictions and writing through them, and Pugh's careful thinking and reading opens up many new avenues for study and research. *Chaucer's (Anti-)Eroticisms and the Queer Middle Ages* is, without a doubt, an important contribution to the fields of Chaucer studies, medieval literary studies, and queer literary studies and to the study of the history of sexuality." —Masha Raskolnikov, Cornell University, author of *Body Against Soul: Gender and Sowlehele in Middle English Allegory*

Using queer theory to untangle various nonnormative sexual identities in Chaucer's *Canterbury Tales* and other works, Tison Pugh explores the ongoing tension in the Middle Ages between an erotic culture that glorified love as an ennobling passion and an anti-erotic religious and philosophical tradition that denigrated love and (perhaps especially) its enactments. *Chaucer's (Anti-)Eroticisms and the Queer Middle Ages* considers the many ways in which anti-eroticisms complicate the conventional image of Chaucer as a defining love poet of the Western tradition. For Chaucer, erotic pursuits establish the thrust and tenor of many of his narratives, as they also expose the frustrations inherent in pursuing desires frowned upon by the religious foundations of medieval culture. One cannot love freely within an ideological framework that polices sexuality and privileges the anti-erotic Christian ideals of virginity and chastity, yet loving queerly creates escapes from social structures inimical to amour and its expressions in the medieval period.

With chapters addressing such topics as mutual masochism, homosocial brotherhood, necrotic erotics, queer families, and the eroticisms of Chaucer's God, *Chaucer's (Anti-)Eroticisms and the Queer Middle Ages* will forever change the way readers see the *Canterbury Tales* and Chaucer's other masterpieces, proving that Chaucer is not just England's foundational love poet, he is England's foundational queer poet as well.

Tison Pugh is professor of English at the University of Central Florida.



Eschatological Subjects

Divine and Literary Judgment in
Fourteenth-Century French Poetry

J. M. Moreau

“Eschatological Subjects proposes a fresh and innovative take on the fourteenth-century nature of authorship and manuscript production. This is a mature and articulate work of scholarship.” —Zrinka Stahuljak, University of California, Los Angeles

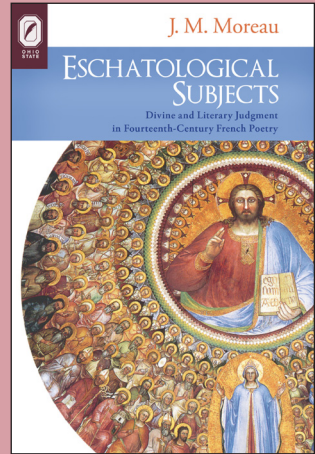
“Eschatological Subjects provides a fresh, persuasive, and informed assessment of judgment poetry that moves well beyond the limits of recent studies of this genre. Moreau reveals that judgment poems were not simply playful pieces intended as light entertainment for court culture; instead, these texts reveal the deep ethical concerns experienced by authors who recognized that judgment of their writing by readers was both inescapable and morally significant. It is a refreshing and thoughtful take on issues that have dominated francophone medieval studies.” —Deborah McGrady, University of Virginia

Eschatological Subjects: Divine and Literary Judgment in Fourteenth-Century French Poetry takes an innovative approach to medieval eschatology by examining how poets cast themselves in the scene of judgment as defendants summoned to answer to the Almighty for the sins of their writing. Since medieval Europeans lived in perpetual anxiety of divine judgment, constantly surrounded by reminders in art and literature, author J. M. Moreau shows that this is a natural extension of medieval life.

But *Eschatological Subjects* goes even further to demonstrate the largely unrecognized duality of this judge figure: not just God, the judge is also the imperious and imperfect human reader. The simultaneous divine and human judgments in (and of) French poetry reveal much about the ethical stakes of writing vernacular poetry in the later Middle Ages and, most importantly, about the relationships between authors and audiences.

Focusing on Guillaume de Deguileville, Guillaume de Machaut, and Jean Froissart (each of whom composed scenes in which they appear on trial before God), Moreau contributes important new insights on the complex “trial process” of later medieval literature, in which poetic authority and fame depended on the poet’s ability to defend himself before a fearful court of reader opinion.

J. M. Moreau was a Mellon Postdoctoral Fellow of French Studies and Comparative Literature at Brown University. He is now an independent scholar.

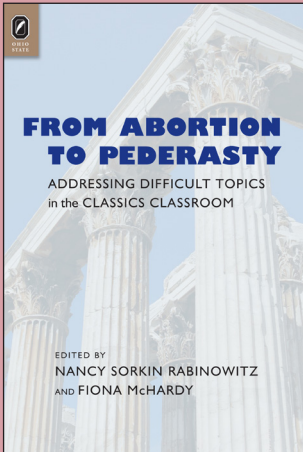


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Interventions: New Studies in
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From Abortion to Pederasty

Addressing Difficult
Topics in the Classics Classroom
Edited by Nancy Sorkin Rabinowitz and Fiona McHardy



2014 360 pp.
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“This volume offers a thorough, balanced, scholarly and thought-provoking discussion of subjects that are sensitive and challenging to teach, and which classicists are likely to encounter. The volume as a whole is strong and coherent, and deserves to be read cover to cover.” —Emily Greenwood, Yale University

“*From Abortion to Pederasty* is very relevant to the larger research agendas within the field of classical scholarship, and will enable those who admire the current cutting-edge classical research to integrate the difficult subjects it tackles into their undergraduate and graduate classrooms. It will fill a definite lacuna in the pedagogical literature.” —Alison Keith, University of Toronto

This book had its origins in a very specific situation: the teaching of ancient texts dealing with rape. Ensuing discussions among a group of scholars expanded outwards from this to other sensitive areas. Ancient sources raise a variety of issues—slavery, infanticide, abortion, rape, pederasty, domestic violence, death, sexuality—that may be difficult to discuss in a classroom where some students will have had experiences similar to those described in classical texts. They may therefore be reluctant to speak in class, and even the readings themselves may be painful.

From Abortion to Pederasty: Addressing Difficult Topics in the Classics Classroom, edited by Nancy Sorkin Rabinowitz and Fiona McHardy, is committed to the proposition that it is important to continue to teach texts that raise these issues, not to avoid them. In this volume, classicists and ancient historians from around the world address how to teach such topics as rape, pederasty, and slavery in the classics classroom. The contributors present the concrete ways in which they themselves have approached such issues in their course planning and in their responses to students’ needs.

A main objective of *From Abortion to Pederasty* is to combat arguments, from both the left and the right, that the classics are elitist and irrelevant. Indeed, they are so relevant, and so challenging, as to be painful at times. Another objective is to show how Greco-Roman culture and history can provide a way into a discussion that might have been difficult or even traumatic in other settings. Thus it will provide teaching tools for dealing with uncomfortable topics in the classroom, including homophobia and racism.

Nancy Sorkin Rabinowitz is professor of comparative literature at Hamilton College. **Fiona McHardy** is principal lecturer in classical civilisation at the University of Roehampton.



Man to Man

Desire, Homosociality, and
Authority in Late-Roman Manhood
Mark Masterson

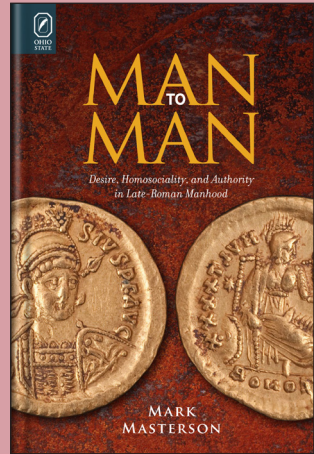
“Masterson has written something bold and provocative. Something important is being said, and a debate needs to take place about this mode of reading and these questions. Even those who want to disagree with it will be forced to think hard about their own positions.” —Erik Gunderson, University of Toronto

In an analysis that promises to be controversial, *Man to Man: Desire, Homosociality, and Authority in Late-Roman Manhood* surveys the presence of same-sex desire between men in the later Roman empire. Most accounts of recent years have either noted that sexual desire between men was forbidden or they have ignored it. This book argues that desire between men was known and that it was a way to express friendship, patronage, solidarity, and other important relationships among elite males in late antiquity. The evocation of this desire and its possible attendant corporeal satisfactions made it a compelling metaphor for friendship. A man’s grandeur could also be portrayed metaphorically as sexual attractiveness, and the substantial status differences often seen in late antiquity could be ameliorated by a superior using amatory language to address an inferior.

At the same time, however, there was a marked ambivalence about same-sex desire and sexual behavior between men, and indeed same-sex sexual behavior was criminalized as it had never been before. While rejection and condemnation may seem to indicate a decisive distancing between authority and this desire and behavior, authority gained power from maintaining a relation to them. Demonstrating knowledge of the actual mechanics of sex between men suggested to a witness that there was nothing unknown to the authority making the demonstration: authority that knew of scandalous masculine sexual pleasure could project its power pretty much anywhere.

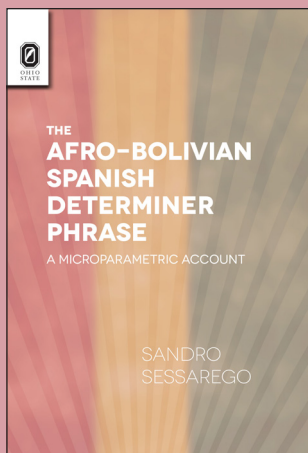
This startling dissonance between positive uses of same-sex desire between men and its criminalization in one and the same moment—a dissonance which recent discussions have been unable to address—requires further investigation, and this book supplies it.

Mark Masterson is senior lecturer of Classics at Victoria University of Wellington, New Zealand.



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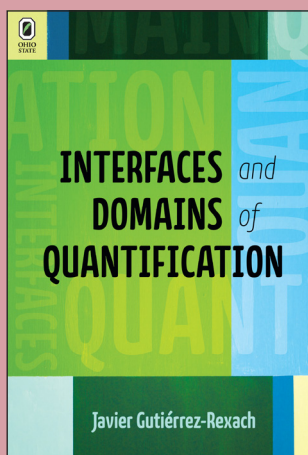
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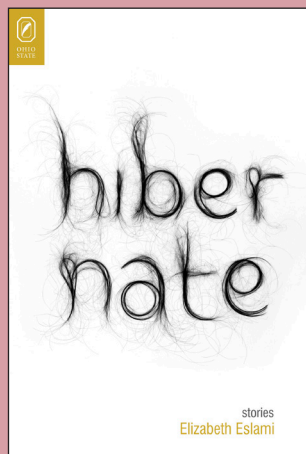
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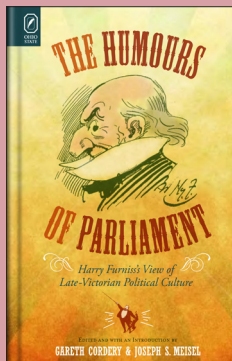


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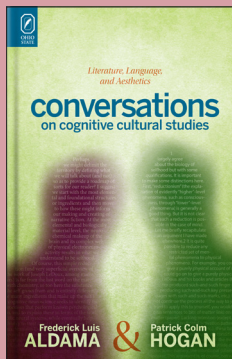


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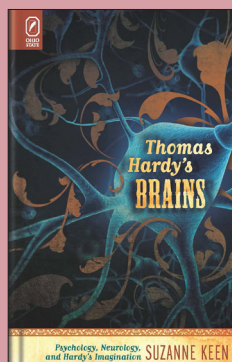




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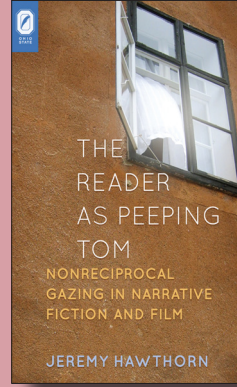
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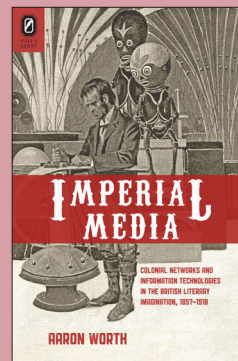
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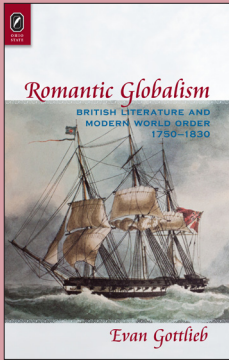


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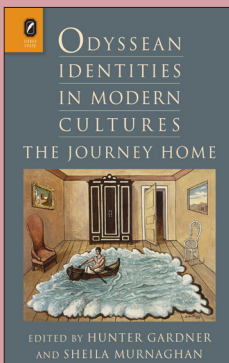
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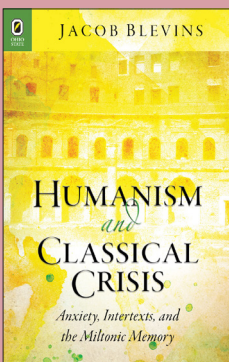
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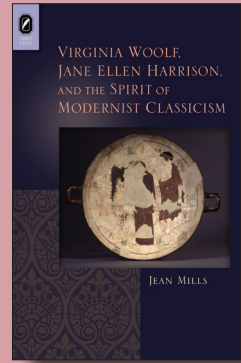


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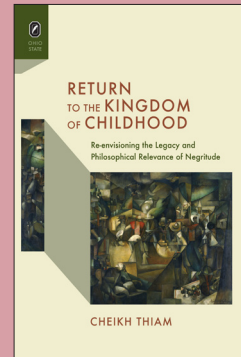
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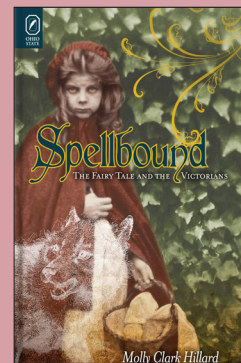
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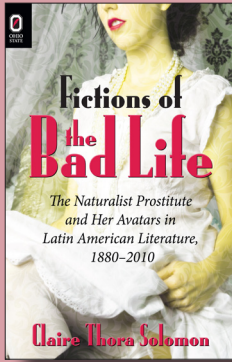
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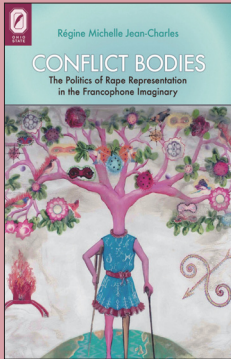
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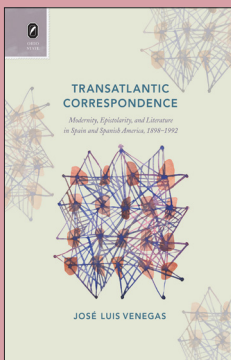
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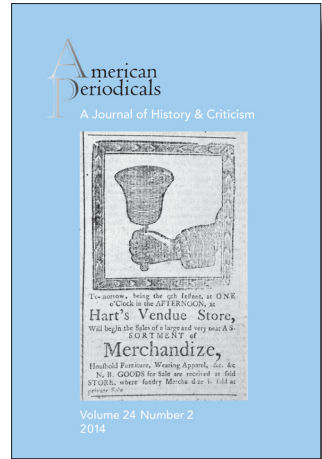
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