#### SEXUAL MORALITY IN ANCIENT ROME

Traditionally, scholars have approached Roman sexuality using categories of sexual ethics drawn from contemporary, Western society. In this book Dr Langlands seeks to move away from these towards a deeper understanding of the issues that mattered to the Romans themselves, and the ways in which they negotiated them, by focusing on the untranslatable concept of *pudicitia* (broadly meaning 'sexual virtue'). She offers a series of nuanced close readings of texts from a wide spectrum of Latin literature, including history, oratory, love poetry and Valerius Maximus' work *Memorable Deeds and Sayings*. *Pudicitia* emerges as a controversial and unsettled topic, at the heart of Roman debates about the difference between men and women, the relation between mind and body, and the ethics of power and status differentiation within Roman culture. The book develops strategies for approaching the study of an ancient culture through sensitive critical readings of its literary productions.

REBECCA LANGLANDS is Lecturer in Classics at the University of Exeter.

# SEXUAL MORALITY IN ANCIENT ROME

REBECCA LANGLANDS



#### CAMBRIDGE

Cambridge University Press 0521859433 - Sexual Morality in Ancient Rome Rebecca Langlands Frontmatter More information

> CAMBRIDGE UNIVERSITY PRESS Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo

Cambridge University Press The Edinburgh Building, Cambridge CB2 2RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org Information on this title: www.cambridge.org/9780521859431

© Rebecca Langlands 2006

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2006

Printed in the United Kingdom at the University Press, Cambridge

A catalogue record for this publication is available from the British Library

ISBN-13 978-0-521-85943-1 hardback ISBN-10 0-521-85943-3 hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

> for Georgia Malden and Lucy Cresswell inspiring partners-in-Classics

## Contents

Acknowledgements		<i>page</i> viii
	Introduction	I
I	Sexual virtue on display I: the cults of <i>pudicitia</i> and honours for women	37
2	Traditional narratives and Livy's Roman history	78
3	Valerius Maximus: the complexities of past as paradigm	123
4	Subversive genres: testing the limits of <i>pudicitia</i>	192
5	Declamation: what part of 'no' do you understand?	247
6	Sexual virtue on display II: oratory and the speeches of Cicero	281
7	Imperial narratives, imperial interventions	319
	Conclusion	364
Bibliography Subject index Index locorum		366 387 396

© Cambridge University Press

### Acknowledgements

I would like to thank the Arts and Humanities Research Board and the University of Exeter, which together funded a year of research leave in 2002–3 in which I completed the bulk of the research for this book. During this period I lived in Sri Lanka, where, among many other new friends and experiences, I first encountered the plant called the *mimosa pudica*, whose leaves shrink modestly from human touch into tight fists while their pink spherical flowers remain proudly visible on their tall stems.

Susanna Morton Braund suggested the idea of this project during the viva for my PhD, and I would like to thank her for the encouragement and guidance that she gave me during its early development; many others helped to shape the direction of my research at this stage and I am grateful in particular to Chris Gill, Peter Wiseman, Mary Beard and the anonymous readers at Cambridge University Press for their comments on my initial proposal; the latter also provided invaluable comments on a completed draft of the book. My colleagues and friends at the University of Exeter have been ever supportive and I thank in particular Peter O'Neill, who gave me new perspectives on the material in my early chapters, and Tim Whitmarsh, who provided detailed comments on an early draft. In the final stages John Henderson was immensely helpful, sending back swift and incisive comments on each completed chapter almost as quickly as I could send them to him.

I thank my mother, Jane Rye, for finding the cover photograph, and am extremely grateful to Iveta Adams, whose painstaking and hawk-eyed copy-editing saved me from many errors and infelicities; all that remain are my own.