

homosexuality—specifically, modern gay consciousness—might mean in the great scheme of things. What's needed today is a mythos that can explain homosexuality and gender diversity within the evolution of consciousness and the healthy functioning and ecology of human life.

Playing off the tripartite scheme of body, mind, and spirit, Herrada connects them, respectively, to the three Greek words for love: *eros*, *agape*, and *philia*. What's key to *philia* is mutuality and sameness. Modern homosexual love represents *philia*'s purely biological imperative, making it more human, more spiritual. "Homosexual love is one of the many faces of the divine," Herrada proclaims in his conclusion.

*The Missing Myth* is itself a contribution to this mythopoetic effort—engaging, interesting, relatively easy to read, and believable. The "new myth," after all, isn't going to be a set of quasi-historical stories about supernatural beings. There's not going to be a new world savior whom everybody recognizes as God. The new myth will have to be a concept of human life that embraces all world saviors, all religions, and all scientific discoveries. Such an all-inclusive vision of what it means to be human will naturally include homosexuality as an integral part of the big picture. That we can recognize it as such is an achievement in the evolution of human understanding. Herrada's book, for all its scientific language and barrages of facts, is a contribution to this comprehensive theory of everything. ■■■

cal novel contains one of the more intriguing scenarios of recent gay fiction. The author notes that 250 pages of Thoreau's private journal are missing and appear to have been ripped out. Whether Thoreau himself tore these pages out is unknown. A more likely scenario is that they were removed after his death by his literary executor, Ellery Channing. Bishop's novel is a challenge to the generations of biographers who've taken pains to portray Thoreau as straight, despite the evidence of a love poem he wrote to his student Edward Sewell, as well as other instances of male-centered imagery in his work. Using the opportunity presented by these missing pages, Bishop imagines up a love affair with a sailor named Ben whom Thoreau meets on his voyage to New York. The subject of the novel is those days in New York with Ben, and the rocky path of their relationship. The novel is earnest and well meaning, but the character of Thoreau never quite convincingly comes to life. Perhaps this is because Bishop seems so eager to portray the romantic aspects of the relationship that he neglects the details of Thoreau's inner life. What's more, the facts of Thoreau's life are not sufficiently integrated to seem organic: they are instead merely ticked off along the path of the affair. Notwithstanding these weaknesses, Thoreau's sexuality—and the significance of the missing pages—remains a mystery worthy of exploration. DALE BOYER

**The Invention of Heterosexual Culture**  
by Louis-Georges Tin  
Palgrave/MacMillan, 208 pages, \$21.95  
In *The Invention of Heterosexual Culture*, Louis-Georges Tin explores when, how, and why the Western world began to celebrate the heterosexual couple as a cultural norm. Drawing primarily from literary material, the book is divided in three parts that explore chivalry, religion, and medicine. It is Tin's contention that heterosexual bonding was not especially admired, much less celebrated, in the early Middle

Ages. Indeed medieval clerics tended to see heterosexual relations as a menace to the Christian ideal of chastity. Unable to stop couples from having sex, the church sought to control it by instituting marriage as a Christian sacrament. Even medieval medicine, such as it was, got into the act, defining heterosexual love as a condition whose manifestations were erotic melancholy and feminine hysteria. On balance, Tin's book skilfully succeeds in producing a wide-ranging social history of heterosexuality. While the book is well-written and jargon-free, one could object that the core concept, "heterosexual love," is not clearly or consistently defined. Clearly there was a surge in heterosexual culture by the time of the troubadours in the High Middle Ages, but Tin does not account for this development.

FRANCISCO COSTA

**Same Love**  
by Macklemore, Ryan Lewis and  
Miranda Lambert  
Independent publisher

Every so often a pop song comes along that makes such a strong impression on its listeners that they remember exactly where they were when they first heard it. "Same Love," a down-tempo ditty from rapper Macklemore, producer Ryan Lewis, and singer Miranda Lambert, is just that. If Lambert's vibrato doesn't captivate you, the gay-positive rhymes of the Seattle-based Macklemore will. He takes on the homophobia of hip-hop culture and on-line message boards, saying the epithet "faggot" is "rooted in hate" and that "gay" is "synonymous with the lesser [in a] culture founded on oppression." The song has already achieved anthem status, appearing in the new HBO documentary, *Valentine Road*, which centers on the 2008 murder of an openly gay eighth-grader in California. In the song, Macklemore confesses that while growing up he thought he might be gay because he liked to keep his room tidy and had a gay uncle. Then comes the trom-

bone and Lambert's impassioned refrain: "She keeps me warm/ My love, my love, my love." "Same Love" has something for everyone, and perhaps the ribbon on top is the single's cover artwork, which features a portrait of Macklemore's aforementioned uncle John and his long-term partner Sean. The power of this protest song is that it transcends genres and generations.

COLIN CARMAN

**Ryan Amador**  
Music by Ryan Amador  
Independent label

The fact that Ryan Amador had his heart broken doesn't make him special. What makes this 23-year-old singer-songwriter special, even exceptional, are the musical risks he takes in expressing that heartache. "He's not good enough for you," Amador sings repeatedly on "Instead." "He won't do the things I would do/ Choose me instead." His self-titled LP is full of surprises; it ranges from "It's Possible/I Love You" to "Ballad of the Young," a rousing folk-song that ends with a kid choir and a kazoo. The debut single is "Define Me," which the out artist's website describes as an "LGBT anthem proposing a removal of labels that divide us." The song's video, in which he and Jo Lampert strip down to their skivvies, garnered more than 133,000 hits on YouTube in its first five months. "We're starting this party tonight where people will be undefined and love whom they want." A less sensationalized video accompanies "Instead," a lovelorn confessional of a man who's been passed over. Amador's backup singers croon from a couch near his piano; his inclusion of other vocalists is smart, because they help to break up the sometimes gooey balladry. Amador, who recently opened for Adam Lambert at Pittsburgh Pride, told me that his earliest influence was listening to Queen in a babysitter's car, and that he wants to continue to "speak from the heart [in the] hope that people would feel that in their hearts." COLIN CARMAN