

English in 1684. A predecessor of later sex manuals, the book contains such lore as the determination of the size of the penis from that of the nose.

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ARMY

See *Military*.

ART, VISUAL

Homosexuality intersects with the visual arts of painting, sculpture, and photography in two ways: through subject matter (iconography) and through the personal homosexuality or bisexuality of artists.

Despite the fact that until recently most of the relevant images were inaccessible—relegated to museum basements or hidden in private collections—it is no secret that the world's heritage of the fine arts includes much homoerotic material. To be sure, the project of a comprehensive history of "gay art" seems problematic. In some areas where there is reason to believe that the material is abundant—as in China and the Islamic countries—the essential studies and publications needed to form the basis for a synthesis have not been produced. More fundamentally, it is hard to extract a common denominator from the varied material itself, which ranges from explicit scenes of copulation, through simple portraits of figures known to be homosexual, to homophobic depictions of the persecution of homosexuals. Large gaps exist. Lamentably, through many centuries of Christian domination in Europe, the ban on the making of such works was effective. Then there has been vandalism. In the New World much was destroyed by the Spanish conquistadores and the fanatical churchmen who accompanied them. As recently as the early twentieth century some Moche pieces from pre-Columbian

Peru showing same-sex acts were destroyed by their finders as "insults to national honor." The situation for lesbian art is even more difficult. Because until recent times works of art have generally been commissioned by men for their own purposes, sympathetic depictions of lesbian love are sparse. Before the sixteenth century, we find only representations of friendship between women; then in the Venetian school there begins an imagery of lesbian dalliance—but only for male entertainment. Only in recent decades has there been a substantial production of lesbian art by lesbians and for lesbians. This raises the final problem: how are we to consider the work of an artist known to be homosexual or bisexual, but whose subject matter—through lack of commissions or reticence—does not extend to his or her own sexuality?

Classical Antiquity. A comparison of Greek homoerotic literature and art is instructive. Since the time of their composition, Greek texts of male-male love have always been known to those who cared to seek them out, and they provided continuity through the whole subsequent literary development. Parallel works in the visual arts passed unrecognized, languished in museum storerooms, or remained hidden in the ground to be discovered only through recent excavations. Not being known to homosexual artists of later times, they could not form the signposts of a recognized perennial tradition. And the lack of a continuous tradition is the main reason why one cannot rightfully speak of a "history of gay art."

Still ancient Greece supplies a considerable amount of material. The explanation for this flowering lies in the fact, that unlike its predecessors in the ancient Near East, Greece was a secular society in which the priestly caste was relatively unimportant. Even in statues dedicated in temples and placed on tombs the wishes of the patron are paramount. In antiquity the Greeks were noted for their

national peculiarity of exercising in the nude. Out of this custom grew the monumental nude statue, a genre that Greece bequeathed to the world. The tradition began a little before 600 B.C. with the sequence of nude youths known as *kouroi*. (Monumental female nudes did not appear until ca. 350 B.C.) Although archeologists have maintained a deafening silence on the matter, it seems clear that the radiance of these figures can only be explained in the light of the Greek homoerotic appreciation of the male form. Whatever else they may have been, the *kouroi* were the finest pinups ever created. Studying them in chronological order, one can observe an evolution of the ideal somatic type, from the sturdy, almost burly archaic figures, through the classical "swimmer's body" ones, to a kind of graceful dancer type in the fourth century B.C. A special variation on the *kouros* is the pair of figures dedicated in Athens in 477 B.C. to the memory of the homosexual lovers, the tyrant-slayers Harmodius and Aristogiton.

The recovery of masses of decorated vases in modern times has revealed a particularly forthright category of Greek art: the scenes of homoerotic courtship. In these depictions, which begin about 570 B.C., an older bearded man approaches a youth, clearly indicating his intent by placing one hand in entreaty against the boy's chin while the other touches his genitals. Often these scenes of courtship are accompanied by gifts of hares, cocks, and other animals to help persuade the boy. In contrast to the occasional depictions surviving from earlier civilizations, these scenes are not merely renderings of same-sex acts or lifeways, but vivid emblems of homoerotic *desire*. Little of the monumental painting for which the Greeks were famous has survived. A spectacular exception is the fifth-century Tomb of the Diver at Paestum in southern Italy, which preserves a banquet scene of two male lovers embracing.

As Greek literature attests, the gods had their own homoerotic loves. Some

vases and other works show them in pursuit of their beloveds. A special place belongs to the depictions of Zeus and Ganymede, as represented for example by a monumental terracotta of ca. 460 B.C. from Olympia. An essential part of the legacy of Greece is mythology, and we find that over the centuries artists did dare to evoke again and again the Greek homoerotic figures of Ganymede and Hyacinth, Ampelos and Orpheus.

The Romans did not share the Greek fondness for nude exercise and their attitude toward homosexual behavior was more ambiguous. Perhaps it is not surprising that they favored the old religious subject of the *hermaphrodite*, the double-sexed being, but now reduced largely to a subject of titillation. They also were capable of depicting scenes of peeping toms that recall the atmosphere of Petronius's *Satyricon*. Standing far above the general Roman contribution to the subject are the idealized portraits of Antinous commissioned by the emperor Hadrian after his Bithynian favorite drowned in the Nile in A.D. 130. In his honor the emperor founded the Egyptian city of Antinoopolis; excavations have revealed something of its magnificence.

After the reign of Hadrian, who died in 138, the great age of ancient homoerotic art was over. Consequently, the adoption of Christianity cannot be said to have killed off a vibrant tradition, but it certainly did not encourage its revival. Medieval Christian art did have nudes and scenes of classical mythology, but significantly no homoerotic ones. Liberal toward some aspects of classical culture, for centuries Christianity stifled the reemergence of positive homoerotic art. It also fostered the creation of antihomoerotic iconography, as in the scenes of the burning of the city of Sodom found at Monreale, Canterbury, and elsewhere.

The Renaissance Tradition. When homosexuality in art again became significant, as it did under the humanistic auspices of fifteenth-century Florence, it is

through our knowledge of the biographies of the artists, rather than from their subject matter. **Botticelli**, **Donatello**, **Michelangelo**, and **Sodoma** are all known to have been predominantly homosexual in orientation, but with rare exceptions (as Donatello's bronze David and Michelangelo's drawings for Tommaso de' Cavalieri) their works give little hint of it. Still the biographical information we have is fascinating for the reconstruction of the connection between sexuality and the creative process. Since Freud's essay of 1910 the enigmatic figure of **Leonardo** has offered a special appeal. A less well known Florentine figure, Jacopo Pontormo, left behind a diary which chronicled not only his troubled mental state, but also (laconically) his relations with boys. The onset of the Counter-Reformation in the later sixteenth century made life harder for Italian homoerotic artists, though the stormy career of the bisexual Michelangelo Merisi da **Caravaggio** (1571–1610) is well documented. From Flanders comes the tragic case of the Baroque sculptor Jérôme Duquesnoy, who was caught with two boys and executed in 1654.

During the Renaissance and Baroque periods the status of artists rose, and they became proud of their creativity. The image of the artist "born under Saturn" flourished, that is to say painters and sculptors were expected to be moody, melancholy, and withdrawn, but not effeminate. Homosexual artists of this time fulfilled the expectations of the stereotype. As the public's concept changed, however, the type went out of production so to speak. When in later times homosexual artists became visible they were measured according to different standards. Because of such shifts one cannot speak of any single dominant character type of the "gay artist" any more than purported continuities of style and subject matter permit the recovery of a single aesthetic of "gay art."

It is not surprising that the rococo art of the eighteenth century, so concerned

with heterosexual dalliance, should have little to show that is relevant. Yet with the rise of Neoclassicism toward the end of the century this situation changed. For one thing the theorist and prophet of the new movement J. J. **Winckelmann** (1717–1768) was a homosexual bachelor whose rhapsodic descriptions of male nudes had an impact on countless artists. Regardless of the orientation of their creators, the great male nudes of such masters as Jacques-Louis David (1748–1825) and Bertel Thorvaldsen (1768–1848) are inseparable from Winckelmann's evocations. And other artists, including Jean Broc, Claude-Marie Dubufe, and Benjamin West, boldly revived the Greek themes of the homoerotic loves of the gods.

Academics and Moderns. French nineteenth-century art witnessed a significant production of lesbian scenes by heterosexual artists, including such masters as Gustave Courbet. One major artist who was lesbian, Rosa **Bonheur** (1822–1899), did not leave behind works directly related to her orientation. The same is true of the American sculptor Harriet Hosmer (1830–1908). In a number of male artists—Washington **Allston**, Thomas Couture, Thomas Eakins, Aleksandr Ivanov, Frederick Lord Leighton, John Singer Sargent, and Henry Scott Tuke—the work and other evidence points to a homosexual or bisexual orientation, but full confirmation tends to be elusive. A special place in this group belongs to the lonely German idealist, Hans von **Marées** (1837–1887), who produced evocative male nudes in an Arcadian setting. The fate of the English painter Simeon Solomon (1840–1905), disgraced after a wild party in 1873, must have given many pause. Symbolists such as Jean Delville and Gustave Moreau flirted with homoerotic subjects which were accepted as contributions to the "decadent repertoire." A similar vein of poetry runs through the practitioners of a new technique, that of photography: the German Wilhelm von **Gloeden** (1856–1931) specialized in languorous Sicilian youths

while Fred Holland Day (1864–1933) created evocative tableaux vivants of New Testament and other exotic subjects. By the turn of the century magazines began to appear in Germany presenting, by means of photographic reproduction, works appealing exclusively to male homosexual taste; lesbian magazines were only to emerge after World War I. Exceptionally, the American George Platt Lynes (1907–1955) pursued a career in both mainstream and gay media (the latter in his extensive work for the Swiss magazine, *Der Kreis*).

A chief characteristic of the avant-garde art of the twentieth century is international exchange. Even when they stayed at home, artists sought to free themselves from parochial restrictions. When traveling, they tended to stop in the Bohemian quarters of large cities, where sexual freedom was long the rule. For the first forty years of the century, Paris was the great magnet. In the city's international lesbian colony the most formidable figure was the American experimental writer Gertrude Stein. Through her remarkable art collection, and her influence on her lover the major collector Etta Cone and others, Stein was able to play a formative role in the reception of advanced modernist art in English-speaking countries. Unfortunately, the only homosexual artist she promoted was the mediocre Englishman Sir Francis Rose. Paris was also the home of the American painter Romaine Brooks (1874–1970), whose often forceful works are executed in a somewhat old-fashioned style, recalling that of James McNeil Whistler. Also dwelling mainly in Paris, the Polish-born heterosexual Tamara de Lempicka (1898–1980), whose work became synonymous with art deco, produced lush images of women interacting that played, teasingly but sometimes powerfully, on the city's image as a modern Lesbos. Her German contemporary Jeanne Mammen (1890–1976) created a more candid and direct iconography of the lesbian cabaret culture in her country, in

which she participated. The "Fur-Covered Cup, Saucer, and Spoon" (1936) of Meret Oppenheim, a Swiss woman artist, is a stark proclamation of lesbian (vaginal) symbolism; ironically it has become one of the chief icons of the Surrealist movement, which was generally hostile to homosexuality.

The trajectory of avant-garde art from post-impressionism through fauvism and cubism to non-objectivism and constructivism saw progressive abandonment of representational subject matter. This meant the exclusion of all types of sexual allusion, though these were to make a temporary comeback with the para-Freudian preoccupations of the Surrealism of the 1920s. The enigmatic, germinal figure of Marcel Duchamp (1887–1968) cherished a female persona, "Rose Sélavy," going so far as to have himself photographed as her in drag. Inasmuch as homosexual attachments are not documented for Duchamp, this experiment in gender malleability and double personality is probably to be attributed to a personal penchant made possible by the freedom of Bohemia.

Two Americans illustrate the possibilities of the gay modern artist. Marsden Hartley (1877–1943) resided in Berlin at the start of World War I, where he created emblematic expressionist portraits of his lover Karl von Freyburg, a soldier who was killed in the first days of the war. The work of Charles Demuth (1883–1935) is hard to classify, though it has affinities with Georgia O'Keeffe and the precisionism of Charles Sheeler. Demuth did a series of evocations of New York's gay baths, as well as groups of sailors (who were important gay icons in the period). Paul Cadmus (b. 1904) deliberately chose to work in a style derived from the early Italian Renaissance. Frequently a subject of controversy, he exposed a seamy, vulgar side of American sexuality that some would prefer to forget.

Although the Surrealists sought to explore sexuality, the homophobia of their leader André Breton placed a ban on

gay subjects—or at least male ones. Two related figures did explore in this realm, however, the writer Jean Cocteau (1889–1963), with his drawings of sailors, and the Argentine-born painter Leonor Fini (b. 1908), with enigmatic scenes of women. The ambitious Russian-born Pavel Tchelitchew (1898–1957), connected with several avant-garde circles in Europe and America, also belongs in this company. The gay art of southern Europe in this period is just beginning to become known, as seen in the Italians Filippo De Pisis (1869–1956) and Gulgielmo Janni (1892–1958), as well as the Spaniard Gregorio Prieto. To this group should be added the Dominican Jaime González Colson, who resided in Europe for many years.

The Contemporary Epoch. The better atmosphere of the period since 1960 has allowed artists of stature to be open about their homosexuality. The Englishman Francis Bacon (b. 1909) has created phantasmagoric scenes of two men wrestling which convey a powerful sense of existential angst. David Hockney (b. 1937), also English-born, but California-Parisian in his choice of domiciles, pleases by his agile recycling of major modernist themes. Finally, Andy Warhol (1928–1986) was a kind of presiding spirit over New York's chic art scene. It is possible that the popular acceptance of these artists has been achieved at the cost of pigeonholing them in stereotypical categories that the straight public can assimilate: Bacon is the unhappy neurotic, Hockney the stylish, facile designer, and Warhol the arch-priest of camp. The restricted role categories permitted by our art world contrast with the more generous possibilities vouchsafed to artists in the Renaissance, however difficult that era may have been in other ways.

Other openly gay and lesbian artists have been less successful at securing fame, though a monographic series published by Gay Men's Press serves to make the work of some of them widely available. The somber works of the late Mario Dubsy (1939–1985) are somewhat

in the Bacon mold. Others, such as the Chilean Juan Davila, Philip Gore, and the London couple known as Gilbert and George, explore the byways of camp. A gentle and romantic vision is projected by the Englishman David Hutter. The major burst of neo-Expressionism that appeared in Berlin during the 1970s saw the emergence of a number of artists, including Rainer Fetting and Salome, who treat gay subject matter in a frank, often ironic way.

Lesbian art parallels the great upsurge of women's art in our time, as exemplified by the collective work "The Dinner Table" coordinated by Judy Chicago. The Scottish-born June Redfern fuses ancient myths from the goddess sphere with modern imagery. The American Harmony Hammond, who is also active as a critic, has worked in several late modern and postmodern styles. The new interest in women's art has also helped to revive painters of the recent past, such as the bisexual Mexican Frida Kahlo.

In male photography the "old master" Bruce Weber's achievement was commemorated at a retrospective at the Whitney Biennial in 1987. The photographs of Duane Michals are poetically yet disturbingly enigmatic, while Tress and Robert Mapplethorpe capture the blunt starkness of the 1970s scene. Lesbian photography has concentrated on portraiture, as seen in the work of JEB (Joan E. Birren), or evocative, nonsexual scenes.

In the late 1970s art entered a phase defined first as "pluralism" and, increasingly, as "postmodernism." It may be doubted that the long-standing premises of the modernist aesthetic—its sense of discontinuity, irony, and high seriousness—have been definitively overcome, but there is no doubt that the boundaries of the acceptable have been broadened. This enlargement creates opportunities for gay and lesbian artists. At the same time, however, the tyranny of the market and of critical stereotypes is as great as ever, so that artists are under great pressure to settle into niches that have been prepared

for them. It should be remembered that many painters, sculptors, and photographers whose personal orientation is homosexual are as reluctant to be styled "gay artists" as they are to be called neo-expressionist, neo-mannerist, or some other label.

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ARTEMIDORUS (LATE SECOND CENTURY OF OUR ERA)

Greek writer. Although Artemidorus resided in Ephesus he is sometimes termed "of Daldis" because the latter was his mother's native city. He traveled widely in the Mediterranean world to collect material for his extant major work *The Interpretation of Dreams*. This book, which incorporates much ancient folklore, influenced Byzantine and Islamic dream books, not to mention the magnum opus of Sigmund Freud, *Traumdeutung* (On the Interpretation of Dreams, 1900).

Artemidorus takes a favorable view of homosexuality, which he says is "natural, legal, and customary." Consequently, whenever the dream symbol involves same-sex relations Artemidorus' interpretation presages good events. The only exceptions are symbols pertaining to incestuous relations between father and son and those in which a slave takes an aggressive role in relation to his master. The interest in sexual dreams probably derives from Egyptian dynastic dream books, which freely note such incidents.

In his accepting attitude toward homosexual behavior, Artemidorus is fully in accord with popular Greek ethics. Significantly, however, when the body of his teaching passed to Byzantine authors of dream books, they subjected the homosexual material to a Christian filtration process so that it is either omitted altogether, or (in two rare instances where it survives) treated negatively.

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ASCETICISM

Sexual asceticism may take the form of total abstinence—lifelong virginity—or it may imply infrequency of sexual congress and abstinence during specified periods. In some individuals sexual asceticism is reinforced by chastisement and mortification of the body through flagellation, fasting, and denial of sleep.

Comparative studies reveal a number of motives for these restrictions. The priestesses in sanctuaries of ancient Greece were required to avoid sexual contact with any human being in order faithfully to serve the god whose consort they were. Widespread throughout the Mediterranean world—and elsewhere—was the idea that sexual contact makes one unclean and therefore unworthy of setting foot on holy ground without purification and a specified period of abstinence. Finally, chastity was believed to bring strength to the one who practiced it, and sometimes to others as well. In ancient Rome the purity of the Vestal Virgins was thought to safeguard the city from harm.

In later Greek times and under the Roman empire this cluster of beliefs underwent a sharpening, whose effects left a permanent impress on Western civilization. In some Stoic thinkers the shift was relatively conservative: a modification of the traditional Greek commendation of temperance in eating, drinking, and sex in