Lavishly produced biography concentrating on the major works of the artist (1500-71), and treating his sexuality on pp. 11, 28-29, 31, 172, 178, 228, 231, 253-55. See also The Life of Benvenuto Cellini, translated by John Addington Symonds (first published, London, 1887, and often reprinted).

Shows that the painter's early Roman works were created in the ambit of his homosexual patron, Cardinal del Monte. See also Christoph Liutpold Frohmel, "Caravaggios Frühwerk und der Kardinal Francesco Maria del Monte," Storia dell'arte (1971), 5-52.

Thoughtful discussion of the Ganymede theme with special reference to the homoerotic aspects. The author focuses on portrayals of the Phrygian youth by Michelangelo, Correggio, Giulio Romano, and Cellini, showing how the Counter-Reformation altered the intellectual climate in which such images flourished. See also Anette Kruszynski, Der Ganymed-Mythos in Emblematischer Literatur des 16. Jahrhunderts (Worms: Wernersche Verlagsgesellschaft, 1985).

Attempts to anchor homoerotic sentiment in choice of subject matter with particular reference to the controversial question of St. Sebastian. See reply by Wayne Dynes, ibid., 1:2 (Summer 1977), 150-51.

Treats homosexual themes in Netherlandish art up to 1800 in several categories, including mythology and scenes of execution.

Applies psychoanalytic concepts derived from Freud and Ferenczi to Donatello's bronze "David" and Caravaggio's paintings "David with the Head of Goliath" and "Medusa's Head." Criticized by John W. Dixon, "The Drama of Donatello's David: Re-examination of an Enigma," Gazette des Beaux-Arts, 93 (January 1979), 6-12; to which Schneider replied, ibid., 94 (July-August 1979), 48.
Compares Albrecht Dürer's drawing of Orpheus as a homosexual with the artist's "Hercules."

While not about homosexuality, this book provides an invaluable paradigm for the investigation of the web linking art, genitality, and religion.

In this study of the characterology of Renaissance artists, see esp. pp. 169-75.

D. ART: MODERN

The history of art in the 19th and 20th centuries discloses a number of significant figures who led closeted lives—and more recently openly gay and lesbian artists. Investigations designed to find distinctive styles or traits applicable collectively to the work of gay and/or lesbian artists have not as yet produced plausible results. Apart from their work as artists, homosexuals and lesbians have sometimes excelled as taste-makers—critics, collectors, dealers, and aestheticians. Taste formation is a field in which much relevant information probably remains to be discovered, and only when this is done will an adequate synthesis be possible.

1628. ALPATOV, MIKHAIL VLADIMIROVICH. Aleksandr Andre-
evich Ivanov: zhizn' i tvorchestvo. Moscow: Iskus-
sto, 1956. 2 vols.
The prominent Russian academic-romantic painter Ivanov (1806-1858) combined mystical Christian subject matter with a pronounced appreciation for the young male form.

Reissue of an explicit album that originally appeared in an edition limited to 12 copies; with additional material. Of slight interest as art, this collection reveals something of the taste of ordinary gay men during the period.

Examine her defiance of gender role expectations, female friendships, and her art as an animal painter as related phenomena. See also Dore Ashton and Denise Brown Hare, *Rosa Bonheur: A Life and a Legend* (New York: Studio/Viking, 1981; 206 pp.).

Not stressed by Boime and probably impossible to show definitively, pederastic motives are implied by Couture's (1815-79) paintings of adolescents. See pp. 90-93, 106-14, 335-42.

Illustrated monograph on the surrealist painter whose works explore androgyny, lesbianism, and matriarchy.

1633. BURK, CAROLYN. "Gertrude Stein, the Cone Sisters and the Puzzle of Female Friendship," *Critical Inquiry*, 8 (1982), 543-64.
Stein played a major role in the diffusion of the taste for modernist painting in the English-speaking world, in part through her attachment to the art-collecting Cone sisters. See also: Brenda Richardson: *Dr. Claribel and Miss Etta* (Baltimore: Museum of Art, 1986; 202 pp.).

Although the author conceals Ricketts' (1866-1931) homosexuality (including his "marriage" to Charles Shannon), the illustrations tell their own story.

The exhibition of gay male and lesbian artists was organized around Cameron's detection of a neo-Mannerist tendency. See also Nicolas A. Mouffarege, "Lavender: On Homosexuality and Art," *Arts Magazine*, 57:2 (October 1981), 78-87.

In this lavishly produced survey, see pp. 122-28.

Subjective reflections by a Black lesbian writer.

Attempts a summing up, stressing major living figures.
1639. CORINNE, TEE A. Labiaflowers. Tallahassee: Naiad Press, 1981. 40 pp. Drawings of labia adapted from photographs. (Revised ed. of the Cunt Coloring Book.)


1642. DE PISIS, FILIPPO. Il marchesino pittore. Milan: Bompiani, 1969. Includes frank reminiscences by the painter (1869–1956) about his homosexual life in Paris. See also his Poesie (Milan: Vallecchi, 1942), which has a dozen poems about boys. The artist’s oeuvre includes about 200 male nudes, of which only a few were shown at the 1983 retrospective of his work.


1646. ELIASSON, PHILIP. Paul Cadmus: Yesterday and Today. Oxford, OH: Miami University Art Museum, 1981. 128 pp. This monograph on the American realist painter, which also served as an exhibition catalogue, presents the fruit of a scholars' serious study of the artist, but is

1647. ELLIOT, MARGUERITE TUPPER. "Lesbian Art and the Community," *Heresies*, no 3 (Fall 1977), 106-07. Discusses the lesbian-feminist art community in Los Angeles during the mid 1970s. This issue contains other relevant items.


Chiefly commercial and exploitation material.

Somewhat conventional biography of the American homophile painter (1883-1934), but reproducing several revealing works. A Demuth catalogue raisonné is in preparation by Alford L. Eiseman.

Essays by an outspoken New York lesbian artist and critic.

Sam Hardison was director of the Robert Samuel Gallery (New York City), specializing in male-image art.

Based on a the comprehensive exhibition at the Whitney Museum, this is the first adequate account of the American artist's (1877-1943) life and imagery. Bibliography and list of exhibitions.

Although concrete evidence of practice is still lacking, elements of homoerotic sensibility have been detected in the work of Eakins (1844-1916), one of America's greatest painters. See also Hendricks: *The Photographs of Thomas Eakins* (New York: Grossman, 1972. 214 pp.); includes a number of nude photographs of men and boys.

1656. HIERONYMUS, EKKEHARD. *Elisar von Kupffer (1872-1942).* Basel: Kunsthalle, 1979. 20 pp. Account of the artist-poet's life and neo-gnostic philosophy (Klarismus), together with his villa at Minusio in Switzerland, the Sanctuarium Artis Elisarion, which became the physical embodiment of his vision.

1657. HOCKNEY, DAVID. *David Hockney by David Hockney.* Edited by Nikos Stangos; introduction by Henry Geldzahler. New York: Abrams, 1976. 312 pp. Candid autobiography, enriched with 414 illustrations, of the chic English artist, including his affair with Peter Schlesinger. For a more conventional art-historical account of his development as a painter, see Marco Livingstone, *David Hockney* (New York: Holt, Rinehart and Winston, 1981; 250 pp.).


Includes a sensitive exploration of the possible homosexuality of one of the "founding fathers" of American painting.

The images derive from a 1983 London exhibition curated by François de Louville. Works by 49 artists, many English, and most executed in the 1970s and 80s.

1664. NEDRA, PIERRE. "Géricault et ses amis," Arcadie, no. 35 (November 1956), 31-40. Argues that the French pioneer of romanticism (1791-1824) was homosexual based on his friendships. The argument has been accepted by Lord Kenneth Clark, but is rejected by Lorenz Eitner, a leading Géricault scholar.


1671. REED, DAVID. "Repression and Exaggeration: The Art of Tom of Finland," Christopher Street, 4:8 (April 1980), 16-21. The cartoon-like figures of this Finnish artist, each seemingly more macho than the last, have attained the status of minor gay-male icons.

1672. RESTREPO PELÁEZ, PEDRO. El homosexualismo en el arte actual. Bogota: Ediciones Tercer Mundo, 1969. 126 pp. Echoing the ideas of the New York psychoanalyst Edmund Bergler, Restrepo holds that homosexuals are manipulating the art market and public taste to create transitory
fads. Abstract art is a product of this "feminizing tendency."

This primarily heterosexual painter's recollections of his love affair with poet Frank O'Hara casts valuable light on the "bisexual" side of the New York School.

The English artist Grant intersperses contemporary comment in his old age with reminiscences of the Bloomsbury scene.

Perceptive analysis of the imagery, which is sometimes searingly homoerotic, of the leading British artist. Bacon himself supervised the choice of the 241 illustrations making up Michel Leiris, Francis Bacon (New York: 1984).

On the unfortunately brief booklet in gay-image galleries; see also Saslow et al., "Gay Art and the Galleries," Advocate, no. 263 (March 22, 1979), 20-23. Saslow, an Advocate editor, wrote many articles for the publication on gay art in the the 1970s and early 80s.


Paintings, drawings, prints, photographs and advertisements of the American "gob," where--in many instances--a homosexual subtext is evident.

Documents the work of five artists in their twenties--Christopher Brown, Christopher Corr, Norman, Richard Royle, and Graham Ward--exploring such themes as the masculine stereotype, pornography, the fragility of relationships, the celebration of the male body, and the need for tenderness.
1679. STILLMAN, AMY. [Bibliography of Lesbian Art and Artists], Heresies, no. 3 (Fall 1977), 115-17. Records over 100 items, published and unpublished.


E. PHOTOGRAPHY

Only in the early 20th century did such figures as Fred Holland Day and Wilhelm von Gloeden open paths for exploring themes such as the male nude which had long been of interest to homosexual artists. The 1970s saw a surge of interest in erotic photography, making possible the establishment of new reputations as well as the exploration of forgotten earlier figures.


1686. BLOK, DIANA, and MARLO BROEMANS. Invisible
Somewhat surreal imagery exploring women-women relationships.

The artist photographed women being sensual, and then solarized and processed her images to create kaleidoscopic patterns. See also her: Labia Flowers (Tallahassee, FL: Naid Press, 1981; 36 pp.).

One-hundred fifteen black-and-white photos originally gathered for an exhibition. The text, while usefully surveying the history of this popular art form its turn-of-the-century origins to the present, underplays the homoerotic component.

Images from 35 gay and lesbian photographers, assembled to create a kind of community scrapbook, a blend of street photography, photojournalism, and art.

Picture book on the noted German photographer of boys (1856-1931), who resided in Sicily; with biographical data. See also C. Leslie, below.

Photographs taken over a 24-hour period at the corner of 18th and Castro streets in San Francisco.

Black-and-white and color photographs by twelve women photographers. Holabird's introduction relates the sensual character of the photos to women's need to define their own sexuality.

Phil Flasche's stunning photographs of men in every sort of revealing pose make this book more than a how-to guide.

Illustrated biography of the long-neglected, but historically important Boston art photographer F. Holland Day (1864–1933), who among other things discovered the poet