

ville, 1985. 324 pp.  
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).

1620. POSNER, DONALD. "Caravaggio's Early Homo-erotic Works," **Art Quarterly**, 24 (1971), 301-26.  
Shows that the painter's early Roman works were created in the ambit of his homosexual patron, Cardinal del Monte. See also Christoph Liutpold Frommel, "Caravaggios Frühwerk und der Kardinal Francesco Maria del Monte," **Storia dell' arte** (1971), 5-52.

1621. SASLOW, JAMES M. **Ganymede in the Renaissance: Homosexuality in Art and Society**. New Haven: Yale University Press, 1986. 265 pp.  
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 Emblematik und mythographischer Literatur des 16. Jahrhunderts** (Worms: Wernersche Verlagsgesellschaft, 1985).

1622. SASLOW, JAMES M. "The Tenderest Lover: Saint Sebastian in Renaissance Painting: A Proposed Iconology for North Italian Art, 1450-1550," **Gai Saber** 1:1 (Spring 1977), 58-66.  
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.

1623. SCHENK, J. "Homoseksualiteit in de Nederlandse beeldende kunst voor 1800," **Speculum Historiae**, 17:11 (November 1982), 576-83.  
Treats homosexual themes in Netherlandish art up to 1800 in several categories, including mythology and scenes of execution.

1624. SCHNEIDER, LAURIE. "Donatello and Caravaggio: The Iconography of Decapitation," **American Imago**, 33 (1976), 76-91.  
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.

1625. SCHUSTER, PETER-KLAUS. "Zu Dürer's Zeichnung 'Der Tod des Orpheus' und verwandter Darstellungen," **Hamburger Kunstsammlungen**, 23 (1978), 7-24.  
Compares Albrecht Dürer's drawing of Orpheus as a homosexual with the artist's "Hercules."
1626. STEINBERG, LEO. **The Sexuality of Christ in Renaissance Art and in Modern Oblivion**. New York: Pantheon, 1984. 222 pp.  
While not about homosexuality, this book provides an invaluable paradigm for the investigation of the web linking art, genitality, and religion.
1627. WITTKOWER, RUDOLF, and MARGOT WITTKOWER. **Born under Saturn**. New York: W. W. Norton, 1963. 344 pp.  
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: Iskusstvo, 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.
1629. BATE, NEEL ("BLADE"). **The Barn, 1948; and More Dirty Pictures by Blade**. New York: Stompers; and Leslie-Lohman Galleries, 1980. 32 pp.  
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.
1630. BOIME, ALBERT. "The Case of Rosa Bonheur: Why Should A Woman Want to Be Like a Man?" **Art History**, 4 (1981), 384-409.

Examines 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.).

1631. BOIME, ALBERT. **Thomas Couture and the Eclectic Vision**. New Haven: Yale University Press, 1980. 683 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.
1632. BRION, MARCEL. **Léonor Fini et son oeuvre**. Paris: Jean-Jacques Pauvert, 1955. unpagged  
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.).
1634. CALLOWAY, STEPHEN. **Charles Ricketts: Subtle and Fantastic Decorator**. New York: Thames and Hudson, 1979. 100 pp.  
Although the author conceals Ricketts' (1866-1931) homosexuality (including his "marriage" to Charles Shannon), the illustrations tell their own story.
1635. CAMERON, DAN. **Extended Sensibilities**. New York: New Museum, 1981. (exhibition catalogue)  
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.
1636. CLAY, JEAN. **Romanticism**. Secaucus, NJ: Chartwell, 1981. 320 pp.  
In this lavishly produced survey, see pp. 122-28.
1637. CLIFF, MICHELE. "Object into Subject: Some Thoughts on the Work of Black Women Artists," **Heresies**, no. 15 (1982), 34-40.  
Subjective reflections by a Black lesbian writer.
1638. COOPER, EMMANUEL. **The Sexual Perspective: Homosexuality and Art in the Last 100 Years in the West**. London: Routledge and Kegan Paul, 1986. 320 pp.  
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**.)
1640. CRAWFORD, ALAN. **C. R. Ashbee: Architect, Designer, and Romantic Socialist**. New Haven: Yale University Press, 1985. 499 pp.  
Detailed biography of the life, times, and work of Charles Robert Ashbee (1863-1942), a disciple of Edward Carpenter and an influential figure in the arts and crafts movement.
1641. DE ANTONIO, EMILE, and MITCH TUCHMAN. **Painters Painting: A Candid History of the Modern Art Scene, 1940-70**. New York: Abbeville, 1984. 192 pp.  
Purveys some intimate details about Andy Warhol, Henry Geldzahler, and others in the New York art scene.
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.
1643. DETROIT INSTITUTE OF ARTS. **French Painting, 1774-1830: The Age of Revolution**. Detroit Institute of Arts, 1975. 712 pp. (exhibition catalogue)  
See pp. 54, 360-61 ("Funeral of Patroclus," by Jacques-Louis David); 180, 339-41 ("Death of Hyacinth," by Jean Broc); and 264, 404-05 ("Apollo and Cyparissus," by Claude-Marie Dubufe).
1644. DUBSKY, MARIO. **Tom Pilgrim's Progress among the Consequences of Christianity and Other Drawings**. Introduction by Edward Lucie-Smith. London: Gay Men's Press, 1981. 84 pp.  
Reproduces some fifty drawings by the English gay artist, chiefly male nudes.
1645. EGGUM, ARNE. "Munch's Self-portraits," in: Robert Rosenblum et al., **Edvard Munch: Symbols and Images**. Washington, DC: National Gallery of Art, 1978, pp. 11-31.  
Contains brief discussion of the Norwegian artist's (1863-1944) enigmatic homoerotic masterwork of 1904, "Bathing Boys" (Oslo, Munch-Museet), pp. 20-22.
1646. ELIASOPH, 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

insufficient on the homoerotic aspects of the iconography. See review by Jim Wickliff, **Cabirion & Gay Books Bulletin**, no. 10 (Winter-Spring 1984), 25-27.

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.
1648. ENDICOTT-ROSS, MICHAEL, et al. [Gay Art Issue.] **Alternate**, 2:12 (1980), 8-42. Presents the then-growing phenomenon of galleries specializing in male imagery, followed by brief profiles of a dozen artists.
1649. FALKON, FELIX LANCE (pseud. of George Scithers). **A Historic Collection of Gay Art**. San Diego: Greenleaf, 1972. 225 pp. Chiefly commercial and exploitation material.
1650. FARNHAM, EMILY. **Charles Demuth: Behind a Laughing Mask**. Norman: University of Oklahoma Press, 1971. 238 pp. Somewhat conventional biography of the American homophile painter (1883-1934), but reproducing several revealing works. A Demuth catalogue raisonne is in preparation by Alford L. Eiseman.
1651. HAMMOND, HARMONY. **Wrappings: Essays in Feminism, Art and the Martial Arts**. New York: T.S.L. Press, 1984. 112 pp. Essays by an outspoken New York lesbian artist and critic.
1652. HARDISON, SAM. "The Art and Politics of the Male Image: A Conversation between Sam Hardison and George Stambolian," **Christopher Street**, 4:7 (March 1980), 14-22. Sam Hardison was director of the Robert Samuel Gallery (New York City), specializing in male-image art.
1653. HASKELL, BARBARA. **Marsden Hartley**. New York: New York University Press, 1980. 224 pp. 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.
1654. HENDRICKS, GORDON. **The Life and Work of Thomas Eakins**. New York: Grossman, 1974. 367 pp. 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.

1655. HERRERA, HAYDEN. **Frida: A Biography of Frida Kahlo.** New York: Harper and Rowe, 1983. 256 pp. Biography of the tempestuous life of the bisexual Mexican painter.
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.).
1658. JULLIAN, PHILIPPE. **Dreamers of Decadence: Symbolist Painters of the 1890s.** Translated by Robert Baldick. New York: Praeger, 1971. 272 pp. Remarkable conspectus of typical themes of late 19th-century Symbolism, including some homosexual artists and writers (pp. 47-48, 1121-13, 164, 183, 193).
1659. KIRSTEIN, LINCOLN. **Paul Cadmus.** New York: Imago, 1984. 144 pp. Handsomely produced book with 100 illustrations of paintings, drawings, and etchings. The text, by a long-time associate of Cadmus, is regrettably opaque.
1660. LAMBOURNE, LIONEL, et al. **Solomon: A Family of Painters.** London: Geffrye Museum, 1985. 88 pp. Exhibition catalogue of the work of the siblings Abraham, Rebecca, and Simeon Solomon, of whom the last, a pre-Raphaelite with fin-de-siecle connections, was convicted for buggery in 1873.
1661. LEONARD, MICHAEL. **Changing.** London: Gay Men's Press, 1983. 112 pp. Sensitive drawings of chaste male striptease by a younger English gay artist.
1662. LLOYD, PHOEBE. "Washington Allston: American Martyr," **Art in America**, 72:3 (March 1984), 145-55, 177-79. Includes a sensitive exploration of the possible homosexuality of one of the "founding fathers" of American painting.
1663. LUCIE-SMITH, EDWARD. **The Male Nude.** New York: Rizzoli, 1985. 176 pp.

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.
1665. PAYNE, ELIZABETH ROGERS. "Anne Whitney, Sculptor," **Art Quarterly**, 25 (Autumn 1962), 244-61.  
Whitney (1821-1915), an abolitionist and suffragist, lived with Adeline Manning, who devoted her life to her.
1666. PINCUS-WITTEN, ROBERT, et al. **Keith Haring**. New York: Tony Shafrazi Gallery, 1982. about 130 pp. (exhibition catalogue)  
Documents the work (occasionally sexually explicit) of the New York wunderkind. For his subway graffiti, see Henry Geldzahler, **Art in Transit: Subway Drawing by Keith Haring**. (New York: Harmony Books, 1984; about 80 pp.).
1667. PLAGENS, PETER. "Gilbert and George: How English Is It?" **Art in America**, 72 (October 1982), 178-83.  
On the art of the London-based duo, which incorporates sardonic camp elements.
1668. PORCELLA, ANTONIO (ed.). **Renzo Vespignani**. Venice, 1982. 82 pp.  
Retrospective of a contemporary Italian artist.
1669. RADER, DOTSON. **Harold Stevenson**. New York: Alexander Iolas Gallery, 1973. (exhibition catalogue)  
The work of a muralist active in Idabel, OK.
1670. RAVEN, ARLENE, and RUTH ISKIN. "Through the Peephole: Towards a Lesbian Sensibility in Art," **Chrysalis: A Magazine of Women's Culture**, no. 4 (1977), 19-31.  
Begins an effort to define a lesbian aesthetic.
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."

1673. RIVERS, LARRY. **Drawings and Digressions.** With Carol Brightman. New York: Clarkson N. Potter, 1979. 164 pp.

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.

1674. ROCHE, PAUL. **With Duncan Grant in Southern Turkey.** London: Honeyglen, 1982. 134 pp.

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

1675. RUSSELL, JOHN. **Francis Bacon.** Revised ed. New York: Oxford University Press, 1979. 192 pp.

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).

1676. SASLOW, JAMES. "Ars Gratia Erotica: The Laidback Leslie-Lohman Gallery Is Home for Homoerotic Art," **Advocate**, no. 252 (October 18, 1978), 38-39.

On the unfortunately brief boomlet 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.

1677. SECREST, MERYL. **Between Me and Life.** Garden City, NY: Doubleday, 1974. 432 pp.

Full-scale biography of the American artist Germaine Brooks, a major figure in the Parisian expatriate scene. In 1975 Arno Press of New York reprinted Brooks' **Portraits, Tableaux, Dessins**, which first appeared in Paris in 1952.

1678. SOKOLOWSKI, THOMAS W. **The Sailor 1930-45: The Image of an American Demigod.** Norfolk, VA: Chrysler Museum, 1983. 116 pp. (exhibition catalogue)

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

1678A. STANLEY, NICK (ed.). **Out in Art.** London: Gay Men's Press, 1986. 96 pp.

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.
1680. TAVEL, HANS CHRISTOPH VON, et al. **Otto Meyer-Am-den: Begegnungen**. Bern: Kunstmuseum, 1985. 208 pp. Exhibition catalogue, with supporting documentation, of the work of the reclusive Swiss artist (1885-1933), who often depicted young boys.
1681. TOMKINS, CALVIN. **Off the Wall: Robert Rauschenberg and the Art World of Our Time**. Garden City, NY: Doubleday, 1980. 324 pp. Treats (with some discretion) the American artist's (b. 1925) liaisons with Jasper Johns, Steve Paxton, and Robert Peterson. (See p. 260 for the curious notion of a "homintern" in the arts.)
1682. TYLER, PARKER. **The Divine Comedy of Pavel Tchelitchew**. New York: Fleet, 1967. 504 pp. A pioneering effort to capture the sensibility of the Russian-American surrealist painter.

## 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.

1683. BARNES, LAWRENCE (ed.). **The Male Nude in Photography**. Waitsfield, VT: Vermont Crossroads Press, 1980. 96 pp. Representative selection based on an exhibition.
1684. BIREN, JOAN E. (pseud.: JEB). **Eye to Eye: Portraits of Lesbians**. Washington, DC: Glad Hag Books, 1979. Forty photographs, with introductory essay on the history of lesbian photography by Judith Schwarz. See also: JEB, "Lesbian Photography--Seeing through our Own Eyes," **Studies in Visual Communication**, 9 (Spring 1983), 81-95.
1685. BLANK, JOANI (ed.). **I Am My Lover**. Burlington, CA: Down There Press, 1978. Photographs by Honey Lee Cottrell and Tee Corinne of women masturbating.
1686. BLOK, DIANA, and MARLO BROEKMANS. **Invisible**

- Forces.** Amsterdam: Uitgeverij Bert Bakker, 1983. Somewhat surreal imagery exploring women-women relationships.
1687. CORINNE, TEE. **Yantras of Woman Love.** Tallahassee, FL: Naiad Press, 1982. 64 pp. The artist photographed women being sensual, and then solarized and processed her images to create kaleidoscopic patterns. See also her: **Labia Flowers** (Tallahassee, FL: Naiad Press, 1981; 36 pp.).
1688. DOAN, WILLIAM, and CRAIG DIETZ. **Photoflexion: A History of Bodybuilding Photography.** New York: St. Martins Press, 1984. 127 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.
1689. EMORY, MICHAEL (ed.). **The Gay Picture Book.** Chicago: Contemporary Books, 1978. 125 pp. Images from 35 gay and lesbian photographers, assembled to create a kind of community scrapbook, a blend of street photography, photojournalism, and art.
1690. FALZONE BARBARO, MICHELE, MARINA MIRAGLIA, and ITALO MUSSA. **Le fotografie di Von Gloeden.** Milan: Longanesi, 1980. 128 pp. Picture book on the noted German photographer of boys (1856-1931), who resided in Sicily; with biographical data. See also C. Leslie, below.
1691. FISCHER, HAL. **18th near Castro St x 24.** San Francisco: NFS Press, 1979. 56 pp. Photographs taken over a 24-hour period at the corner of 18th and Castro streets in San Francisco.
1692. HOLABIRD, KATHERINE (ed.). **Women on Women.** Arber, NY: A & W Publishers, 1979. 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.
1693. JUAN-CARLOS, RICARDO. **Photographing the Male.** New York: Crescent, 1983. 159 pp. Phil Flasche's stunning photographs of men in every sort of revealing pose make this book more an album than a how-to guide.
1694. JUSSIM, ESTELLE. **Slave to Beauty.** Boston: David R. Godine, 1981. 310 pp. Illustrated biography of the long-neglected, but historically important Boston art photographer F. Holland Day (1864-1933), who among other things discovered the poet