

1557. STAMFORD, JOHN A. (ed.). **Spartacus Guide for Gay Men.** Amsterdam: Spartacus, 1984. 784 pp.
This hefty tome--virtually the standard work--covers bars, clubs, discos, saunas, beaches, cruising places, hotels, restaurants, cafes, and gay stores throughout the world (except for the U.S. section, which is quite brief). Useful for Third World countries not covered elsewhere, though some complaints have been made that the information is not always complete or up-to-date. Texts in English, German, French, and Spanish.
1558. TAYLOR, JEFF. **Gay Guide for the Pacific Northwest.** Bellevue, WA: The author, 1975. 32 pp.
Covers Seattle, Portland, and Vancouver, BC.
1559. VOIGT, WOLFGANG, and KLAUS HEINRICH. **Hamburg ahoi!** Berlin: Verlag Rosa Winkel, 1982. 300 pp.
Contains articles on the history of gay life in Hamburg since the 18th century, together with illustrations and listings.

VI. HUMANITIES

A. ART: GENERAL

Researchers in the field of homosexuality in art have tended to concentrate on a few broad cultural areas: classical antiquity, the Renaissance, modern Europe and north America (see the following sections), and Islam (see III.P). While certain themes from classical mythology and history are homosexual in content, and many individual artists have been homosexual or lesbian, attempts to define a distinctive homosexual sensibility in the fine arts have proved elusive.

1560. AYMAR, BRANDT. **The Young Male Figure in Paintings, Sculptures, and Drawings from Ancient Egypt to the Present.** New York: Crown, 1970. 247 pp.
Collection of 275 reproductions, chiefly of mainstream works, arranged historically (separate section on Asia). No overt eroticism.

1561. BECKER, RAYMOND DE. **The Other Face of Love.**
Translated by Margaret Crosland and Alan Daventry.
New York: Grove Press, 1969. 209 pp.
Although this book, originally published in Paris as **L'érotisme d'en face** in 1964, seems intended as a general history of same-sex love, it is valuable mainly for its varied complement of illustrations.

1562. BEURDELEY, CECILE (ed.). **L'Amour bleu.** New York: Rizzoli, 1978. 304 pp.
Lavishly produced volume offering 290 illustrations of works of art from the Greeks to the present, interspersed with apt selections from literary classics. Male interest.

1563. **Bilderlexikon der Erotik.** Vienna: Verlag für Kulturforschung, 1928-31. 4 vols.
Apart from the definitions, this pictorial lexicon presents a wide-ranging repertory of visual material for the whole field of erotic imagery. The work was reissued in Hamburg, 1961, in 8 volumes, with two supplementary volumes prepared by Armand Mergen.

1564. DYNES, WAYNE. "Gay Art Research: A Bibliographical Review," **Cabirion and Gay Books Bulletin**, no. 11 (Fall-Winter 1984), 8-9.
Selective presentation with running commentary.

1565. KIEFER, OTTO. **Der schöne Jungling in der bildenden Kunst aller Zeiten.** Berlin: Adolf Brand/Der

- Eigene, 1922. 68 pp.
Compilation of art works depicting beautiful youths.
1566. LUCIE-SMITH, EDWARD. **Eroticism in Western Art.** New York: Praeger, 1972. 273 pp.
Fluent survey of major aspects of European high art, marred by some glib Freudian assertions. See pp. 84-87, 130-33, 180-81, 202-07, 234-36, 264-65, 272.
1567. RAWSON, PHILIP. **Erotic Art of the East: The Sexual Theme in Oriental Painting and Sculpture.** New York: G. P. Putnam's Sons, 1968. 380 pp.
Offers nearly 300 illustrations (interspersed with classic texts) from the major art traditions of Asia. Like most such works, this volume scants homoerotic aspects.
1568. SASLOW, JAMES. "Closets in the Museum: Homophobia and Art History," in: Karla Jay and Allen Young (eds.), **Lavender Culture.** New York: Jove, 1978, 215-27.
On the obscuring of homosexual themes and lives in art by art historians seeking to preserve their own respectability.
1569. WALTERS, MARGARET. **The Nude Male: A New Perspective.** New York: Paddington Press, 1978. 352 pp.
Feminist study of the nude from the Greeks to the present, complementing Lord Kenneth Clark's resolutely asexual **The Nude**, while proffering some questionable views as to how homosexual men view erotic art. A similar perspective appears in: Sarah Kent, "The Erotic Male Nude," in: S. Kent and J. Morreau (eds.), **Women's Images of Men** (London: Writers and Readers, 1985), pp. 75-105. For bibliography on the larger problem, see Andreas Kuntz, **Der blosse Leib: Bibliographie zur Nacktheit und Körperlichkeit** (Frankfurt: Europäische Hochschulschriften, 1985; 260 pp.).

B. ART: ANCIENT AND MEDIEVAL

The prominence of homoerotic elements in Greek civilization as a whole has assured the salience of such themes in art, especially in vase painting. In other media, however, such as sculpture, the professional reticence of classical scholars has hindered the foregrounding of relevant themes and aspects.

1570. BEAZLEY, JOHN DAVIDSON, SIR. "Some Vases in the Cyprus Museum," **Proceedings of the British Academy**, 33 (1947), 197-244.
Under this innocuous title is hidden a discussion and classification of Greek vases showing male-male court-

ship scenes. Beazley's list is supplemented by Kurt Schauenberg, "Erastes und Eromenos auf einer Schale des Sokles," *Archäologischer Anzeiger* (1965), 845-67.

1571. BOARDMAN, JOHN, and EUGENIO LA ROCCA. **Eros in Greece**. New York: Erotic Art Book Society, 1977. 175 pp.

Picture book offering some male-male examples from ancient Greek art (chiefly vase paintings).

1572. BONGHI JOVINO, MARIA. "Una tabella Capuana con ratto di Ganimede," in: **Hommages à Marcel Renard**. Brussels: Collection Latomus, 1969, vol. 3, pp. 66-78.

On a newly discovered representation of Zeus abducting Ganymede.

1573. BRENDEL, OTTO J. "The Scope and Temperament of Erotic Art in the Greco-Roman World," in: Theodore Bowie (ed.), **Studies in Erotic Art**. New York: Basic Books, 1970, pp. 3-107.

Well-documented account by an archaeologist of the state of the question, somewhat slighting the homosexual element.

1574. BRUNEAU, PHILIPPE. "Ganymède et l'aigle: images, caricatures et parodies animales du rapt," **Bulletin de Correspondance Hellénique**, 86 (1962), 193-228.

Account of caricatures of Zeus' abduction of Ganymede in later Greek art; complements H. Sichtermann, below.

1575. BRUNNSAKE, STURE. **The Tyrant-slayers of Kritios and Nesiotes**. Second ed. Stockholm: Svenska Institutet i Athen, 1971. 189 pp.

Art historical account of the important group created in 477 B.C. to commemorate the heroic Athenian male couple Harmodios and Aristogeiton. See also Burkhard Fehr, **Die Tyrannentöter, oder, kann man der Demokratie ein Denkmal setzen?** (Frankfurt am Main: Fischer, 1984; 82 pp.).

1576. CLAIRMONT, CHRISTOPH. W. **Die Bildnisse des Antinous: ein Beitrag zur Porträtplastik unter Kaiser Hadrian**. Rome: Schweizerisches Institut, 1966. 62 pp.

Standard work on the surviving corpus of sculptural portraits of Hadrian's favorite, who died tragically in A.D. 130.

1577. DAVIES, MARK I. "The Tickle and Sneeze of Love," **American Journal of Archaeology**, 86 (1982), 115-18.

On a painted, inscribed vase by Duris in the Louvre.

1578. DELCOURT, MARIE. **Hermaphroditéa: Recherches sur l'être double promoteur de la fertilité dans le monde classique**. Brussels, 1966. 76 pp.

Provides a typology of the Hermaphrodite. This monograph

complements her **Hermaphrodite: Myths and Rites of the Bisexual Figure in Antiquity** (London: Studio Books, 1961; 109 pp.).

1579. DYNES, WAYNE. "Orpheus without Eurydice," **Gai Saber**, 1:3/4 (1978), 267-73.
Overview, with references, of the homoerotic Orpheus in Greece, Rome, and Renaissance Europe.
1580. FORSYTH, ILENE H. "The Ganymede Capital at Veze-
lay," **Gesta**, 15 (1976), 241-46.
Analyzes a 12th-century Romanesque carved capital depicting the Abduction of Ganymede, interpreting it as referring to monastic oblates.
1581. GRANT, MICHAEL. **Eros in Pompeii: The Secret Rooms of the National Museum in Naples**. New York: Morrow, 1975. 170 pp.
Presents 160 color plates made from photographs taken by Antonia Mulas of explicit works of painting and sculpture, a few of them homoerotic.
1582. IMMERWAHR, H. R. "A Lekythos in Toronto and the Golden Youth of Athens," **Studies in Attic Epigraphy, History and Topography Presented to Eugene Vanderpool** (*Hesperia* Supplement, 19, 1982), 59-65.
A painted vase and its connections.
- 1582A. JOHNS, CATHERINE. **Sex or Symbol: Erotic Images of Greece and Rome**. Austin: University of Texas Press, 1982. 160 pp.
Fluent, but somewhat superficial illustrated account of ancient erotic art. Homosexuality is treated, oddly, in the chapter "Men and Beasts" (pp. 97-114).
1583. KAEMPF-DIMITRIADOU, SOPHIA. **Die Liebe der Götter in der attischen Kunst des 5. Jahrhunderts v. Chr.** Basel: Antike Kunst, 1979. 125 pp.
See pp. 7-21 and 76-92 for representations in vase painting of boys beloved of the gods, with catalogue of works. See also her article: "Zeus und Ganymed auf einer Pelike des Hermonax," **Antike Kunst**, 22 (1979), 49-54.
1584. KOCH-HARNACK, GUNDEL. **Knabenliebe und Tiergeschenke**. Berlin: Mann, 1983. 288 pp.
Analysis of scenes in vase paintings showing gifts (rabbits, roosters, foxes, etc.) presented by the older wooer to the desired boy, with cross-cultural reflections. Some related material appears in Dietrich von Bothmer, **The Amasis Painter and His World** (New York: Thames and Hudson, 1985).
1585. KUNZE, EMIL. "Zeus und Ganymedes: eine Terrakotta-gruppe," in: **Hundertstes Winckelmanns-Programm der Archäologischen Gesellschaft zu Berlin**. Berlin:

- 1940, pp. 25-50.
Account of the discovery and formal properties of a major sculpture found at Olympia.
1586. LEGG, W. DORR. "The Sodomy Rite," **ONE Institute Quarterly**, 1:3 (1958), 98-101.
Detects homosexual implications in the Altamira and other cave paintings.
1587. MARCADE, JEAN. **Eros kalos: Essay on Erotic Elements in Greek Art**. New York: Nagel, 1962. 167 pp.
Lavishly illustrated coffee-table book with some relevant material. See also the companion volume: **Roma amor: Essay on Erotic Elements in Etruscan and Roman Art** (New York: Nagel, 1961; 129 pp.).
1588. MILLER, STELLA G. "Eros and the Arms of Achilles," **American Journal of Archaeology**, 90 (1986), 159-70.
Beginning with a late-5th-century vase from Olynthus, reconstructs and iconographical scheme in which the figure of Eros represents the love-friendship of Achilles and Patroclus.
1589. MOON, WARREN G. (ed.). **Ancient Greek Art and Iconography**. Madison: University of Wisconsin Press, 1983. 346 pp.
See pp. 147-51 (by Jiri Frel) and 226 (by Eva C. Keuls).
1590. NAPOLI, MARIO. **La Tomba del Tuffatore: La scoperta della grande pittura greca**. Bari: De Donato, 1970. 213 pp.
Documents the discovery of Greek frescoes in a tomb at Paestum in Campania, including one showing male lovers banquetting. See esp. 124-28.
1591. PINNEY, G. FERRARI. "For the Heroes Are at Hand," **Journal of Hellenic Studies**, 104 (1984), 181-83.
Interprets an Attic red-figured vase in Hamburg (ca. 480 B.C.) as showing a comic homosexual encounter.
1592. RICHTER, GISELA. **Kouroi: Archaic Greek Youths**. Third ed. London: Phaidon, 1970. 365 pp.
Standard corpus of plates and catalogue of the monumental male nude sculpture of the archaic period. Sedulously avoids placing the figures against their historical background, a task that needs to be addressed.
1593. ROBINSON, DAVID M., and EDWARD J. FLUCK. **A Study of the Greek Love-Names, including a Discussion of Paederasty and Prosopographia**. Baltimore: Johns Hopkins Press, 1937. 204 pp.
Comprehensive study of the **kalos** names (invocations of admired youths) on the vases.
1594. SCHEFOLD, KARL. **Die Göttersage in der klassischen und hellenistischen Kunst**. Munich: Hirmer, 1981.

391 pp.

In this comprehensive work on the legends of the gods in classical and Hellenistic art, see pp. 192-93 (Eros), 211-18 (Zeus and Ganymede), 248-49 (Poseidon and Pelops), 298-99 (Hermes), 300-01 (Pan), 304-05 (Hermaphroditos) 307-18 (Eos pursuing Tithonos and Kephalos), 324-27 (Zephyros and Hyakinthos).

1595. SHAPIRO, H. ALAN. "Courtship Scenes in Attic Vase Painting," **American Journal of Archaeology**, 85 (1981), 133-43.

Useful survey collecting previous literature; somewhat controversial on the sociopolitical background. See also his related articles: "Epilikos and Skythes," *ibid.*, 86 (1982), 285; "Hippokrates Son of Anxileos," **Hesperia**, 49 (1980), 289-93; and "Kallias Kration Alopethen," *ibid.*, 51 (1982), 69-73.

1596. SICHTERMANN, HELLMUT. **Ganymed: Mythos und Gestalt in der antiken Kunst**. Berlin: Mann, 1953. 125 pp. Standard work on the iconography of Zeus' favorite in Greco-Roman art.

1597. VERMEULE, EMILY. "Some Erotica in Boston," **Antike Kunst**, 12 (1969), 9-15.

Publication (with 9 pp. of plates) of vases, painted chiefly by Athenian artists, ca. 540-470 B.C., most of them given to the Museum of Fine Arts in the early years of the century by the homophile writer and collector Edward Perry Warren.

C. ART: THE RENAISSANCE TRADITION

In the Italian Renaissance the custom of using teenage **garzoni** as models and shop assistants seems to have fostered homosexuality and bisexuality among artists. At first tolerated, this tradition was largely driven underground as a result of the spread of the Counter-Reformation in the second half of the 16th century. The revival of classical subject matter led to the cultivation of a certain number of subjects, such as Ganymede and Orpheus, that were congenial to homoerotic interpretation.

1598. BOUSQUET, JACQUES. **Mannerism: The Painting and Style of the Late Renaissance**. Translated by Simon Watson Taylor. New York: Braziller, 1964. 347 pp. In this lavishly illustrated monograph of the "stylish style" of the 16th century, see pp. 196-202, 295, 323.

1599. CLEMENTS, ROBERT L. **The Poetry of Michelangelo**. New York: New York University Press, 1965. 368 pp. In this study by a noted Romance philologist, see Chapter

6 ("The Fifty Poems for the Truffle, Turtle and Trout," pp. 134-53), illustrating themes of homosexual longing, as well as pp. 205-16. Clements' conclusion that Michelangelo's sexual feelings for his **garzoni** were actualized, is contradicted (probably mistakenly) by Robert S. Liebert, **Michelangelo: A Psychoanalytic Study of His Life and Images** (New Haven: Yale University Press, 1983. 447 pp.).

1600. EEKHOUD, GEORGES. "Saint Sébastien dans la peinture," **Akados**, 1 (February 15, 1909), 171-75. The Belgian novelist, writing at the end of the fin-de-siècle era, was the first to try to put into perspective the modern fascination of homosexuals with the figure of St. Sebastian.

1601. EEKHOUD, GEORGES. "Un illustre uraniste du XVIIe siècle: Jérôme Duquesnoy," **JfsZ**, 2 (1900), 277-87. First study of the Belgian sculptor's homosexuality, which was disclosed by his condemnation and execution for sodomy with two boys in Ghent (1654). See also: Lydie Hadermann-Misguich, **Les Duquesnoy** (Gembloux, 1970); and Geert Debeuckelaere, "'Omme dieswille dat Gij, Hieronymus Duquesnoy ...," **Tijdschrift voor Homo-Geschiedenis**, 1:1 (February 1984), 5-22.

1602. FERNANDEZ, DOMINIQUE. **Signor Giovanni**. Paris: Balland, 1981. 99 pp. Review of evidence concerning the murder of J. J. Winckelmann in Trieste in 1768, arguing that the great archaeologist was sexually repressed almost until the end, when he embarked on a fatal fling. See also W. Leppmann, and T. Pelzel, below.

1603. FROMMEL, CHRISTOPH LUDWIG. **Michelangelo und Tommaso dei Cavalieri**. Amsterdam: Castrum Pergrini, 1979. 129 pp. Account of Michelangelo's Platonic love for the nobleman Cavalieri, and the anguished drawings he produced to express his feelings.

1604. FUMAGALLI, GIUSEPPINA. **Eros di Leonardo**. New ed. Florence: Sansoni, 1971. 242 pp. A standard (though reticent) work on Leonardo's sexuality, criticizing earlier approaches, including the Freudian.

1605. GRECI, LUIGI. "Benvenuto Cellini nei delitti e nei processi fiorentini, ricostruiti attraverso le leggi del tempo," **Archivio di antropologia criminale**, 50 (1930), 342-85 and 509-42. Surveys the documentary evidence for the artist's (1500-1571) homosexual behavior, and the legal steps taken to punish him.

1606. HIBBARD, HOWARD. **Caravaggio**. New York: Harper and Row, 1983. 404 pp. This book is recognized as the best general monograph on