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.

Covers Seattle, Portland, and Vancouver, BC.

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.


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.


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.
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.
Offers nearly 300 illustrations (interspersed with classic texts) from the major art traditions of Asia. Like most such works, this volume scants homoerotic aspects.

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.

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.

Under this innocuous title is hidden a discussion and classification of Greek vases showing male-male court-

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

On a newly discovered representation of Zeus abducting Ganymede.

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

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

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; 92 pp.).

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

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

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.).

Overview, with references, of the homoerotic Orpheus in Greece, Rome, and Renaissance Europe.

Analyzes a 12th-century Romanesque carved capital depicting the Abduction of Ganymede, interpreting it as referring to monastic oblates.

Presents 160 color plates made from photographs taken by Antonia Mulas of explicit works of painting and sculpture, a few of them homoerotic.

A painted vase and its connections.

Fluent, but somewhat superficial illustrated account of ancient erotic art. Homosexuality is treated, oddly, in the chapter "Men and Beasts" (pp. 97-114).

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 Heronax," Antike Kunst, 22 (1979), 49-54.

Analysis of scenes in vase paintings showing gifts (rabbits, roosters, foxes, etc.) presented by the older woer 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).

1940, pp. 25-50.
Account of the discovery and formal properties of a major sculpture found at Olympia.

Detects homosexual implications in the Altamira and other cave paintings.

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.).

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.

See pp. 147-51 (by Jiri Frei) and 226 (by Eva C. Keuls).

Documents the discovery of Greek frescoes in a tomb at Paestum in Campania, including one showing male lovers banquetting. See esp. 124-28.

Interprets an Attic red-figured vase in Hamburg (ca. 480 B.C.) as showing a comic homosexual encounter.

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.

Comprehensive study of the kalois names (invocations of admired youths) on the vases.

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 Kephale), 324-27 (Zephyros and Hyakinthos).


Standard work on the iconography of Zeus' favorite in Greco-Roman art.


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.


In this lavishly illustrated monograph of the "stylish style" of the 16th century, see pp. 196-202, 295, 323.


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," Akademos, 1 (February 15, 1909), 171-75. The Belgian novelist, writing at the end of the fin-de-siecle 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," JfS, 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-Misquich, Les Duquesnoy (Gemboux, 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 Peregini, 1979. 129 pp. Account of Michelangelo's Platonic love for the nobleman Cavalieri, and the anguished drawings he produced to express his feelings.


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.