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 Tithonus and Kephalos), 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.

1599. CLEMENTS, ROBERT L. The Poetry of Michelangelo.
In this study by a noted Romance philologist, see Chapter

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-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 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.

the Italian artist (1571-1610). For interesting, but incomplete observations on his sexuality, see pp. 87-88, 151-60, 247, 258, 306. See also D. Posner, below.


This monograph, which ranks as one of the finest studies ever produced on a major Renaissance artist, also opened the way to an interpretation of the homosexuality of Donatello (1386-1466). See the discussion of two sculptures, David and St. George, the latter serving as a focus for the homosexual fantasies of others. Recently, Janson's interpretation has been subjected to a harsh, unmerited attack by John Pope-Hennessy, "Donatello's Bronze David," in: Mauro Natale (ed.), Scritti di storia dell'arte in onore di Federico Zeri (Milan: 1984), pp. 122-27.


Able, well-illustrated survey of the fortunes of the Ganymede image in European art. See also J. Saslow, below.

1609. KUPPFER, ELISAR VON. "Giovan Antonio--il Sodoma, der Maler der Schönheit," JFrZ, 9 (1908), 71-167.

A sensitive, subjective interpretation of the Sienese painter (1477-1549), by a German homophile artist and poet, which has been neglected by recent scholarship (e.g., Andree Hayum, Giovanni Antonio Bazzi--"Il Sodoma," New York: Garland, 1976; 335 pp., which ignores the psychosexual aspects).


Published version of medical dissertation.


Somewhat prosaic account of the life and times of the founder of modern archaeology (1717-1768), who linked the cult of ancient works of art to homoerotic sensitivity. See pp. 11, 32, 49-52, 158, 161, 165, 172-73, 209, 251-54. For Winckelmann in relation to his milieu, see the classic biography of Karl Justi, Winckelmann: sein Leben, seine Werke und seine Zeitgenossen (Leipzig: F. C. W. Vogel, 1866-1872. 3 vols.).


Reproductions of paintings and other works of art depic-
ting the Christian figure who has been hailed as the "gay saint," though this reputation is apparently not older than the late 19th century. See also Saint Sébastien: Adonis et martyr (Paris: Editions Persona, 1983; 128 pp.); and J. Saslow, below.

A knowledgeable work which seeks honestly to link Michelangelo's work with his psychosexual character, without necessarily commanding the assent of other scholars in all respects. Compare with R. J. Clements, above.

Psychoanalytic approach employed with particular reference to major Renaissance artists.

An important documentary study of the Sienese painter's sexuality.


Discusses "Jupiter and Ganymede," a forgery created to appeal to Winckelmann. See also Elio Bartolini and Cesare Pagnini, L'assassinio di Winckelmann: gli atti del processo criminale (Milan: Longanesi, 1971; 306 pp.)


1619. POPE-HENNESSY, JOHN, SIR. Cellini. New York: Abbe-
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), 3-52.


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.

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."''


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.


1629. BATE, NEEL ("BLADE"). The Barn, 1948; and More Dirty Pictures by Blade. New York: Stomper's; 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.