

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 XVII^e 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

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.

1607. JANSON, HORST W. **The Sculpture of Donatello.** Princeton, NJ: Princeton University Press, 1957. 2 vols.

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.

1608. KEMPTER, GERDA. **Ganymed: Studien zur Typologie, Ikonographie und Ikonologie.** Cologne: Bohlaus Verlag, 1980. 231 pp.

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

1609. KUPFFER, ELISAR VON. "Giovan Antonio--il Sodoma, der Maler der Schönheit," **JfsZ**, 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).

1610. LANGEARD, PAUL. **L'intersexualité dans l'art: psychologie intersexuelle en général et chez Michel-Ange en particulier.** Montpellier: Imprimerie de la Presse, 1936. 186 pp.

Published version of medical dissertation.

1611. LEPPMANN, WOLFGANG. **Winckelmann.** New York: Knopf, 1970. 324 pp.

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.).

1612. LE TARGAT, FRANÇOIS. **Saint-Sébastien dans l'histoire de l'art depuis le XVe siècle.** Paris: Paul Vermont, 1977. 204 pp.

Reproductions of paintings and other works of art depicting

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.

1613. LISE, GIORGIO. **L'altro Michelangelo**. Milan: Cor-dani, 1981. 145 pp.

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.

1614. MARONE, SILVIO. "Homosexuality and Art," **International Journal of Sexology**, 7:4 (1954), 175-90.

Psychoanalytic approach employed with particular reference to major Renaissance artists.

1615. MASINI, MARIO. "Gli immorali nell'arte: Giovanni Antonio Bazzi detto il Sodoma," **Archivio di antropologia criminale**, 36 (1915), 129-51 and 257-77.

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

1616. PEDRETTI, CARLO. **Leonardo da Vinci: A Study in Chronology and Style**. Berkeley: University of California Press, 1973. 192 pp.

A leading Leonardo scholar, in the course of a general study, offers some views on new information bearing on the artist's sexuality (p. 140ff.). Compare Stanley J. Pacion, "Leonardo da Vinci: A Psychosexual Enigma," **Medical Aspects of Human Sexuality**, 5:12 (December 1971), 34-41.

1617. PELZEL, THOMAS. "Winckelmann, Mengs and Casanova: A Reappraisal of a Famous Eighteenth Century Forgery," **Art Bulletin**, 14 (1972), 301-15.

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.)

1618. PERRIG, ALEXANDER. "Bemerkungen zur Freundschaft zwischen Michelangelo und Tommaso de' Cavalieri," in: **Stil und Überlieferung in der Kunst des Abendlandes**, Berlin: Mann, 1967, vol. 2, pp. 164-71.

Remarks on Michelangelo's passionate friendship with a young Roman nobleman as clarified by the drawings. See also Judith Anne Testa, "The Iconography of the Archers: A Study of Self-Concealment and Self-Revelation in Michelangelo's Presentation Drawings," **Studies in Iconography**, 5 (1979), 44-72.

1619. POPE-HENNESSY, JOHN, SIR. **Cellini**. New York: Abbe-

- 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: Iskus-
stvo, 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.