long continued, need not be analyzed here. He had
love-affairs with several young men in Rome that have
long been historic, including the ungrateful Lambrecht;
his acquaintance with von Stosch, Beerenfels, and so on.
His friendship with the homosexual painter Raphael Mengs
was apparently not of such character. The ultimate chas-
ter of his sexual history brought tragedy. In 1767
Winckelmann left Rome to visit some German friends, and
travelled North as far as Regensburg. At that place, he
abruptly decided to return to Italy, by way of Vienna.
In Vienna he was made much of by the learned world,
and by the Empress Maria-Theresa, who presented him with
a quantity of curious ancient money, mostly in gold, that
she knew would gratify his archeologic taste. He reached
Triest, to sail. There, Winckelmann fell into the society
of an extremely handsome young Italian (mis-named Arc-
angeli) a cafe-waiter, in poverty, and a dangerous character.
Arcangeli was homosexual, ingratiating and a thorough
rascal. His beauty charmed the idealistic savant. For
some days, Winckelmann kept Arcangeli with him, and
the two men passed each night together. Winckelmann
however did not disclose his identity; but he was in-
prudent enough to inform Arcangeli of the money! A day
or so before Winckelmann was to leave Triest, Arcangeli
began to be insistant on Winckelmann’s real name and so on, and demanded a sight of the gold.
Winckelmann refused. A quarrel came. Winckelmann, think-
ing to end it, sat down at his desk to write. The murderous
Italian glided behind Winckelmann, with a cord in his
hand; and first garrotted and then stabbed the unfort-
unate savant. Arcangeli was tried, convicted and executed,
the facts in his intimacy with Winckelmann being elic-
ted during the trial. Apart from the regular biographies
of Winckelmann, where the affair is presented with much
reserve, they are embodied, with some romancing, in
one of the narratives in Alex. von Sternberg’s volume
“Künstlerbilder.” (See a later reference).
of feminine psychology. He turns reactively to the richer nature, the masculine. Usually, such a physician must wear his ‘mask’, like the rest of the uranian fraternity. Sometimes when he finds that he cannot do this, he quits his profession, or even quits the world.

A distinguished French surgeon writes thus: “Always homosexual, my marriage did not alter this, nor do any of the intellectual and professional currents of my life. I have a large practice, and I am much in social demand. I have intimate friendships with women, and I have never had reason to think them indifferent to me... But I have always found in the homosexual embrace infinitely more satisfaction than in intercourse of the normal sort... When I find my homosexual desires overpowering, I go to B— where I have a colleague, a former student with me in the B— University, who is ‘like myself’, and I pass some time with him. I have also a similar relation with a student here. My wife seems to have never suspected the nature of my sexual coldness, she herself being rather frigid... My colleague, Doctor X— is another homosexual member of the profession. I know of his intimacy with a certain patient (a member of the Chamber of Deputies) and with others. They, however, are fortunate in being unmarried. My marriage was absolutely a necessity, for family-reasons. I am aware of numerous such instances as mine... You probably know that the eminent German surgeon Z—, is homosexual; and that his intimacy with the young son of a noble patron nearened him with scandal a few years ago, the matter being hushed up by the intervention of—I might write—one of the royal family.”

A minute autobiographical study of a German physician, typically Uranian, occurs in Dr von Krafft-Ebing’s treatise “Psychopathia Sexualis” in the eleventh (German) edition of that work, under the reference, “Observation No. 148.”

The most expressive outlet for the Uranian is Uranian’s temperaments is that of belles-lettres. He cannot always be philosophic, nor an analyst in the colder forms of literature. He is likely to lack courage to preach to the uncomprehending public. But his capacity for feeling, his faculty for romance, find vivid expression in elegant literature. Often his pen and paper have been his only confidants; and sometimes in fiction or verse of genius he has taken the world into his secret.

The homosexual’s literary communicativeness varies widely in dignity; varies as widely as the clearly personal homosexuality of writers. Beauty, refinement, power, idealism are shifting qualities. The Uranian library ranges from the classic elegance of Greek and Latin idylls and elegies, from sonnets by Shakespeare, Boccaccio or August von Platen, from exquisitely oriental gazels of Hafiz and other Persian and Arabic classics, from the novels of Alexander von Stendhal, Wilibrandt, “Rachilde”, Esse- bae, Pernau, Loti or Georges Eckhoff, to the pornographic prose and verse that flooded the East and the West of old, just as it does London or Berlin or Paris today. But a literature of high quality, in all languages, is of Uranian authorship, and wide suggestiveness to its readers; a real literature, so diffused and accessible that we can forgive many pages of vulgarly homosexual eroticism. It is very largely a serious, deeply emotional literature. Humorous modern literature owes less to the Uranian than does any other class of writings. The Uranian’s temperament, and his problematical social life have checked his mirth. His gayety tends to irony, or is of that artificial good-humour often characteristic of him.

It is prominently a sincere and personal literature, this homosexual library.
long-heard counsel. The Uranian has obeyed it with clarity and courage. His page has mirrored his soul. But he has not always been allowed such liberty. Not only does prejudice in society and religion obstruct his press. Exasperating are the comments of critics, editors, translators and so on, to conceal or to ignore altogether, the personal homosexuality of such or such a writer and of his literary intentions. The conventional modern biographer avoids recognizing the homosexual nature, in his subject. The editor is equally timid. The publisher not less so.

Happy or unhappy, idealistic or sensual, with his muse either of first-rank or inferior accents, the uranistic Greek wrote himself into letters with all the ardent, pagan cadence of his passion. The question of homosexual love in Homer has already been noted, in connection with general aspects of the sentiment in antiquity. We have also indicated relations, both literary and personal, to hellenic homosexuality. Of Socrates, Plato and the philosophic schools radiating from Platonism or of other coloring, their almost incomparable aspects in the light of belles-lettres need no comment here.

According to the late John Addington Symonds, who his life through was extremely interested in the subject of homosexuality in letters and art, and made minute studies of the topic, the homosexual influence in the Greek “lyrist-age” was Dorian. It was largely pederastic, like the Platonic references to homosexuality. We have Theognis, Hymen, Theocritus, Anacreon, Pindar, Meleager, Alkim, the finest singers of Greek lyrics, all pederastic to a greater or less degree. Hymen has been called “the male Sappho,” in fact. Theocritus is passionately homosexual. Pindar, whose feeling for beauty in a youth is profound, has made the

lead in Hesiod immortal among the group of beautiful boys loved by classic verse-makers. The Greek Anthologies are almost wholly pederastic. A large literature now lost to us, except by fragments, and a proportion tolerably extant, have offered examples of greater or lesser interest and elegance as to hellenic simul-sexual writers.

The Hellenic stage, too, became uranistic as hellenic drama took its most human phases. Lost plays of Ephesos, Eubulus, Antiphnes, Dipnides, Lyceids, Aelian, Lucian, Kratinos, either made it a special theme, or touched on it in episodes. It was a motive in dramas by Aeschylus, such as his lost “Achilles’ Lovers,” and “Niobe,” and by Euripides, and by Sophocles. “Hippolytus” is a subtly homosexual drama. We have no direct information as to the sexual inclinations of Aeschylus, as a man. Euripides was characterized by a special “gout” for women. Aristophanes makes, passim, characteristically sly allusions to a sort of morals inevitably under the eye of the great Athenian satirist. As to Sophocles, in Athenaeus’ “The Banqueters,” Book XIII, occur anecdotes of plain sort as to his pederastic nature. Considerable information as to Greek literary homosexuals is found in “The Banqueters,” the erotic memonabilia and gossip of which made Mr. W. H. Lecky term it “a book of painful interest” for those studying the theme. Lights and shadows on personalities, myths, incidents, in various periods of Greek literary development, all tinged with uranism are also met in Plutarch, in Xenophon, in many historians and biographers, as we have seen. Xenophon in his double dignity of a great military leader and an author, we know conclusively to have been personally pederastic. His vehement passion for the beautiful boy Kléinias is eloquently recorded by the author of the “Anabasis” and “The Symposium,” in such a self-confession as

“—Now is the mere sight of Kléinias more to me than all the other beautiful things in the world of men!”
Might I but become blind for everything else, keeping my eyes only for beholding Klinias! Night and sleep irritate me, because in them I cannot see Klinias: while beyond all measure do I give thanks for the sun, for the day, which show Klinias to me again!"

Greek writers were rarely gross, even when personal. The Hellenic, at home or in his colonial environment-seldom approached vulgarity in aesthetics. One can linger over the examples of his pederastic loves: so refined the speech, and in such sympathy with Nature: ever sounding the psychic note, even when explicitly uttering the praise of physical loveliness in male youth. For the Roman, a descent to the literary obscene was easy. We have no Latin Pindar or Meleager. Even Hierocles and Philagre were not Martialian.

Lucian of Samosata in many of the “Dialogues of the Dead” touches gaily and gracefully, ironically and slyly, on the homosexual loves of the gods and heroes. It is to the last-named author, so prolific, brilliant and charming, that we owe the most important and interesting of all classic discussions of male-to-male love, when to be considered apart from philosophical theorizings. This is Lucian’s long dialogue (which is also occasionally attributed to Aristocles) “Love”: an argument between Charicles a handsome heterosexual of Corinth, and Kallierges the Athenian homosexual, as to which of “the two kinds” of sexual love is the most honourable and aesthetic. The discussion closes with the victory given by the umpire to the boy-lover. In this disquisition we find Lucian citing two lines by an unknown poet, suggesting that the tie between Achilles and Patroclus was sexual as well as less ardently psychical:

“Formosum tuorum sancet, consuetudinis, quid pulchrior!”

Roman. We have already spoken of important Belles-lettres. Latin belles-lettres, of the Imperial age. This finest period of literary Rome is highly eloquent of Uranian love: sometimes — largely — pederastic, sometimes of more dignified sort. The muse of Ovid sings of the diverse sexual loves, with Greek charm in uranian suggestions. The simili sexual vignettes that occur in Vergil’s Eclogues, imitations of Hellenic models in bay-love, lyrics are doubtless personal to his own heart. The pederastic note, the voice of the poet in his own individuality, is unmistakable. We find Vergil even more eloquent as to an heroic pair of young soldier-lovers, when he tells us the dramatic story of the friends, Nisus and Euryalus, in the Ninth Book of the Aeneid:—

“Nisus autem armis arcibus armis
Hyrtaceos..."Ei justa comis Euryalus, quo pulchrior alter
Non frue Arceum, Troianae nuae inlustri arma,
Cum prius prima signora intus jaevosa,
Hic amor unus erat, pariter in bella radiat”.

It is the uranian elegist that we hear in Vergil’s splendid and skilfully patriotic eulogy of their affection and bravery:

“Fortunati ambo! Si quis neque carmina possum,
Nulla dies unquam memorii vos exspectet aeterna,
Dum domus Aeneae Capitolii immobile saxum
Accoleat, imperiumque pater Romanus habebat.”

The Great Latin Erotics. Elegists. Satirists, etc. But more vehement is the language of personal homosexuality met, the Uranian heard as a singer of his own love or lust, of his own bliss his own sorrow, or else as the mocking commentator on homosexuality in others, when we review such poets as Catullus, Propertius, Horace, Tibullus, Juvenal, Persius and Martial: the great social lyrists, elegists and satirists. Now refined, now grossly realistic, (even to being indecent as is no Hellenic poet) the whole
A kaleidoscope of Roman uranism is to be seen here. Catullus seems to have been a Dionysian-Uranian, as so many Latins always have been and are now—bisexual in their sensibilities. (An English example among poets is Byron, as we shall again see.) Catullus at first is not in his homosexual references as a coarse lampoonist; as in the famous secundity directed toward two fellow-citizens who had been talking about his verses and his morals:

"Pediculus ego vos, et triumviro,\[1\]
Aureli patriae, et eummodo Furi.\[2\]

There are many such flights of the catullian blythe, especially toward "passives", including Julius Caesar and Mamurra, and in vulgar flouts at Mentula, Gellius, Gallus, and others of the lewd "smart set" in Rome. But Catullus is plainly concerned in his private and pederastic personality, when attacking angrily sly Aurelius, who is trying to rob the poet the affections of a boy about town:

"Aude, pater, ex-orisset,\[3\]
Non harum modo sed quod aut frequent,
Aut samo, aut aliis event in anni;\[4\]
Pediculus quippe nunc amore.\[5\]
Nec clam, non sine honore, pecunia tua;
Hercules ad latus, omnia experiris," etc.

Catullus is not converted by Lesbia nor by any other mistress, from uranian boy-loves, no matter how femininity may have attracted his capricious heart. He addresses the beautiful lad Juventus, telling him that of his kisses he can never have enough quite as he declared of the better-known oscillations of Lesbia and rhaposizes over the boy's eyes as "sweeter than the golden honey of the bee"—those eyes which Catullus would fain "cover with a thousand kisses." To this same boy, Juventus, are those lines that call him "the flower of the youth" of all Rome. Catullus angrily and jealously scorns at Juventus on account of a flirtation with another lover, so poor that he has "neither a purse nor a valet." Bitterly too does Catullus complain of another youth, Alphenus, as "wistful and the tender, and forgetful, of Catullus, the cow- boy "whose seductions have carried me out of my senses, by tides of whose potency you have been boasting."

Tibullus, despite the charms of Delia, of Nemesis, of rustic homosexuality, with verses that can be painfully Book, Tibullus, In the Fourth Elegy of the First garden-alley, beseeching the stone God to tell him how a man perennially eloquent can be attractive to boys—a problem. The grey statue and difficult to many homosexuals, sets—tact, shrewdness, patience, devotion, and so on; in love at all after youth ends. Tibullus is incidentally told thing that they must seek to win him by everyday, not the ease to please him—soon he will and encouragement. In Tibullian anedocts:

"Avoid their is the braying of such beautiful boys.
In that one is the reason and right to know love,
or that one shall win thee in being his horse
By boyish assurance, shining his form on the wave;
Another with checks that are soft as a girl's.
Anon will he be shy to thee, standing about.
By the patience find how he yields to thy love.
The dropping of men even boys are tamed.
The sun's rays on water will soften the rock.
Say the very stars fall..."

*The same sort of wise counsel—but to heterosexuals—is not many human heart makes his grizzled Mithridates exclaim, in self-relaxe

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centuries later—of wise counsel—but to heterosexuals—is not many human heart makes his grizzled Mithridates exclaim, in self-relaxe

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Et reposez, mes pauvres amis, plus sage et plus hourens,
Ne pas laisser les traits d'un amour dangereux.
En courant prendons d'ardeurs empesonnées,
En courant, et montons par le froid des années!"
But beware of delaying too long! See the year
Posses swifly — etc. etc. *

In two others of the Elegies of Tibullus, the Eighth
and Ninth of the same Book, mingled into the addresses
to the unworthy Delia, are the verses of Tibullus to yet
another boy, Marathus. The poet’s comments on his really
grande passion for that youth, who seems to have given
Tibullus a great deal of unhappiness. In the Eighth
Elegy we find the poet in somewhat the same situation
as was Shakespeare. The inconstant Marathus has fallen in love
with a mercenary girl, Phoebe, who is cold to Marathus;
making the boy wretched with desire. The jealous Tibullus
is altruistic enough to reproach Phoebe, and to wish the
ungrateful had success; reminding Phoebe of what a treasure
of sexual delight she is scorned:

“A boy more precious is than gold on his soft lips.
No rash bearded youth is sweeter than he, who always has
It should be more to thee to press thy arm
Around a neck so white, than to possess
The wealth of kings.” *

But soon Tibullus is not so philosophical as to being
neglected by Marathus. A storm of passion breaks out.
The poet appeals to the justice of heaven since

“Marathus has scorned my ill-starred love.
Not thinking on the vengeance of the gods!” *

Worse follows: for, in the long Ninth Elegy we learn
that young Marathus has sold his favours to a rich man
—a married homosexual—casting aside Tibullus, for-
getting him. This extraordinary Elegy pours out a volun-
to love, grief, of dolorous retrospect, of bitter reproach
with Marathus; and even warns the rival whose gold has won
the lad, that the diomysian Marathus easily may delude
the young wife in the family. The apostrophe to Marathus
ends angrily:

“Kisses once mine then given to others, seal!
Weep when some other lad shall be my love!” *

* Transl. N. M.

and declaring that when cured of this passion the elegist
will dedicate a golden euriphon to Venus, in her temple.

As for Propertius, whose muse is considerably in a
higher and more varied strain except where Propertius
is recording his passion for Cynthia: we find a touch of
sensibility to pederastic love, more or less personal, in
the charming address to his friend Gallus, who was in
torment by a certain beautiful youth named Hylas.
Propertius reminds Gallus that the name “Hylas” is classi-
cally an ominous one; that Gallus must not let the nymphs
of Rome ravish the boy from his lover; the poet proceeding
to tell the story of loss of Hylas, the beloved of Hercules.
Propertius also reminds a jealous friend, Demophilus, in the
Twenty-Second Elegy of the Second Book, that although
he, Propertius, is so susceptible to women, still he cannot
resist the charms of some handsome and sweet-voiced
male actor in the theater: declaring truly that Nature
makes each man with some weakness:

“Unique dedit vitium natura creato,
Mi fortuna aliquid semper amare dedit.”

—a confession, not to say a predicament, that many an
Euripides will echo, joyously or ruefully, a long line through,

Francis in Latin Of the rita sexualis of the Latin comedy
Drama. writers, Plantus, Terence, we have no
data. Even in their pieces, allusions to homosexuality
are relatively brief, vague or insignificant. But of what
very plain things of such sort were said on the Roman
stage, we can judge by references; such as the odd anec-
dote of the free behaviour of the audience toward no less
a person than Augustus (who seems to have taken the
episode in the best of good humour, with that curious
democracy of attitude often met in the Imperial times)
when upon an actor’s reciting a line describing an
obscene act by a male prostitute, all the theater—burst
out laughing" and "applied the verse to the Emperor with great applause."

Of Latin tragedians we have only imperfect data, and also only imperfect fragments, except as to Seneca, who has always descended to posterity as a rigid stoical moralist in theory at least, and whose sober plays are not in touch with homosexual themes.

Juvenal: Persius. Juvenal and Persius, the great social satirists of Imperial Rome, are plentiful in simile-, and allusions. We have nothing to warrant our supposing that their rebukes of such aspects of Latin fashionable life were not entirely sincere. But they do not repudiate it as any more reprehensible than venal, shameful heterosexuality in the City. Juvenal (who pointedly refers to intersexuality in high life) writes one amusing satire on a young town-catamite, a kept-young: under the title "The Sorrows of Xævulus": a most explicit and amusing complaint of his badly-paid and exhausting métier.

Horace, in spite of his dionysian sexuality was pederastic, not only by what he indicates but from allusions of various members of his dissolute "set." His relations with the youth Lysius are a topic of raillery from Martial. Martial also accuses Horace of carefully hiding away a certain handsome boy in his employ, lest visitors should desire him.

Martial. In considering the many apostrophes by Sentimentalist, Satirist and Pornographer, Alexis, Diadumene, Eaurus, Dion, and Hyllus, the homosexualism of Martial has little that is idealistic. Only in a few such tributes to boyish loveliness is the poet refined and hellebic. The same explicit animalism informs his Epigrams concerning female light o' loves. Martial was a kettle that called every other pot black. Virulently ob-

scene is the ridicule poured out against the homosexuality of acquaintances, friends and enemies. He attacks Gallus over a special object of mockery: Sextillus, Charius, Xævulus, Bassus, Sabellus, and a dozen more, with the frankest *signa et demens* as to "technique," and — anatomy. The Epigrams incidentally constitute a sort of encyclopedia of Roman homosexuality. As has been said of recovering all the art of harmony should only the works of Johann Sebastian Bach survive, so had we nothing except Martial we could restore all the arts and methods of decadent Roman Uranianism. Let us cite only a few of the "Epigrams."

"Mœntula cum dolore tuo tibiis. Xævole, caule:
Non sum divinis sed seclis quid facias.
Artemidöres habet paucum sed vendit agrum:
Agrum pro paucis Calliödœrius habet.
Die mihi istic melius rem gesserit, Auce,
Artemidöres amat, Calliödœrius amat.

Mellia quod nixi durae teris ore Gahesi
Rasa quod modo eam Ganymede jaces,
Quis negat? hoc minimum, Sed sit saitis ingulna saltem
Pace futurici solliciture manu,
Levibus in pauers plus haec quam mentula peccat
Et facium digiti precipitatem virum;
Inde purgans celestisque pili miradaque mutri
Tarica nec in clara Isidam haece placet.
Divinita natura marem, pars una paullis
Una viris geminum est. Vero parte tua,
Hic salax nimium nec pantis norque paullis
Stare Lino desit mentula. Lingua, cave!

Invasit medioc Naveia phrontius Excu
Et percibit Halen. Hic pato sumus est.
Multis jam. Luce, posse se diebus
Pedicatu negat Chariamus.
Causam cum modo quaererant sodales,
Venturam dicit haberet so solutum.
Addixisti. Iubete, tres angelos:
Enisti, Labiens, tres eunuchos;
Peleus, Labieno, tres agelos!

Ut pueros emeret Labiens vendidit hortos,
Nil nisi fictum nume Labiens habet.

Triginta tibi sunt pueri, tibiscumque pudicae;
Ligam est nec soror menula, quid facies?

Rideo multi qui te, Sexstilla, eunuchum
Dixerit et digitum porrigito medium.

Nec nec pedice es nec tu, Sexstilla; humor,
Culda ventis-tum nec tibi beccae placet.

Ex istis nihil es fatoque Sexstilla; quid ergo es?
Nescio, sed tu scis res superesse hunc.

Dernis una puercis nutricibus,
Et non est tibi, Gallo, quod stat illis?
Quid vis me, ego Phoebi, suspicari?

Mellior erudiere te virum valorem.
Nec rumor negat esse te eunuchum.

Stare, Iperece, tibi plerumque mentula desit,
Lactaris demum tu tamen arrigere.

Sed nihil erumpens facilis ludique salaces
Implosus nec previnit jam saturae tibi.

Cepisti puras equas corrupserunt beccae:
Sic quoque non visi sedecitau Venus.

Miriari satis hoc quipsum vel creedere possit
Quod non stat, magno stare, Iperece tibi?

Sed tibi pedes usque ad umbilicunum;
Nullas reliquis habet Charinus.

Et pravit tamen usque ad umbilicum,
Ut quamvis sculpite miser laborat.

Culda non habet, est tamen eunuchus.

Sit cultus tibi quam maxer, requiris?
Predicare poes, Sabine, eulo."

Petronius; Was Petronius, volupatry, critic and
Apuleius; literary dilettante—Petronius the brilliant
"Arbiter of the Neroian court-circle—personally homo-
sexual? There is good cause to argue it, by indirect con-
clusions, as well as from the first great pederastic novel
that we know of, the "Satyricon." Along with all the

satire and hetero-sexualism and ingenue of that remarkable
social study, we discern a subtle sympathy, an earnest
concept of love for the boy Giton. The story's real action
condenses in the furious jealousy of the hero Encolpius
and his companion Ascythos, for the favours of Giton.
The passing-over of the lad, now to one rival now to
another, with a hint of his boyish constancy of heart for
Encolpius, is the theme that holds the loose texture of
the tale together. Giton rather wins us, spite of his effemi-
натeness, and his want of moral fibre. The lively story
is Greek, rather than Latin, in this quality.

In a finer instance of Latin novel-writing, "The Met-
amorphoses" or "The golden Ass" of Apuleius, occur
passages referring us to pederastic uranism, hellenic in
suggestion. We know no more of Apuleius sexually than
of Petronius; but we are informed that he gave over
a wild life to marry for money, unsuccessfully—in which
sacrifice he was not in the end more fortunate than are
many men, homosexual or dionysian!

Nothing in the recitals of such historians or philoso-
phers as Livy, Tacitus, Suetonius, Lampridius, Dion Cas-
sius, Ammianus Marcellinus, Sallust and so, gives us
indication that they were uranistic. They subdue its sen-
timent as coarsened, vendicated. But they are nowhere strong
moralists against it. Suetonius depicts imperial homosexual-
ism in decadent Rome with only capricious austerity.

The Byzantine Under the Byzantine Empire homosex-
ualism pervaded more or less decadent
Greek or Latin literature, to an almost unlimited degree;
as did every shade of uranism—especially pederasty,
boy-love, and the sexual interest in the ephelus — perv-
ade the Eastern Empire. Byzantium was saturated with
uraniastic verse-writers and prose authours, as frankly homosexual in their lives as in their writings. A vast majority of these late classic or other "fitrīrāns" have come down to us only in names: the destruction of libraries having been so general in consequence of either carelessness or—more often—of religious fanaticism. Few cities of the world to-day are more distinctively pederastic than Constantinople, the successor of the social center of Theodosius, Justinian and the Constantines; whose courts were turbulent with the cult of the Venus Urania, however ardent the zeal for Galilean mysticism.

Oriental literature, is continually uraniastic. Like the Greek, we find it a pederastic uranism. One becomes somewhat weary of its accent of amorousness toward the beautiful boy-embrace, with cheeks just showing the bloom of puberty; as also weary of comparisons, hyperboles, allusions to wine, roses, lilies and so on, handed down from one Persian, or Arabic rhapsodist to another. We begin to wonder if no Oriental boy-lover ever was also a man-lover, capable of firmer sentiment, desiring the mature friend. Of course there is a large and important body of Oriental love-verse with the female sex as its inspiration—the "normal" love. But the amours of Megnon and Leila, are not more firmly a part of the Arab and Persian muse-erotic than the frenzy or melancholy of the pederastic Haifiz, Abu Nuwas, Nizami, Djamal, Farid-ud-din-Attar, the world-famed Firdausi, Chakri-Haikaiki, Saadi, or the famous El Niżaweh, the author of the classic "Perfumed Garden"—which Sir Richard Burton translated—to have it destroyed by Lady Burton after her husband's decease. Omar Khayam has enough of the same sentiment to include that Ameereen of Nishapur in the same category. Many English readers of Persian and Arabic love-verse, through the "established" translations, must be reminded that in the largest body of such amatory poetry as the "Ghazals" etc., the personal pronouns invariably are masculine—"he", "him" and "his"—and refer us directly to a youth, not to any maiden, as the object of the poet's flame. A large proportion of English, French, German and other translators invariably changed to the feminine, line by line, the masculine pronouns and other references. Only lately has this misleading squamishness been abandoned. The same sexual falsification has been the practice in translations of Michel Angelo's intensely personal sonnets, including those addressed to Cavaliere and to others of Buonarotti's homosexual loves. Prudish editors and commentators also have solicitously obscured the homosexual tenor of many of Shakespeare's sonnets.

To return to the East—we must not forget how openly (often grossly) uraniastic are many episodes in "The Book of the Thousand Nights and A Night"; nor pass by suggestions that in other molder and mere virile work, "Antar." In "The Thousand and One Nights," the homosexual sentiment is occasionally not wholly pederastic. But it is so in the majority of examples: sometimes with the coarsest sexual accents. Examples are "The Tale of the Third Saluk" (Kalendar); "The Story of Bedreddin-Hassan" (which occasionally is a sheer rhapsody of oriental admiration for a beautiful young man; "The Story of Kemmerezaman," to which a climax and explanation of mysteries comes by way of a scene of homosexual passion; the narrative of the host who wished to prove another man's sexual morals by the advances of an homosexual boy, on a terrace at night; in several other tales, formal discussions and many lyrics. The complete English translations of the "Nights," by Burton or Payne exhibit this matter faithfully: earlier English translations do not. In the "Thousand and One Nights" we are given liberal extracts from Eastern