

two adult men—rather than the pederasty that was dominant in the ancient world. From a slightly earlier period comes the Tomb of the Two Brothers at Thebes, which the excavators have explained as the joint sepulcher of two men, Ni-ankhnum and Khnumhotep, who were lovers. Bas reliefs on the tomb walls show the owners embracing affectionately.

A dream book from a later period attests to the presence of male prostitutes of the ordinary kind; yet the institution of male temple prostitution, well established in Western Asia, seems to have been lacking. A woman's dream book contains two casual mentions of lesbian relations, which may have been common, though the evidence is scanty. Wall paintings frequently show women in "homosocial" postures of touching, grooming, and other nongenital expressions of affection. Queen Hatshepsut (reigned 1503–1482 B.C.) adopted male dress and even wore a false beard; these male attributes probably stem from her decision to reign alone, rather than from lesbianism.

A figure of particular interest is the pharaoh Akhenaten (Amenhotep IV; reigned ca. 1372–1354 B.C.), who was a religious and artistic reformer. Although this king begat several daughters with his wife, the famous Nefertiti, in art he is often shown as eunuch-like, with swollen hips and feminine breasts. According to some interpreters these somatic features reflect a glandular disorder. Other scholars believe that they are a deliberate artistic stylization, so that the appearance of **androgyny** may convey a universal concept of the office of kingship, uniting the male and the female so as to constitute an appropriate counterpart of the universal god Aten he introduced. Scenes of Akhenaten caressing his son-in-law Smenkhkare have been interpreted, doubtfully, as indicating a homosexual relation between the two.

Later Greek observers stressed the sexual exceptionalism of the Egyptians, especially the custom of brother-and-sister marriage. Some Egyptian figurines show

a grotesque emphasis on the phallus, which was circumcised, while texts reveal an unusual inventiveness in devising hedonistic and medical enemas. In the area of homosexual behavior, however, our evidence does not suggest any radical departure from the broad Near Eastern pattern that homosexual relations might incur disapproval under certain conditions, but were not globally condemned. Most frequently they seem to have been simply aspects of daily life.

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Wayne R. Dynes

ELIOT, THOMAS STEARNS (1888–1965)

Anglo-American poet and critic.

Helped at first by his friend Ezra Pound, Eliot surpassed him in public esteem; during the last decades of his life, Eliot attained the position of a kind of aesthetic dictator of English and American literary standards. After his death his reputation fell somewhat, but he remains a formidable figure in the annals of literary **modernism**.

Raised in a St. Louis family of New England origin, Eliot received his major formation at Harvard and in post-graduate study in France, Germany, and Oxford, originally intending to become a teacher of philosophy. In 1910 in a rooming house in Paris he met a medical student, Jean Verdenal, who was to be his closest friend during his continental wanderings. A number of letters survive from Verdenal, though none of Eliot's to him; in one the Frenchman speaks of the "undefinable influence and emotional power" that two close people have over one another. Their mutual friend, the aesthete Matthew Stuart Prichard, was almost certainly homosexual. Although several Ver-

denal transcripts were published in the 1988 edition of the *Letters* by Eliot's widow, there are said to be others, which are perhaps franker. Eliot's first masterpiece, *The Waste Land* (1922), is dedicated to Verdenal, who was killed on military service not long after the start of World War I. For a long time critics viewed the poem as an impersonal commentary on the sorry state of Western civilization, but it is now known to derive from personal experience, especially Eliot's unhappy relations with his unstable first wife, Vivien. In view of this personal emphasis, the dedication to his deceased male friend may have been more telling than has usually been thought. In any event, the poem contains a homosexual reference, when a levantine merchant invites the narrator to a "weekend at the Metropole," that is, to a homosexual encounter.

Vehemently opposed in principle to any biography of him, Eliot succeeded in wrapping his inner self in a cloud of enigma. Ostensibly this reticence is grounded in his espousal of the doctrine of poetic impersonality. It may, however, have more personal roots. Eliot's first marriage with Vivien Haigh-Wood was undertaken quite suddenly in 1915, ostensibly on the rebound from an unrequited love for an American woman. There were no children, and Vivien spent much of the remainder of her life in mental homes. For many years Eliot shared bachelor quarters with another literary man, John Hayward. The "secret" of Eliot's personality, if such there be, may reside chiefly in his *fear* of being taken as homosexual, since he was not given to manly pursuits such as athletic sports and hunting and the profession of poetry itself tends to be regarded with suspicion in the English-speaking world. Time will tell whether this is the case, or whether there is something more that has been held back by the official guardians of Eliot's reputation.

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Ward Houser

ELLIS, HAVELOCK (1859-1939)

Pioneering British writer on sexual psychology. Descended from a family with many generations of seafarers, Henry Havelock Ellis was named after a distinguished soldier who was the hero of the Indian Mutiny. Early in life he sailed twice around the world and spent some years in Australia. In boarding school he had some unpleasant experiences suggesting a passive element in his character, and his attachments to women were often more friendships than erotic liaisons. At the age of 32 he married Edith Lees, a lesbian; after the first year of their marriage all sexual relations ceased, and both went on to a series of affairs with women. By nature an autodidact, Ellis obtained in 1889 only a licentiate in Medicine, Surgery, and Midwifery from the Society of Apothecaries—a somewhat inferior degree that always embarrassed him. More interested in his literary studies than in the practice of medicine, he nevertheless collected case histories mainly by correspondence, as his autobiography makes no mention of clinical practice.

One of his early correspondents was John Addington Symonds, who discussed with him the possibility of a book on sexual inversion, in which the case histories were the core and empirical foundation. Ellis recognized two conditions: "complete inversion" (= exclusive homosexuality) and "psychosexual hermaphroditism" (= bisexuality). In the midst of the writing Symonds died suddenly, and the book first appeared in German under the title *Das konträre Geschlechtsgefühl* ("Contrary Sexual Feeling"; 1896) with both names on the title page. In the atmosphere that prevailed after the disgrace of Oscar Wilde (May 1895), publication in England was problematic, but under doubt-