

Andalusian civilization was already of considerable interest to Falla; Granada was the setting of his opera *La vida breve* (Life is Short; 1904–05), and his very successful *Nights in the Gardens of Spain* (1916) is an evocation of the vanished sensual and erotic world of Islamic Spain. He was the key figure in the effort to conserve, through a festival and competition in 1922, the dying *cante jondo* song of Andalusia's past. The festival, for reasons which are not public, marks a turning point in Falla's work, which became progressively less Andalusian and more Catholic in inspiration. His *Retablo de maese Pedro* (Master Peter Puppet's Show; 1923), based on an episode from *Don Quixote*, and the *Harpichord Concerto* (1927), both masterpieces, were the last major compositions he would complete. He declined to set to music a one-act libretto, *El calesero* (The Coachman), written for him by Federico García Lorca, although, strongly urged by friends, he did set Góngora's "Sonnet to Córdoba"—Córdoba was the capital of Andalusia at its peak—to music for the tercentenary of that author in 1927.

In 1927 Falla began a composition ideologically opposed to his Andalusian-themed works, an operatic setting of Verdager's epic poem *L'Atlántida*. In it, Catalonia and Falla's native Cádiz are fulfilled through the discovery of America by Columbus. Falla never completed his *Atlántida*, which was completed after his death by his only student, Ernesto Halffter. It has been indifferently received.

Falla was disturbed and depressed by the anti-Catholic violence of Spain of the early 1930s. Isolated and silent during the Civil War, in 1939 he fled to Argentina, where he died.

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Daniel Eisenberg

FAMOUS HOMOSEXUALS, LISTS OF

It seems that every disadvantaged social group has a need to find distinguished individuals of the past with whom it can identify. This need is nowhere more clearly illustrated than in the case of the homosexual minority in modern society. Even in the era when sexual activity between members of the same sex was branded as a "crime against nature," their conduct was extenuated by the fact that figures celebrated in the annals of war, politics, and literature had loved their own sex.

In "L'Amour nommé Socratique," an article in his *Dictionnaire philosophique* (1764), Voltaire gives one of the earliest of such lists, based largely on his knowledge of Greco-Roman pederasty. The anonymous author of *Don Leon* (ca. 1836) has the poet Byron say:

When young Alexis claimed a
Virgil's sigh, He told the world his
choice; and may not I? . . .
Say, why, when great Epaminondas
died,
Was Cephidorus buried by his side?
Or why should Plutarch with
eulogiums cite
That chieftain's love for young
catamite,
And we be forced his doctrine to
decry,
Or drink the bitter cup of infamy? . . .
Look, how infected with this rank
disease
Were those who held St. Peter's holy
keys, . . .
How many captains, famed for deeds
of arms,
Have found their solace in a
minion's arms!

The first serious attempt to draw up a list of notable homosexuals of past centuries was in the second volume of Heinrich Hoessli's *Eros: Die Männerliebe der Griechen* (1838). Later in the nine-

teenth century other lists were assembled by Karl Heinrich Ulrichs and by the British writers Henry Spencer Ashbee, Sir Richard Burton, and Havelock Ellis. An entire volume entitled *Berühmte Homosexuelle* (Famous Homosexuals) was compiled in 1910 by the pioneer student of homosexuality, the Berlin physician Albert Moll. No fewer than 300 names appear in Magnus Hirschfeld's major work synthesizing almost two decades of research, *Die Homosexualität des Mannes und des Weibes* (1914). The early phase of the postwar homophile movement produced a 751-page roster in Noel I. Garde's *Jonathan to Gide* (1954), which is, however, the high-water mark for the uncritical use of sources (such as including Pontius Pilate, the Roman prefect of Judea, on the basis of a passing mention in a novel published in 1932!). The most recent specimen of this class of literature is Martin Greif's often fanciful *The Gay Book of Names* (1982).

The need for such writings is motivated by the insult and humiliation heaped upon the homosexual minority by those who defame it. The ability to identify with glorious and universally admired figures in history gives the member of the oppressed minority role models conveying a sense of inner worth. The homosexual attains the conviction that he belongs to a part of mankind with its own achievements, its own traditions, and its own right to a "place in the sun." The tendency can become so marked as to invite parody, as amusingly executed by James Joyce for the counterpart among the Irish in *Ulysses* (1922). Paradoxically, some homophobes still revere noted figures in the past of their own nation despite the unanimous testimony of impartial biographers to their homosexuality. The phenomenon is comparable to that of anti-Semites who admire Spinoza and Einstein.

Historians of homosexual behavior have found that the method of accumulating famous names has a number of inadequacies. It tends to assimilate differ-

ent types—exclusive homosexuals and bisexuals, pederasts and androphiles—under one rubric, neglecting the historical ambiance of the individual's orientation. Rarely is there a concern with the nexus between homosexual behavior and interests, on the one hand, and creativity, on the other. Use of evidence is often slipshod, and famous persons are included whose homosexuality is doubtful—even unlikely. Finally, focusing on a small constellation of politicians, writers, and artists obscures the life experience of the great mass of ordinary homosexuals and lesbians. Because of these drawbacks, books containing such lists are now regarded as belonging to the realm of popular culture rather than to that of scholarship.

The term eponym refers to a person from whom something, as a tribe, place or activity, takes its name. In this way proper names become common nouns designating any practitioner of the activity in question, such as *onanist* (from the Biblical Onan), *sapphist* (from Sappho of Lesbos), *sadist* (from Donatien-Alphonse-François, Marquis de Sade), and *masochist* (from Leopold von Sacher-Masoch), along with such jocular expressions as a *Tilden* (from the tennis star) and *Wildeman* (from Oscar Wilde). Similarly, French has the verbs *socratiser* and *engider*, both meaning "to sodomize." The latter is a nonce coinage created by the novelist Louis-Ferdinand Céline from the name (André) Gide. One writer of the early twentieth century commented that to name sexual practices after living persons who embodied them was to invite actions for libel, but it constitutes a fascinating intersection between biography and social labeling.

Warren Johansson

FANTASIES

Fantasies are mental scenes, produced by the imagination, distinct from the reality in which the person lives. This article concerns those of sexual content.

Everyone fantasizes to a considerable extent; thinking and fantasy are