

harassment of the Gay Games and filed suit to recover legal fees in the amount of \$96,600. A lien was put on the house of Tom Waddell, a member of the 1968 United States Olympic Team.

Just as the Sacred Olympic Games and Pythian Games in ancient Greece were a celebration which gave expression to Hellenic values of the time, so, too, the Gay Games are a celebration and expression of the contemporary spirit of the gay community.

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GANYMEDE

In Greek mythology Ganymede was a beautiful Phrygian shepherd boy who attracted the attention of Zeus, the king of the gods. Unable to resist the boy, Zeus seized him and carried him aloft to be his cupbearer and bedmate on Mount Olympus. While the motif of flight through the heavens is probably of Near Eastern origin, the abduction recalls the Cretan custom of older men "kidnapping" their adolescent innamorati and living with them in the wild for a time. (Plato states that the myth of Ganymede originated in Crete.) In any event the story is part of a large set of stories of the Olympian gods falling in love with mortal boys.

In ancient art Zeus is sometimes depicted abducting the boy in mortal form and sometimes in the guise of an eagle, his attribute. Vase paintings occasionally show the anthropomorphic Zeus pursuing Ganymede as an analogue to the wooing conducted by mortal pederasts. In later antiquity the motif of the beautiful youth being carried aloft by an eagle was given an allegorical significance, as the soul's flight away from earthly cares to the serenity of the empyrean.

In the medieval debate poem *Altercatio Ganymedis et Helenae* (twelfth century) Ganymede conducts an able defense of male homosexuality. The mythographers of the later Middle Ages

and the Renaissance (above all Giovanni Boccaccio in his *Genealogia Deorum* of 1375) presented a number of examples of the male amours of the Greek gods, and these texts influenced artists. In 1532 Michelangelo created a drawing of Ganymede Abducted by the Eagle for presentation to a Roman nobleman, Tommaso de' Cavalieri, for whom he experienced a deep, though Platonic affection. Other images of Ganymede were produced by Correggio, Parmigianino, Giulio Romano, and Benvenuto Cellini.

In the French language, beginning in the sixteenth century, the divine youth's name became a common noun, with the sense of "passive homosexual" or *bardache*. Joachim du Bellay (1558) speaks of seeing in Rome "Un Ganymède avoir le rouge sur la tête" ["A Ganymede with red on his head," that is, a cardinal]. The *Dictionnaire comique* (1718) of P. J. Le Roux is explicit: "Ganymede: berdache, a young man who offers pleasure, permitting the act of sodomy to be committed on him."

In *As You Like It* (Act I) Shakespeare made the transvestite Rosalind assume the name of Ganymede, "Jove's own page." In 1611 the lexicographer Randle Cotgrave defined "Ganymede" as an *ingle* [passive homosexual or catamite]. A pointed reference comes from Drummond of Hawthornden: "I crave thou wilt be pleased, great God, to save my sovereign from a Ganymede" (1649), referring to the tradition of royal minions at the Stuart court. Such associations notwithstanding, in the seventeenth century Simon Marius named Jupiter's largest moon after Ganymede, giving him preference over the god's female lovers who are commemorated in the names given to the smaller moons. Thus the way was paved for Ganymede to enter today's age of space exploration.

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