

of Magnus Hirschfeld's *Die Homosexualität des Mannes und des Weibes* (Male and Female Homosexuality), which were later published in *ONE Institute Quarterly*. After the founding of the *Mattachine Society* he joined its Washington chapter, but took no prominent role in its functions, fearing a repetition of the catastrophe that had befallen his first venture. Like Karl Heinrich Ulrichs in Germany, Henry Gerber was a lone pioneer—one of those who came before their time, but had the vision which others would later realize and bring to fulfillment.

Warren Johansson

### GÉRICAUT, THÉODORE (1791–1824)

French romantic painter. Like most artists of his day, Géricault was trained in the Neo-Classic style with its didactic foundation in studies from the male nude. Unlike other artists who moved into a romantic style, Géricault never evinced a complementary interest in the sensuality of the female form. Indeed, some of his drawings and paintings show an almost torrential response to the virility and force of the male body, which in his military scenes extends to highly charged scenes of comradeship. In other works his response to the human body is more conflicted. His most important work, the vast canvas of *The Raft of the Medusa* (Louvre; 1819), shows a group of shipwrecked people in their last extremities before being rescued. Géricault had an affinity for grisly and harrowing subject matter, and toward the end his life, when he was suffering from the effects of a nervous breakdown, he painted a series of portraits of the insane, in which an element of self-identification is unmistakable.

Speculation about his personal homosexuality has been fueled by the apparent absence of a romantic interest in the artist's life. Recently, however, it has been discovered that Géricault conducted a clandestine affair with a maternal aunt by marriage, Alexandrine-Modeste Caruel,

who became the mother of his illegitimate son. For those given to simple either-or thinking, this would seem to settle the question. But as Edward Lucie-Smith has pointed out, the matter is more complex. The question of what is homosexual art is still in flux, but it seems clear that it cannot be resolved by a straightforward litmus test stemming from the known facts of the artist's life. The work tells its own story, and in the case of Géricault there are strong elements of homosexual sensibility, regardless of what he may have done in bed. Admittedly, it is different from the sensibility of twentieth-century gay artists, but has more in common with such Renaissance masters as Michelangelo and Cellini. As our studies of art as expression of the complexities of gender identity become more subtle, greater understanding of the riddle of Géricault's powerful oeuvre is likely to emerge.

BIBLIOGRAPHY. Edward Lucie-Smith, "The Homosexual Sensibility of Géricault's Paintings and Drawings," *European Gay Review*, 2 (1987), 32–40.

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### GERMANIC LAW

See Law, Germanic.

### GERMANY

Since, historically speaking, there is no unambiguously defined territory named "Germany," the following article concentrates on the geographical area included in the present Federal Republic of Germany (Bundesrepublik Deutschland) and the German Democratic Republic (Deutsche Demokratische Republik).

*The Middle Ages.* In medieval German literature male homosexuality is seldom mentioned, lesbianism never. In the *Passion of Saint Pelagius* composed in Latin by Roswitha (Hrotswith) of Gandersheim, there is the story of the son of the king of Galicia in Spain who, captured by the Moslem invaders, was approached by Abderrahman with offers of the highest