

illness. Gilgamesh grieves for him and orders a statue erected in his honor. To obtain the secret of everlasting life he journeys far across the sea to Utnapishtim, who tells him the Babylonian version of the story of the Deluge. On his return he carries with him a flower that has power of conferring eternal youth, but loses it to a serpent lying beside a pool and so reaches Uruk empty-handed, yet still able to engrave the tale of his journey in stone. Gilgamesh has been transformed by a love that makes him seek not the pleasures of the moment, but virtue, wisdom, and immortality, hence the motif of the epic is that male bonding is a positive ingredient of civilization itself.

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Warren Johansson

### GLOEDEN, WILHELM, BARON VON (1856-1931)

German photographer. Wilhelm von Gloeden was born near Wismar on the Baltic Sea. Though his stepfather was an advisor to the Kaiser, von Gloeden opted for the arts, and trained as a painter in the academic tradition. In his early twenties he showed signs of tuberculosis, and was advised to seek a warmer, dryer climate. In 1878 he settled in Taormina, Sicily. More than just the weather there proved attractive, as he was also able to explore his homosexuality more freely. It was family money and not his painting that supported him, until 1888 when his stepfather defied the new Kaiser and his family estates were forfeited.

Through his cousin, Wilhelm von Plüschow, a professional photographer in Naples, von Gloeden had become interested in photography, and a new career

was launched. Already in 1889 von Gloeden won a prize at an exhibition in Rome; other prizes followed in London, Cairo, Milan, and Paris. The male nudes for which he is best known today were not his only work; he also produced landscapes and studies of peasant life, and was perhaps the world's best-selling photographer in the first decade of this century.

His life changed abruptly again in 1914, when he was repatriated to Germany upon the outbreak of World War I. His studio and home were left in the care of his assistant, Pancrazio Bucini, who had joined him as a model years before at the age of 14. Although von Gloeden returned in 1918, and continued to photograph until 1930, cultural trends had changed and he never regained his reputation. Upon his death he was buried in his adopted village.

Bucini inherited some 3000 glass plate negatives, but five years later was forced to defend von Gloeden's work against obscenity charges brought by the fascist authorities. His defense was successful, but nearly two-thirds of the plates were destroyed during the proceedings or never returned.

Von Gloeden's work must be seen in the light of the artistic concerns of the mid-nineteenth century, during which he was trained. On the one hand, his studies of peasant life reflect a concern for finding a source of artistic inspiration in common life; on the other, his famous male nudes work out in photography the concern for taking classical and academic forms and naturalizing and humanizing them.

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Donald Mader