

At the time of its conquest Granada was the most prosperous, cultured, and densely-populated part of Spain; its population and economy declined sharply after its conquest and did not recover. Contrary to misconception, its Moorish inhabitants were not expelled in 1492 (it was the Jews who were expelled that year); Islam was permitted in Granada until 1499 and Arabic language and dress until the 1560s, when their prohibition brought civil war, ending with the forced resettlement of the Moorish inhabitants elsewhere in Spain. They were finally expelled in 1609.

Into the seventeenth century, however, and from the mid-nineteenth century until the Spanish Civil War, the Alhambra and the legend of Moorish Granada it preserved have been an inspiration to dissidents and reformers. St. John of the Cross wrote some of his most famous works, taking the female role in a mystical union with God, in Granada. Poets of withdrawal, such as Espinosa and Soto de Rojas, dealt with Granada's gardens and rivers. In the nineteenth century Pedro Antonio de Alarcón, Valera, Ganivet, and Salmerón (president of the first Spanish republic), are all associated with Granada. More important, the great Institución Libre de Enseñanza is also so linked, as Sanz del Río and Giner de los Ríos studied in Granada, and Giner's disciple and nephew Fernando de los Ríos made Granada his home in 1915 and was elected to represent it in the Republican legislature. Américo Castro, whose identifying the Semitic and especially Jewish elements in the Spanish nationality marks a watershed in Spanish intellectual history, was a graduate of the University of Granada. Both the influential Residencia de Estudiantes (Madrid), a descendent of the Institución Libre de Enseñanza, and the Centro Artístico y Literario (Granada), opened buildings in the Alhambra style in 1915.

In the early twentieth century Granada had the most important homosexual subculture in Spain. One of the first

gay guidebooks in any language, Martínez Sierra's *Granada: Guía emocional*, with photos by "Garzón" ("an ephebe"), was published in 1911. With Manuel de Falla's relocation to Granada in 1919, the city reached international status. Falla said that he felt in Granada as if he were in Paris, "at the center of everything." In Granada homophiles had a sympathetic newspaper, *El defensor de Granada* (the name suggests sympathy with the Moorish heritage), a bar, El Polinario, built on the site of a former Moorish bath, and in the Centro Artístico a sympathetic organization. The peak was the internationally famous festival of Cante Jondo in 1922, whose program appeared under the imprint of the Uranian Press. Subsequently the leading figure was De los Ríos' protegé, Federico García Lorca, executed along with many others in 1936. What homosexual life remained in Granada after the Civil War went underground.

See also *Jews, Sephardic*.

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GRANT, DUNCAN (1885-1978)

English painter. In his youth Grant was the lover first of Lytton Strachey and then of John Maynard Keynes; all three were members of the Bloomsbury group of writers, artists, and intellectuals. After study in Italy and France, Grant participated in several English group exhibitions

in the heady days before World War I, when the continental avant-garde was beginning to shake up Britain's relatively stodgy art scene. Together with Vanessa Bell, he headed the Omega Workshops, a modernist design studio (1913–19), where he created pottery, textiles, interior decoration, and stage flats. In 1916 Duncan Grant established a ménage à trois at the country house of Charleston in Sussex with David Garnett and Bell. Although Bell bore him a daughter, Angelica, in 1918, Grant's later sexual career seems to have been exclusively homosexual.

Despite much sophisticated proselytizing by the critic Roger Fry and others, the artistic achievements of Bloomsbury never attained the success of its literary productions. Grant tended to be dismissed as a tepid follower of Matisse, and his name scarcely figures in the standard histories of modern art. As in the case of such American artists as Charles Demuth and Marsden Hartley, his homosexuality may have hindered recognition. Despite neglect, Grant continued painting almost until the end of his life, accumulating an extensive oeuvre. Since his death, however, a more pluralistic approach to twentieth-century art has facilitated reevaluation of his work, and it can be seen that his best paintings are valid works in their own right.

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GREECE, ANCIENT

Beginning with the Romans, every succeeding people in Western civilization has felt the attraction of ancient Greece. The adulation of Greece peaked in the eighteenth and nineteenth centuries. Ironically, just at this time the industrial

revolution and the Enlightenment were working profound changes in the character of Western civilization; in the new context the values of Hellenic culture no longer seemed the eternal truths that the world had only to accept and revere. But in no aspect of its social order was the nineteenth century in Europe and the United States farther from the value system of the Greeks than in the matter of homosexuality. Accordingly, the study of same-sex behavior in ancient Greece is valuable not only for its own sake but for the contrast it points with our own society.

Basic Features. Although homosexual behavior was ubiquitous in ancient Greece, had an extensive literature, and was never seriously threatened either in practice or as an ideal (as it was to be in later times), it is not easy to appreciate just how the Greeks themselves conceptualized it. The specific function of homosexuality in their civilization was one which the modern world rejects, and which the homophile movement of the twentieth century has regarded as marginal at best to its own goals and aspirations. *Paidersasteia*, or the love of an adult male for an adolescent boy, was invested with a particular aura of idealism and integrated firmly into the social fabric. The *erastes* or lover was a free male citizen, often a member of the upper social strata, and the *eromenos* or beloved was a youth between 12 and 17, occasionally somewhat older. Pedophilia, in the sense of erotic interest in young children, was unknown to the Greeks and the practice never approved by them. An interesting question, however, is what was the average age of puberty for ancient Greek boys? For some men (the *philobupais* type), the boy remained attractive after the growth of the first beard, for most he was not—exactly as with the modern pederast. The insistence upon the adolescent *anthos* (bloom) and the negative symbolism of body hair that occur repeatedly in the classical texts leave no doubt that modern androphile (adult–adult) homosexuality was foreign to the Greek