

would be emancipated from the "jocker" and would then seek a boy of his own in turn. On the other hand, if a boy became a source of embarrassment or jeopardy for his protector, he could be abandoned or simply murdered.

The hobo subculture had its own argot, changing from year to year but always kept alive by the oral tradition of the "old timers" in its midst. This language was a colorful commentary on the mores of the hobo, and ignorance of it instantly betrayed the newcomer. So the novice would sit by the campfire, listening quietly while absorbing the unfamiliar words and expressions.

The onset both of the criminal subculture spawned by Prohibition and of the modern welfare state in America led to the end of the hobo as he was known before the 1920s. The casual young traveler was more likely to hitchhike by automobile, a mode of travel not exempt from sexual opportunity, but lacking the element of camaraderie that rail yards and freight cars had offered. Yet the homoerotic side of hobo society, as one part of the American underclass, was perpetuated in the mores and practices of the prison subculture, where forms of homosexual dependence and subordination thrive at the present day.

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Warren Johansson

HOCQUENGHEM, GUY (1946-1988)

French gay liberationist, filmmaker, essayist, and novelist. Hocquenghem was born in suburban Paris and studied Greek epigraphy at the Ecole

Normale Supérieure. Swept up in the May 1968 rebellion, he became a militant leftist, though the French Communist Party expelled him because of his homosexuality. Hocquenghem joined the Sorbonne gay activists and was one of the first males in the Front Homosexuel d'Action Révolutionnaire (FHAR), which was formed in March 1971 by a group of lesbians who split from Arcadie (Mouvement Homophile de France). In 1971 Hocquenghem created a sensation at a forum of *Le Nouvel Observateur* (a left mass-market weekly), which later interviewed him. He also participated in writing the manifesto "Trois milliards de pervers."

Hocquenghem's *Le désir homosexuel* (Homosexual Desire; 1972), followed by *L'Après-Mai des faunes* (1974) and *La dérive homosexuelle* (1977), provided a radical theory for French gay liberation. Like Mario Mieli in Italy, Hocquenghem attempted to bridge Marx's class and Freud's libido in understanding gay love. He did this through an analysis of the privatization of the anus, the foundation in his view of both capitalism and homophobia.

Like Jean Genet, Hocquenghem was an early defender of the Black Panther Party and vigorously opposed white supremacy and racism. His *La beauté du métis, réflexion d'un francophobe* (Immigrant Beauty; Francophobe Reflections; 1979) traces the hatred of foreigners (in France: Arabs) and of queers to the same cultural uptightness. He likewise attacked sixties radicals who joined the establishment in his stinging *Lettre ouverte à ceux qui sont passés du col Mao au Rotary* (Open Letter to Those Who've Gone from Chairman Mao to Rotary Clubs; 1986).

As a child of the sixties, Hocquenghem understood the importance of publicity. He attacked the mainstream media in a delightful *Minigraphie de la presse parisienne* (1981), an updated commentary on Honoré de Balzac's nineteenth-century philippic. In 1977 he became a regular columnist for *Libération*, a leftist

daily where he edited the television review supplement.

His writings attempted both to bring a gay perspective to the mainstream as in *Comment nous appelez vous déjà? Ces hommes que l'on dit homosexuels* (What Should You Call Us So-called Homosexuals?) with Jean-Louis Bory (1977), and also to articulate an authentic voice within the gay press as in *Le gay voyage, guide homosexuel des grandes métropoles* (Gay Cruise Guide to Hot Cities, 1980) and *Les Français de la honte* (The Shameless French). He wrote for *Gai Pied Hebdo*, appeared regularly on *Fréquence Gaie* (the French gay radio station), and on television.

Always ready to experiment, he produced with Lionel Soukaz a full length feature film in 1979; the script was published a year later as *Race d'Ep! Un siècle d'images de l'homosexualité* (1980). *The Homosexual Century* (as the film is called in English) tried to define twentieth-century gay history; the French censors attacked the film. Michel Foucault, among those protesting to the Ministry of Justice, wrote: "This documentary is based on historical research of great seriousness and interest. It seems strange that a film on homosexuality is penalized when it portrays the persecutions for which the Nazi regime was responsible—strange and disturbing."

In the aftermath of academic upheaval, Hocquenghem was appointed professor of philosophy at the University of Paris at Vincennes-Saint Denis, where he taught with his beloved colleague René Schérer. Together with Schérer he wrote *Co-ire, album systématique de l'enfance* (1976) demythologizing childhood sexuality. *Les petits garçons* (Boys, 1983) fictionalized the French government's witch hunt against the Corral, a boys' school in southern France.

In the eighties, Hocquenghem developed a gnostic outlook derived from first-century Alexandria. With Schérer he wrote *L'âme atomique, pour une es-*

thétique d'ère nucléaire (Atomic Sensibility, Toward a Nuclear Age Esthetic, 1986), wherein they explored a free, sensual epicurean vitality which would reawaken dandyism or *gravité dans le frivole* (Baudelaire: "seriousness inside frivolity"). *Fin de section* (End of Division, 1976), a collection of short stories, attracted little attention, but Hocquenghem's fiction soon won a large audience as he developed his epicurean and gnostic themes.

L'amour en relief (1982), translated as *Love in Relief*, follows the liaisons of a young Tunisian boy who is blind and never sees how beautiful he is. *La colère de l'agneau* (Wrath of the Lamb, 1985) pursues St. John the Evangelist through many revelations. *Eve* (1987) crosses science fiction with Genesis and the author's own physical changes with AIDS. *Les Voyages et aventures extraordinaires du frère Angelo* (Brother Angelo's Amazing Adventures), published the day after Hocquenghem's death in 1988, chronicles an Italian monk's travels with conquistadors in America. Like the monk, Hocquenghem never abandoned the joy of adolescent rebellion and sexual pleasure, which he honed on the fine stone of French philosophy.

Charley Shively

HOESSLI, HEINRICH (1784–1864)

Swiss-German pioneer of homosexual emancipation. Born in Glarus, he spent his childhood there, leaving it only at the approach of the Russian army commanded by General Suvorov in 1799, when he was sent to Bern. There he learned the trade of milliner by which, on his return, he later earned his livelihood. In 1811 he married and had two sons, both of whom emigrated to America. Endowed with a pronounced feminine taste, in the 1820s he was known as "the first milliner" of Glarus, and was also a talented interior decorator. Acquiring the nickname "Modenhocssli" as a maker of fashion, in