

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

business he led a prosperous life until 1851, when he retired and spent the rest of his days as a restless wanderer in Switzerland and Germany.

Hoessli's main contribution to the homosexual emancipation movement, of which he was truly a lonely forerunner, was the two-volume work entitled *Eros: Die Männerliebe der Griechen: Ihre Beziehungen zur Geschichte, Erziehung, Literatur und Gesetzgebung aller Zeiten* (Eros, the Male Love of the Greeks: Its Relationship to the History, Education, Literature and Legislation of All Ages), published in 1836–38. The idea of the work had entered Hoessli's mind in 1817 on the occasion of the execution of a citizen of Bern named Franz Desgouttes, who for having killed his lover Daniel Hemmeler was punished by being broken on the wheel. Two years later he approached the popular Swiss-German writer Heinrich Zschokke (1771–1848), asking him to treat the subject because he himself did not feel competent to compose a work of literature. Zschokke did in fact publish his own "Eros oder die Liebe" (Eros or On Love) in the eighth issue of his *Erheiterungen* for the year 1821, which amassed a respectable quantity of material on the subject, but concluded by reaffirming the conventional beliefs of his time that this side of Greek civilization was a revolting aberration which no other country should follow.

Disappointed by Zschokke, Hoessli set about composing his own work and printing it at his own expense. It was promptly suppressed by the authorities in Glarus, who forbade him to sell the book within the canton or to publish any more of his manuscript. He did, however, bring out the second volume two years later in St. Gallen. The unsold portion of the work was destroyed by the great fire that devastated Glarus in 1861. A planned third volume remained in manuscript.

In the opening section of *Eros* Hoessli likened the prevailing condemnation of Greek love to the witchcraft delu-

sion of the previous centuries. He next set out the differences between the Greek conception of love and that of his own time, with copious references to classical history and literature and a plea for the toleration of male love. The second volume repeated his theses on the naturalness of the passion and contained an anthology drawn not just from classical Greece, but also from the Arabic, Persian, and Turkish poetry which Romantic authors had translated into German. Last of all, he sought to refute the false ideas about the character of Greek love that ranged from making it merely a contemplation of male beauty to stigmatizing it as child abuse. Throughout *Eros* Hoessli insisted that this form of love had not vanished, and was as prevalent in modern times as it had been in antiquity.

In his lifetime Hoessli's work achieved no recognition, but was acquired and read by a small educated public. It contained among other things the germ of Karl Heinrich Ulrichs' notion of "a female soul trapped in a male body," and documented the universality of male homosexuality as no previous author had done. The composition of an amateur, not a professional writer, *Eros* ranks as the first sustained protest against the intolerance that homosexual love had suffered for centuries in Christian Europe, and as such was appreciated by later activists who quoted it and reprinted excerpts. It was the harbinger of the movement that was formed only at the close of the nineteenth century, when the interest in evolution awakened by the controversy over Darwin's theories set the stage for a biologicistic rather than a merely antiquarian and literary approach to the subject.

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Warren Johansson