

munities can be seen as a byproduct of this process of declining homosociality. Whereas in former times much homosexual behavior existed under the cover of homosociality, with the decline of male bonding, homosexual situations are standing more apart and are thus becoming more visible (and as such, more threatening to the homosocial groups).

With the advent of the homosexual identity, the homosocial male (soldier, seaman, cowboy, outlaw, fireman, cop) became the typical object of desire for homosexual men, and when in the last decades this border traffic between gay and straight society diminished, some gay men in their "clone" stereotypes tried to realize these homosocial types in themselves.

Conclusion. The subject of homosociality, and more specifically, of female and male bonding, has great relevance for gay and lesbian studies. First, as a sphere where forms of homosexual pleasure are engendered, and secondly, because it broadens as well as changes the perspective of gay and lesbian studies. As a concept, it alerts researchers to the differences existing between gay and lesbian culture. Finally, it is an extremely rich field which is insufficiently studied, especially the male variants, and one in which gay studies can display its strengths.

See also Friendship, Female Romantic; Friendship, Male.

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Gert Hekma

HORACE (65–8 B.C.)

Latin lyric and satiric poet of the Golden Age. Quintus Horatius Flaccus was the son of a freedman who cared for his education. In Athens he studied philosophy and ancient Greek literature. As a supporter of Brutus he fought at Philippi, then returned to Rome, where in the spring of 38 Vergil and Varius Rufus introduced him to Maecenas, the great patron of Latin literature, who after nine months admitted him to his intimate circle. Horace thereafter lived withdrawn, dining out only at Maecenas' invitation. The friendship lasted to the end of their lives, and in 32 Horace received from Maecenas a Sabine estate.

As a poet Horace is remembered for his *Odes*, *Epodes*, and *Satires*. The *Odes* are modeled on the Greek poems of Alcaeus, Sappho, Pindar, and Bacchylides, with the added refinement which the Hellenistic era gave to the short poem. The *Satires* are inspired by Lucilius, but composed in hexameter verse, though freer than in epic poetry. The subject matter—as befitted the son of a freedman—was not ruthlessly personal and political, but apolitical and universal: the vices and follies of private life, stoic paradoxes, and his own friendship with Maecenas are the themes. The *Epistles* in verse are philosophical and literary discourses modeled on Lucilius, Mummius, and Catullus. The language of the poems ranges from the popular to the most literary and formal; it is rich in imagery and symbolism.

In his private life Horace was certainly bisexual, with a preference in the homosexual direction. The love poems to women—to Lalage, Chloe, Lydia, or Pyrrha—strike the modern reader as artificial and insubstantial, despite the severe

grace of language and structure which the poet inscribed in them. The poet's account of his love for handsome boys and youths rings far more true and sincere. The very intensity of his affection for boys precluded his deeply loving any woman; all the women that he portrays or addresses seem lifeless, and really unhappy love for a woman never troubled him. In spirit Horace was never young, never knew the intensity of youthful passion, and as he grew older, he became more and more a spectator of life and love, counseling his reader to observe the golden mean, even if he can be momentarily enthralled by the beauty of a youth. The poet regarded the phenomena of sexual life with a wonderful humor that gave him a magic touch over them all, but maturity had distanced him from the spontaneous ardor of the lover. His ideal was that of the wise man who remains unperturbed in the face of every event, from sheer happiness to unrelieved sorrow.

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Warren Johansson

HOUSMAN, A[LFRED] E[DWARD] (1859–1936)

English poet and classical scholar.

The son of a solicitor, he earned prizes for poetry at Bromsgrove School and won an open scholarship to St. John's College, Oxford, in 1877. He pursued his classical studies so single-mindedly that he neglected the rest of the Greats examination and failed his finals in 1881, but received a pass degree the following year. For some nine years he worked as a civil servant in the Patent Office in London, while publishing a series of papers in learned journals on such authors as Horace, Propertius, Ovid, Aeschylus, Euripides, and Sophocles. By 1892 his reputation was such that he could enlist seventeen top scholars in support of his application for the vacant Chair of Latin at University

College, London. He held this post until 1911, when he was appointed Professor of Latin at Trinity College, Cambridge. As a Latinist Housman devoted himself to the arduous and painstaking editing of the *Astronomicon* of the poet Manilius (1903–1930), an austere subject that could interest only the specialist, not the general reader.

Housman's poetic output in his lifetime was limited to *A Shropshire Lad* (1896) and *Last Poems* (1922). *More Poems* appeared after his death in 1936. The Shropshire of the poems is a contrived pastoral setting which if idealized is scarcely Arcadian in that its youthful inhabitants are burdened by life's frustrations and disappointments. Time and happiness vanish; the young and beautiful die; the army and even the gallows take their toll. Housman's verse forms are simple, yet fashioned with classical precision and a fine balance of contrast and paradox. The underlying emotion of the poems is often homoerotic, though the implicit tensions, when present, are too subtle for the average reader to appreciate fully. The unforgettable phrases of the poems betray a melancholy over male love and male beauty forever lost, but still alive in dreams.

The personality of the scholar and poet was opaque to his contemporaries, whom he kept at a discrete distance by mannerisms that gave him the reputation of being frigid and unapproachable. Those who knew him suspected a deeply wounded and repressed personality, but in his lifetime the subject of his sexual orientation had to be whispered; it could not be discussed in print. While an undergraduate at Oxford he had been passionately in love with a tall, handsome young man, Moses Jackson, whom he lost to the latter's bride—a source of profound bitterness and emotional deprivation for him. Rejected by the man whom he loved, Housman had to accept the fact that not only was he homosexual, but that he loved someone who could never return his affection. The further burden that the Church condemned