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The Gay Games of the 1980s were denied use of the term Olympic by United States courts responding to a suit of the American Olympic Committee. Classical scholars remain reticent about the homoerotic aspects of the ancient games. Sansone's theory that athletics and theatre, which involved masks like those primitive hunters wore, and males taking female parts, arose exclusively from primitive sacrifice and self-enhancing rituals, can no more be sustained than the hypothesis of Indo-European initiatory pedrasty.


William A. Percy

ONE, INC.

The oldest surviving homosexual organization in North America began in Los Angeles as a monthly magazine in January 1953. Although formally independent of the Mattachine Society, most of the early staffers were members of that recently formed organization. In 1958 the magazine won a landmark legal victory when the United States Supreme Court overturned a decision by the postmaster of Los Angeles that made the periodical unmailable. This success opened the way for the present profusion of the gay and lesbian press.

In the course of time, ONE developed other activities. Responding to a need for public education, the group held small classes beginning in 1956, supplemented by the midwinter institutes which took place in January. A research facility began to take shape in the Baker Memorial Library. Early in the history of ONE it was realized that there was need for a new comprehensive bibliography of the whole interdisciplinary field of homosexual behavior. After many delays, this goal was finally achieved in the Annotated Bibliography of Homosexuality (2 vols., New York, 1976), which remains the largest work of its kind.

In 1965 the organization was split by a schism, leading to the secession of a number of members, who formed the Tangents group, later known as the Homosexual Information Center (Hollywood). Under the vigorous leadership of W. Dorr Legg, the original group successfully rebuilt itself, though ONE Magazine itself was a casualty of the dispute, publishing its last regular issues in 1968. The magazine was replaced for a time by ONE Institute Quarterly of Homophile Studies (1968–73), the first scholarly journal of its kind in North America.

In 1981 the state of California granted ONE, Inc. the right to operate as an accredited graduate school. A regular program of classes and student supervision was begun with the collaboration of a number of leading scholars. In due course several students earned the degree of Ph.D. in homophile studies. In spacious new quarters ONE Institute continues to host
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a variety of scholarly and community activities in Los Angeles.

Ward Houser

**OPERA**

A composite art fusing words, music, and stagecraft, opera has flourished for five centuries. Although the lavish support the medium requires has, until recently, placed limits on overt representation of variant sexuality, careful scrutiny reveals significant homoerotic aspects.

*Origins.* Opera began in late Renaissance Italy with Jacopo Peri's *Dafne* (1597) and *Euridice* (1600), and homosexual themes and characters initially appeared during the form's first half-century or so of existence. In director Gerald Freedman's 1973 New York City Opera production of Claudio Monteverdi's *L'Incoronazione di Poppea* (1642), concerning the marriage of the bisexual first-century Roman emperor Nero to his mistress, Poppaea Sabina, the erotic nature of Nero's relationship with the poet Marcus Annaeus Lucanus—called Lucano in the libretto—was made explicit. In Pier Francesco Cavalli's *La Calisto* (1651), Jove, the supreme Roman deity, must disguise himself as Diana, goddess of the moon and the hunt, in order to seduce the nymph Calisto. Among the musicians of the seventeenth century, Jean-Baptiste Lully (1632–1687), court music master to King Louis XIV of France and composer of 20 operas, was homosexual. The poet Pietro Metastasio (1698–1782), the greatest librettist of the Baroque period, was erotically linked to several men of his day.

In her study *Sex Variant Women in Literature* (1956), Jeannette Foster characterized the heroic Bradamante in Ludovico Ariosto's epic *Orlando Furioso* (1531) as a "young Amazon in full armor" who finds, between martial exploits, that she attracts female admirers. In George Frideric Handel's *Alcina* (1735), Bradamante's loving champion is the eponymous enchantress' sister Morgana, who remains unaware until the last act of her beloved's actual sex.

In 1974, Dominique Fernandez wrote a novel entitled *Porporino, ou les mystères de Naples*, about Italian *castrati*, many neutered as boys in order to preserve the treble timbres of their singing voices. Drawing on historical fact, depicting them as having heterosexual and homosexual relationships. In 1979, the French Aix Festival presented a staged *Porporino* using dialogue from the novel and a pastiche of arias by Alessandro Scarlatti, Giovanni Battista Pergolesi, and other eighteenth-century composers, assembled by musicologist Roger Blanchard. Countertenor James Bowman and high *coloratura* tenor Bruce Brewer portrayed castrati Porporino and Feliciano.

Two of Wolfgang Amadeus Mozart's major operas concern homosexual monarchs from antiquity. *Alexander the Great*, the fourth-century B.C. conqueror of the Persian Empire (whose orientation is discussed in a biography by Roger Peyrefitte and in novels by Mary Renault), is a central figure in *Il Re Pastore* (1775). In *The Twelve Caesars*, the Roman historian Suetonius wrote that first-century emperor Titus, the protagonist of *La Clemenza di Tito* (1791), "owned troops of inverters and eunuchs" and had "relations with . . . favorite boys [who] danced . . . on the stage." The finales of both operas find the heterosexual lovers paired up while the rulers remain alone: eighteenth-century sensibilities would never have tolerated on-stage male mates for Alessandro and Tito. This situation parallels Hollywood's development of the "harmless sissy" image for films of the 1930s and 1940s, rendering gay male characters asexual to avoid provoking public outrage. In a Salzburg intermezzo *Apollo et Hyacinthus*, composed when he was eleven, Mozart had approached the forbidden theme more directly, though in the Latin libretto the love of the god for the boy is in part obscured by a female interest.