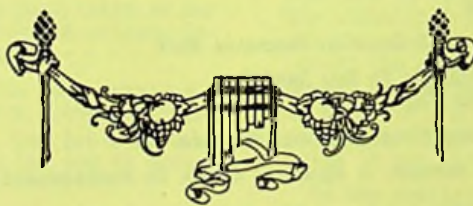
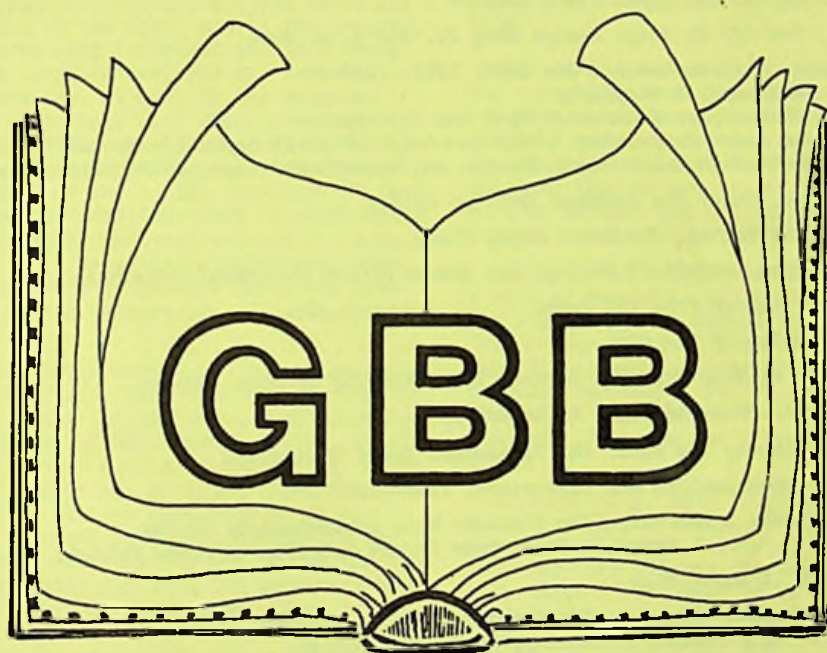


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GAY BOOKS BULLETIN

VOLUME 1

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SAPERE AUDE!

Nineteen seventy-nine marks the tenth anniversary of the Stonewall Rising in New York City (July 28 and 29, 1969). This event had an enormous resonance, national and international, and the many commemorations scheduled for this summer will set benchmarks for past accomplishments and unfinished tasks. The time is right, and the occasion fitting, for the Scholarship Committee of the Gay Academic Union in New York to reaffirm its conviction that achieving homosexual emancipation, in all its dimensions, ultimately rests upon the accumulation of secure knowledge of all the manifold forms of homosexual expression, in the past, and in the present. Other advances are also very important and very necessary, including both legal reform, and the freedom that it helps to guarantee, as well as the enhanced sense of self worth that comes with discarding the centuries-old deposits of homophobia. But it is our belief that these legal and personal gains can only become permanent features of the social landscape if they are grounded in a body of knowledge that is prominently visible, publicly available and institutionally recognized. Our perspective is essentially optimistic, for we hold that when the truth is brought forth and made accessible, we will be the gainers, as will the society in which we live.

Registering the full truth means, of course, acknowledging aspects of our history that some might prefer to keep hidden. But the banner of ignorance more properly belongs to our oppressors. A Gay Academic Union cannot be content to practice "advocacy scholarship," trimming its findings to suit a partisan purpose. It must, on the contrary, seek the fullest knowledge or be unworthy of its name. It ought to reject the allure and comfort of a liturgy of half-truths, and forego the use of them in an opportunistic striving for temporary benefits. Aristotle's comment on his mentor, "Dear to me is Plato, but dearer still the truth," remains abiding precept for the academic, especially for those of us who have been the victims of lies, misinformation and unreasoning hatred. Accordingly, we have taken as our own an oft-quoted motto of the eighteenth-century Enlightenment: *Sapere aude*, Dare to Know!

We are under no illusions about the time required for the "knowledge cure." We proceed with diligence, patience and tenacity, for we have a long haul ahead. Our task cannot be done quickly, but in the end it must be done thoroughly and well.

Gay Books Bulletin is dedicated to continuing the work inaugurated by *Gai Saber* in forging an information network providing access to the many channels of homosexual scholarship. Historically, the book has enjoyed a preeminent role in the dissemination and preservation of knowledge, and we expect that it will retain its place for some time to come. Consequently, our publication accords a central place to the critical evaluation of books.

We are by no means blind to the defects of the mainstream book trade in the United States, indeed, in all advanced Western nations. Over the past ten years the enormous retail price boosts for new books have far outstripped the phenomenal inflation of the period. If inflation as a whole increased 100%, book prices must have increased at least 150%. Of course, quite a number of these volumes turn up later as remainders, but this process is capricious: some are marked down in less

than two years, others much later and only very briefly, while many are simply pulped without ever being reduced in price. Finally, the star system lionizes a few successful writers, while the great mass of worthy books are, in effect, "deep sixed." The gay community poses two countervailing forces against this tide. The first is support of the pioneering enterprise of our own small presses, such as Catalyst Press in Toronto, and Gay Sunshine Press in San Francisco. (One recalls that the works of Karl Heinrich Ulrichs, one of the greatest scholars in the field of homosexual research, were all issued by small nineteenth-century presses.) Our second countervailing force is gay journalism and scholarship. This publication, through its reviews, is attempting to make sure that our books are *not* deep sixed, and that bookstores everywhere see the advantages of stocking them.

When we compare our system, with all its faults, to the controlled book industries of the so-called Socialist Bloc and of many Third World countries (when is the last time anyone can recall an honest book on homosexuality emanating from these sources?), we must conclude that we are not so badly off. But we can and must do better, and *Gay Books Bulletin* hopes to function as a modest agent in that cause.

In fact, the United States is now riding the crest of a wave of new books concerned with homosexuality, and our segment of the market is rapidly emerging as a visible entity. Virtually every trade book publisher has seen fit to add at least one gay title to its list in the past two years. At the moment, the vanguard seems to consist of Avon, Morrow, St. Martins and Simon and Schuster. Avon now has a brochure listing 39 gay-related titles.

Paradoxically, this groundswell of publishing activity evokes some anxiety. We well remember the 1971-73 homosexual boomlet following Stonewall, which quickly subsided into silence. We asked one New York editor if this debacle was about to be repeated. On the contrary, he forecasts that the current flow of material will continue. Publishing, he affirms, is a business, and now that a real market is seen to exist, firms will continue to serve it. Some of us may have qualms about the undeniable profits these establishment houses are reaping. But let us remember that such profits also permit the emergence for the first time of a corps of openly gay authors who can live by their writing, free to conceive and to realize their works undistracted by subsistence makeshifts. They can serve as a powerful voice in our midst.

In any publishing boom, such as this seems to be, it is inevitable that a considerable amount of fluff will make its way into print along with more valuable works. And that is precisely where our bulletin comes in: to sort and evaluate and, in the process, to save our readers some money.

At this point, we must confess that we don't know exactly what a gay book is. We are interested in anything related in any way to homosexuality, whether fiction or nonfiction, past or present. (We might also add "future," for we hope to report on the burgeoning concepts of alternative sexualities as recorded in science fiction.) This kind of broad, inclusive perspective will bring to your attention books that might, at first, seem remote from our common concerns, but which turn out to be relevant, often surprisingly so. (A case in point is Hugh Trevor-Roper's insidiously biased study of an English eccentric in late imperial China, reviewed by Pete Wilson in this issue.)

In all honesty, we must allow a caveat about any alleged finality of our opinions. Communicating the full truth of what we are, and how we are, remains a work for the future. We do not pretend that our views are the only correct ones, politically or otherwise. In some instances we intend to print reviews of one book by several people showing a spectrum of opinion. And we welcome reader responses for publication so that we may enlarge the circle of dialogue. Regarding the fetish of professional credentials, we do not believe that knowledge can or should be the special preserve of an academically anointed clerisy. In fact, more often than not, the omissions and distortions about homosexuality perpetrated by establishment commentators over the years have been redressed by "private scholars" without any institutional cachet. Ulrichs, mentioned above, is a telling instance. He could not be silenced. May the same go for all his successors.

Gay Books Bulletin is concerned with more than books. We hope especially to encourage new research. Our listings of work in progress will help scholars to forge their own personal information networks and, we hope, speed their efforts to a successful conclusion. An unfamiliar feature, but one that we believe is valuable is the roster of research topics that might be attempted. Many of us have been approached by students and others who almost beg for suggestions for research. There is more than enough for all of us to do. We will also seek to draw readers' attention to valuable but out-of-the-way periodical publications.

Gai Saber was addressed primarily to scholars in North America. *Gay Books Bulletin*, though much slenderer, will seek a wider constituency. In a book reviewed in this issue, Dominique Fernandez speaks of a new wind of freedom reaching the young in France from America. People abroad follow eagerly what we are doing here, yet we North Americans remain largely ignorant of foreign achievements. Dorr Legg in Los Angeles and Bob Roth in New York stand out as individuals who have sought to keep the lines of international communication open. (Bob is responsible for the invaluable lists of foreign organizations appearing in recent editions of *Gay Yellow Pages*.) We believe that we can both learn from and be heartened by the discoveries and advances of our gay colleagues abroad. In addition to reviews of foreign books, *Gay Books Bulletin* will contain reports on individual nations. In this issue, Luciano Massimo Consoli recounts recent developments in Italy, and Claude Courouve reconstructs a terrible chapter of French history that was replicated in every other Western country.

We begin this effort, this small contribution to gay community, in the hope that our readers will not only sustain the effort, but shape it in the future by their response and their participation. *Sapere aude!* □



GAY BOOKS BULLETIN

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Book reviews and articles from 2 to 6 double-spaced, typewritten pages in length are invited for possible inclusion in future issues, as well as brief reports on planned or ongoing research, forthcoming books, or other gay scholarship activities of interest to readers. Contributions should be submitted along with a stamped, self-addressed envelope.

Subscription orders, editorial contributions and all correspondence should be mailed to:

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BACK ISSUES OF GAI SABER AVAILABLE

Gai Saber, GAU's earlier research journal with articles covering all major branches of gay studies, completed its first volume last fall with a double number (3-4). For financial reasons we have ceased publication in this format. A few complete sets, however, are still available at \$20 for individuals and \$30 for institutions from Gay Academic Union, Box 480, Lenox Hill Station, New York, NY 10021.

BOOK REVIEWS

U. S. AND CANADA

Patricia Bosworth, *MONTGOMERY CLIFT: A BIOGRAPHY*. New York, Harcourt Brace Jovanovich, 1978. \$12.95. 458pp.

Clift's depressing yet fascinating life history is well documented in this book, and for once in the biography of a major Hollywood star, there is open discussion of homosexuality. The "gay grapevine" has often whispered the names of lesbian and homosexual actors and, sometimes, gossip about sexual orientation has become general knowledge. Yet, when the standard biography appeared, such knowledge was conveniently forgotten. Marriages and heterosexual affairs invented by publicity agents were treated as genuine, while serious homosexual relationships were ignored or glossed over with such phrases as "his/her close friend of many years..." Bosworth deserves much credit for avoiding this "protective" formula. While the names of a few of Clift's tricks and lovers have been omitted, most are here. The homosexual side of Clift's life is never hidden, and a few of his less savory escapades are included. Furthermore, there is a careful attempt to avoid any of the traditionally negative value judgments about homosexual behavior. The author does show, however, that Clift's inability to accept his sexual orientation was the cause of much of his unhappiness.

The organization of the book is chronological, starting with Clift's childhood in an ambitious, nouveau-riche family. Clift was a successful child and adolescent actor who made the transition to an adult career without pause. By age twenty, he was starring with Lunt and Fontaine in Robert Sherwood's Pulitzer Prize winning drama, *There Shall Be No Night*. At the same time, he had his first love affair with an actor described only as "Josh." Clift's career was a continuous success until his 1956 car crash, after which his face had to be wired together. By contrast, his private life was increasingly tortured. He mixed affairs with women of various types along with large amounts of impersonal gay sex. His disaffection led him to drink heavily and to use large amounts of sedatives and other drugs. In addition Clift was troubled by several severe physical ailments.

The villain of the piece is Clift's psychiatrist, William Silverman, a follower of the Freudian school that flourished in the postwar years. Silverman, who was homosexual himself, wished to help Clift accept his homosexuality, but did not succeed. He did establish a symbiotic relationship with the actor of dubious therapeutic value, such that when other doctors recommended a treatment for alcoholism or drug abuse, Silverman stopped them by refusing permission. The doctor's lack of awareness of his harmful role as Clift's life declined into self-destructive behavior of an extreme sort seems indefensible.

The positive aspects of this biography are Bosworth's sympathetic understanding of how a lack of societal approval for homosexual behavior destroyed Clift. Hatred of homosexuals even in Hollywood was often severe; for example, Frank Sinatra was a very close friend and once saw Clift being openly affectionate with another man. He threw him out and never spoke to him again. Clift's main problem, however, was internalized self-hate. He referred to himself as a "fag," and refused to discuss

his homosexuality even with those who loved him and indicated it made no difference in their acceptance of him. Until the end of his life, he concealed his tricks and even his lovers from all of his heterosexual friends. He made endless, futile attempts to find a satisfactory relationship with a woman. Even though many of the women were deeply attached to him, he seemed unable to consummate the affairs sexually, or at least to find emotional and sexual satisfaction at the same time.

In one major respect, however, the book is unsatisfying. Bosworth keeps referring to Clift as a bisexual, unhappy with the homosexual aspects of his personality. Yet all the evidence seems to support the thesis that Clift was predominantly homosexual, and that the heterosexual aspects of his life were mainly attempts to adjust his own life to the social norm. Bosworth says that while Clift seemed to enjoy sex with men, his deep emotional attachments were with women. Yet the facts also support the idea that he was able to make satisfying emotional attachments only with men, and flirted with women simply because he could not accept the idea that men filled emotional as well as sexual needs for him. He was tortured because the women whom he could integrate into his social life were sexually and emotionally unsatisfying, while the men with whom he could relate, he could not or would not involve in his social and professional life.

Clift's increasing promiscuity should be seen as self-punishment for his supposed deviant orientation. Sex, drugs, and drinking satisfied little else than the urge toward self-destruction. Thus, it is not surprising that an extended affair with a lover named Giles was very masochistic. (However, it is impossible to believe the affair could have lasted quite so long had it not some more supportive aspects than Bosworth depicts.) Nor does Bosworth seem to be aware that Clift's choice of hustlers and other less than savory types for sex partners was a defense against a really satisfying emotional relationship with a man. It is difficult to see Clift as truly bisexual, and if Bosworth had acknowledged this, it would strengthen her main thesis that Clift was destroyed by a society that made it impossible for him to accept his homosexuality. With this caveat, the book is an important breakthrough in honest Hollywood biography.

JL



Tom Driberg, *RULING PASSIONS*. New York, Stein and Day, 1978. \$11.95. 271pp.

Quentin Crisp, *THE NAKED CIVIL SERVANT*. New York, NAL Signet, 1978. \$2.25. 212pp.

Tom Driberg's elegantly written autobiography takes its place beside those of such British establishment figures as Stephen Spender (*World Within World*), T. C. Worsley (*Flannelled Fool*) and J. R. Ackerley (*My Father And Myself*). These books all chronicle a development from privileged upper-middle-class origins through public school, Oxbridge and careers as writer-journalists. Driberg went further up the ladder of success, however, serving in the House of Commons for some thirty years and as Chairman of the National Executive Committee of

the Labour party. An unwavering supporter of socialism, he had an opportunity to exercise real influence over his country's fate.

Driberg is forthright in recounting a number of telling episodes about his homosexual promiscuity in Britain and the U.S. He also states how it blocked his advance to even higher office since Clement Attlee and Harold Wilson, both homophobes, prevented his ever becoming a cabinet minister. During most of the 'twenties and 'thirties, Driberg was a kind of closet Communist. He fails to explore the link between his rather genteel leftism and his passion for working-class sexual partners. Completion of the book (which is furnished with an excellent index) was prevented by the author's death. Instead, it is rounded out with an afterword by a political colleague, Michael Foot, whose patronizing strictures about Driberg's "loneliness" ironically attest to the persistence of homophobia in the Labour Party. (Currently, the bizarre Jeremy Thorpe case casts a strange light on this constant in British politics.) Driberg's posthumous memoirs is an addition to a by now extensive category, one that might be dubbed the "Masterpiece Theatre version" of British homosexuality.

With Quentin Crisp, who was born in 1908, three years after Driberg, we move to a quite different range of territory. The earlier phases of Crisp's life conformed to the elitist family and educational pattern described above. But in his early twenties Crisp broke decisively with the "way of discretion" and easy advancement. Eagerly, almost fanatically, he embraced the role of the flagrant queen: long hair, heavy make-up, and flashy clothes. The marginality which his chosen lifestyle produced nevertheless paid dividends in the form of a wealth of enlightening social experience. He was able to formulate an ironic view of urban English society almost from the perspective of an outsider.

Like Rousseau, Crisp aims to tell the truth about himself, and largely succeeds. At his trial for solicitation, he won acquittal by insisting that he *was* a homosexual, indeed so obvious a one that he would be unable to operate as a prostitute in broad daylight. His strategy was in marked contrast to that of Driberg who denied everything at his own trial. Crisp's sufferings and privations (he seems to have remained celibate much of the time) elicit real sympathy. At the same time, it is hard to avoid the suspicion that his troubles were to some extent self-generated. Then, too, in today's more liberated climate, few of us would endorse his conviction that all heterosexuals are "naturally superior." Indeed, one wonders what possible meaning the latter phrase could have today.

Despite the title, Crisp was never truly a government official. He seems to have conceived his role as that of a kind of latter-day bardache, attracting the vengeful energies of middle-class propriety to his person like a human lightning rod. This suggests a somewhat overexalted self-concept, perhaps a martyr complex. All the same, his life bore witness to our right to be different (and even "difficult") in dark times. The book is a witty and probing record and it deserves wide circulation.

WD



E. Lawrence Gibson, *GET OFF MY SHIP: ENSIGN BERG VS. THE U.S. NAVY*. New York, Avon Books, 1978. \$4.95. 384pp.

Although the title of the book makes Ensign Vernon "Copy" Berg the center of this book, it is actually the story of both Berg and Gibson, his lover. Because of its insight, clear writing, and dramatic focus, it is the best of the recent spate of homosexual autobiographies. Although Berg's story has received some publicity in the national press, it is perhaps less well known than that of Sergeant Matlovich and the U.S. Army.

While the national media treated the case purely in terms of institutional conflicts, this book shows how it resonated in two human lives. The resulting picture is a rather severe indictment of American military justice, and a considerable tribute to the personal strength of two extraordinary human beings.

Berg was Assistant Public Affairs Officer on the staff of Vice Admiral Fredrick C. Turner aboard the USS *Little Rock* stationed in the Mediterranean. On July 22, 1975 Berg and Gibson, who was a civilian teacher aboard the same ship, were suddenly and unexpectedly investigated concerning their sexual orientation and the nature of their relationship. This investigation was initiated because of a single informant who was not telling the truth. To give even small credit where it is due, the Navy did not immediately release Berg, but retained him on active duty for 30 days, and then returned him to the United States. After three months of delay the case finally reached court martial.

In one sense the book recalls the genre of courtroom dramas in which the state convicts an innocent person, basically for challenging some of the deeply held views of the state. American literature is full of such stories and plays, from Maxwell Anderson's treatment of Sacco and Vanzetti in *Gods of Lightning*, to recent treatments of the Berrigan brothers and other radicals of the last decade. Naturally the intent of such works is to create audience sympathy for the view of the "innocent victim" and allow a more questioning view of the power of the government over individual lives. This book is no exception, and Berg and Gibson depict themselves as innocent victims of a military establishment which is at times well meaning but ineffectual, and at times malicious and vindictive. The courtroom drama is tightly drawn and effectively written and the book might well be enjoyed on this level alone. While it uses verbatim transcripts of the testimony in many cases, the book is never boring or even dull.

Many have already seen this book as a petition for civil liberties for homosexual people. On this level it is a very effective argument. Among those who testified at his trial that Berg should be retained by the military were former Naval Academy superintendent Admiral Mack, Johns Hopkins psychologist John Money, and Berg's father who is also a naval officer. In the Federal District Court, Judge Gerhard A. Gesell ruled that Berg was "in every respect a first-class, topnotch, efficient, well-trained, competent naval officer." He also felt, however, that the court had no power to overrule the navy on Berg's discharge.

Yet, there is considerably more here for the perceptive reader. There are no apologies for homosexuality. The trauma of childhood experience and sexual discovery are singularly absent, and the level of self-acceptance is truly extraordinary. Because their love for each other is unquestioned it needs no justification. A great unspoken conviction of correctness and legitimacy emanates from every page as in no other homosexual biogra-

phy with which I am familiar. Even Howard Brown's cheery self assurance cannot match the burning conviction of this pair of their right to be what they are. Thus, as the Navy drags them through a procedural morass, Berg and Gibson may become anxious about finances and daily inconvenience, but there is never the faintest whiff of doubt about one another or the cause. One is not surprised when Berg's father, a Presbyterian minister and a Navy chaplain, testifies on his son's behalf. Some, at least, of the Ensign's remarkable confidence certainly owes to the love and support of his family.

For some the most valuable section of this fine book will be the appendices, of which there are five. Some of these are Navy documents recommending Berg or supporting his case, but there is also a section on naval regulations concerning homosexuality, and an important 1957 study by the Navy which has been suppressed until this publication. The study presented extremely forward looking recommendations about how the Navy should treat homosexual behavior. Overall, this book cannot be praised too highly. It is valuable both as a documentary on the military denial of civil liberties, and as a simple statement of the power of human love.

JL



Christopher Isherwood, *CHRISTOPHER AND HIS KIND: 1929—1939*. New York, Avon (Discus Books), 1977. \$2.75. 340pp.

Johathan Fryer, *ISHERWOOD: A BIOGRAPHY*. New York, Doubleday, 1978. \$10.00. 304pp.

Paul Piazza, *CHRISTOPHER ISHERWOOD: MYTH AND ANTI-MYTH*. New York, Columbia University Press, 1978. \$15.60. 194pp.

Samuel Hynes, *THE AUDEN GENERATION: LITERATURE AND POLITICS IN ENGLAND IN THE 1930'S*. New York, Viking Press, 1977. \$12.50. 429pp.

W. H. Auden, *THE ENGLISH AUDEN: POEMS, ESSAYS, AND DRAMATIC WRITINGS, 1927—1939*. New York, Alfred Knopf, 1977. \$17.95. 469pp.

The thirties have succeeded Bloomsbury as a "growth industry" in modern English literary scholarship. But while Bloomsbury has become a historical era, many of us are old enough to recall clearly the impact made by the new work of such writers as Auden, Isherwood, and Spender. The last two, happily, are still with us.

In a new and frank segment of what will amount to a multivolume autobiography, Isherwood addresses the period for which he has become most famous, the thirties, with pre-Nazi Berlin as the central focus. *Christopher And His Kind* picks up where *Lions And Shadows* broke off, and is to be continued with one or more volumes. (*Kathleen and Frank* is apparently to be rewritten.) Isherwood effectively demystifies the gaudy image of Berlin's night life, which has grown to truly unbelievable proportions through the successive stage and screen incarnations of *I Am A Camera* and *Cabaret*. In reality,

the gay pick-up bar known as the Cosy Corner was, it seems, a pretty dull place. The reader will also find candid accounts of the real-life prototypes of such memorable characters as Sally Bowles, Mr. Norris, and Waldemar. Much of the latter part of the book is taken up with Isherwood's moving account of his efforts (ultimately unsuccessful) to save his German lover from the clutches of the Gestapo by moving from one country to another.

Some have found his habit of referring to himself in the third person as "Christopher" annoying. The device suggests a deeper problem that Isherwood never really addresses: the relation between fiction as disguised autobiography and autobiography itself.

Jonathan Fryer, a young English writer, gives us Isherwood's whole life, filling in the details of his childhood and, especially, of the later Los Angeles period. He provides information about tensions with friends and about his occasional drinking problems, as well as some amusing anecdotes concerning such luminaries as Greta Garbo, Evelyn Hooker, and Tennessee Williams. Despite his admiration, Fryer does not hesitate to pass judgment on some of Isherwood's less than happy literary enterprises. Unfortunately, the biographer's style tends to be slapdash, in glaring contrast to the carefully crafted, limpid clarity of Isherwood's own writings.

In Isherwood's later life the Indian religious philosophy of Vedanta played something of the role that the return to Anglicanism did for Auden. With great industry, Paul Piazza has sought out every seeming manifestation of Vedantic influence in Isherwood's published work. The result is a kind of allegorism which strikes this reviewer (who has had personal contact with some of California's religious cults) as taking the matter altogether too seriously. When all is said and done, Isherwood seems to have led a happy and productive life, one that one would wish for any gay creative writer when the incubus of homophobia is finally lifted. And he is "paying his dues" by working actively with One, the well-known Los Angeles gay organization.

In looking at the thirties with a wider lens, Samuel Hynes succeeds in creating virtually the definitive work on the whole circle of writers in this decade. (It is much to be preferred to A. T. Tolley's *The Poetry of the Thirties*, for example.) Utilizing original research, Hynes demonstrates an extraordinary sureness of literary judgment. Homosexuality was never far from the surface with these writers, but then it rarely appeared on the surface. The fascination with the Truly Strong Man, the leader, became somewhat embarrassing after the rise of Hitler. At the same time, Nazism drove these writers further into the camp of the Left, which seemed agreeably populated with proletarian young men, who have always so appealed to homosexuals of the English upper-class.

The invaluable collection of Auden's work of this period, as edited by Edward Mendelson, spotlights some of these themes. Here we encounter the familiar features of Auden country: the gasworks and power stations, the journey to the frontier, and, of course, the charismatic figure of the Airman. The reclusiveness that marked Auden's later career is already evident; such gay poems as he has written are apparently never to be included in the collected volumes. By the poet's expressed wish, no biography is to be written and letters are to be destroyed. It is hard not to see in these traits the personality of one who, for all his achievements, was maimed by social proscriptions that he internalized, not the least of which was homophobia. Auden was then "A Genius, But."

From America in the seventies, these books permit us to look back on Britain in the thirties through the prism of two significant homosexual talents who were companions in the struggle. It was not precisely the same struggle for the two of them, nor is their struggle ours. But informed comparisons may bring us closer to the clarity of perception that is so urgently needed today.

WD



Arnie Kantrowitz, UNDER THE RAINBOW: GROWING UP GAY. New York, William Morrow, 1977. \$8.95. 255pp.

Kantrowitz's work is an autobiography covering the years from his birth in 1940 until 1973. He examines his own unhappy childhood and adolescence, the lengthy process of accepting his homosexuality and his activities in the New York City gay liberation movement in the early 1970s. Earlier reviews have described the book as "depressing" and not particularly insightful. This is untrue. While Kantrowitz's childhood was filled with unhappy moments, he treats it with some degree of objectivity and even with wry humor. His social-climbing mother might seem terribly evil to some, but Kantrowitz makes her a rounded character. Her one unmitigated fault seems to be bad taste in her interior decorating schemes. Both his natural father and his mother's second husband are less significant people in his history.

Coming out in the sense of accepting his homosexuality was an exceedingly difficult matter for Kantrowitz. Some of this can be attributed to the general attitude to homosexuality in the 1950s, and to this extent Kantrowitz's story contributes to the now extensive list of personal stories by men and women who discovered their homosexual impulses in the period before there was a visible gay rights movement. However, Kantrowitz's story is still extreme for the period he lived through. He did go through psychotherapy, with a gay physician. The physician acknowledged to Kantrowitz that he was gay at the beginning of treatment in response to a question. His major goal was to get Kantrowitz to accept his homosexuality. Later Kantrowitz also joined a therapeutic group. In contrast to other biographical accounts, both individual and group therapy seemed constructive. Before Kantrowitz accepted his sexual orientation, however, he twice tried to commit suicide, and he attempted numerous times to consummate a heterosexual affair. Even within the gay subculture his pattern of sexual activity was, at best, completely impersonal and, at worst, self-destructive. This part of his story might well have been treated in a maudlin, self-pitying manner, but it is not.

Finally, almost at age thirty, Kantrowitz was able to reach some measure of self-acceptance, and he became active in the gay liberation movement. He joined GAA and soon became close friends with the president, Jim Owles and another leader, Vito Russo. He later served as vice president of the organization and was active in many of its zaps and political actions. Here the book is a useful historical document as well as a personal chronicle. Kantrowitz presents at least one insider's view of the early, turbulent days of the post-Stonewall movement in New York City.

This is not a rehash of the often stormy struggles within the organization, although we get some vague out-

lines of some of the areas of disagreement. It is more of a personal view of the organization and what it meant to a few of its leaders. In Kantrowitz's case it is a valuable picture of an individual whose sexual self acceptance occurred at almost the same time as his "political" coming out. The positive reinforcement between the two is quite evident, but one also sees how movement work made the development of interpersonal relationships difficult. After 1973, Kantrowitz drops narrative detail, only hinting at his general withdrawal from movement activities as a way of attaining more personal growth. This book is, of course, one of the results of that withdrawal. Those of us in New York still see his writing but, since the GAU conference of 1975, he has been an infrequent participant in movement activities.

Kantrowitz is a professor of English at Staten Island Community College. He taught a gay literature course there, but found that students were afraid to register. He tried to keep a gay student group running but found this impossible. The book would be even better if we were given some more details about these activities.

Nevertheless, the book we have is literate, elegant in its style, and its fine use of language makes it one of the more valuable additions to our literature of personal experience.

JL



David Kopay and Perry Deane Young, The David Kopay Story. New York, Arbor House, 1977. \$8.95. 247pp.

Few books about homosexuality have caused as much of a stir as this one. Even without being reviewed by many important newspapers, it reached the bestseller list. The idea of a homosexual professional athlete was shocking to many people and probably erotically stimulating to many homosexual readers. Because the sport is football, the most "macho" of American games, and because it is best known for its physical contact and almost brutal roughness, emotions were intensified.

While the book is notable for its directness and honesty, it is, in the end, less spectacular than it has promised to be. Much of the recent literature of personal experience emphasizes the difficulty that homosexuals who reached adolescence before the 1960s had in accepting their orientation. By any standard, Kopay's progress toward self-acceptance seems exceptionally tortured; in fact, even at the time of writing his book, one has the sense that he still is not totally comfortable with his homosexuality. This is not an attack on Kopay; the honest depiction of real, if painful experience is rather to be applauded. His strict Catholic upbringing, and his lifelong interest in athletics both contributed to making homosexuality even more unattractive to him than it is for society in general. He still seems to be searching for a way to retain his religious attitudes and his interest in athletics, and at the same time accept his homosexual orientation. This reconciliation seems not yet to have been totally achieved.

Kopay grew up on the West Coast. His early education was in a Catholic seminary where his religious education seemed to be very important to him. Athletics, however, attracted him even more than the priesthood, and he accepted a scholarship to the University of Washington where he was co-captain of the 1964 Rose Bowl team. Al-

though he was not a draft choice of any professional team, he made the San Francisco Forty-Niners (no pun intended), and later played for the Detroit Lions and the Washington Redskins. Kopay was an excellent player but never a star. Intellectually Kopay can see through much of the "machismo" of the football locker room, where grown men still act out the rites of passage of adolescence, yet he cannot free himself from a strong emotional attachment to the "glories" of his athletic career. Articles about his football prowess are quoted directly from the newspapers of the time, and much of Kopay's inner strength seems to derive from his view of himself in traditional masculine terms as a successful athlete.

Parallel to this story runs Kopay's sexual odyssey. He was aware of his homosexual desires by college days, and did have sexual experiences with a fraternity brother, but neither one of them would admit this behavior to themselves. (Yes, we actually have a real-life "Gee was I drunk last night" story.) Kopay also had heterosexual experiences during this period but rarely found them satisfying, and seldom achieved orgasm.

Through most of his years in the professional football leagues, he hid his homosexual feelings as best he could and attempted to achieve some kind of heterosexual adjustment. Only very late in his career did he venture into a gay bar. Occasionally he had sex with a man and a woman together, but never did he allow himself sex with just a man. Finally, he went to see a "psychiatrist/hypnotist" who convinced him to marry a stewardess who knew about his homosexuality but still loved him.

Only toward the very end of his story does he accept himself enough to have sexual relations with men, to separate from his wife, and to announce his homosexuality publicly. The end of the book recounts the reactions of various members of his family to his revelation, and ranges from rejection to mild acceptance. His sex life, as he depicts it, is not often a pleasant one. At one point during his career, Kopay accepted an off-season job as special assistant to the president (married) of a large corporation. His job was merely to be orally serviced by his boss. It is to Kopay's credit that he had the courage and the honesty to include this demeaning experience and others like it.

The main value of the book is in showing just how great the stigma of homosexual behavior is among athletes and how great a tension this places on the homosexually oriented individual. (However, I would guess there are athletes who come from different, more sexually tolerant backgrounds who suffer considerably fewer problems than does Kopay.) It was almost impossible for Kopay to believe that he could still be an athlete and "a man," if he was sexually attracted to men. Because athletics was so very important to him, he chose to suppress his sexual drives. One can imagine that many other, similarly conflicted individuals have given up on athletics under this kind of pressure. One knows, unfortunately, that choices similar to his continue to be made today, gay lib to the contrary notwithstanding, by countless confused young men. If only for this reason, if only to demonstrate the futility of such choices, his book is a valuable contribution to the literature of gay liberation.

The end is a bit tantalizing; where does the sexual odyssey go now? What are his plans for the future? How enjoyable does Kopay find his homosexuality now? What are his plans for the future? Will he divorce his wife? Does he want a lover, or some other kind of committed relationship, or just to be alone? His story, in short, seems to have ended in the middle, right at the "good part," at its natural conclusion. That, of course, is

to be expected when young men write about unfinished lives. The reactions of family and teammates to his homosexuality seem to be first impressions, and one cannot help but wonder what will happen over a period of time. Finally, if Kopay gives up his athletic career, into what area does he go? He admits his hope of coaching high school football is unlikely.

The book clearly has value in its honesty, even if Kopay is occasionally unaware of his continuing commitment to the very machismo values he decries. The sense of the book's incompleteness, however, leaves one dissatisfied. One does not feel, as one does, say with the Kantrowitz chronicle, that he has reached a satisfying emotional resolution. Furthermore, Kopay speaks largely for himself (with the lamentable assistance of Perry Deane Young) and his sport. Though he knew a few other gay football players, he seems not to have been aware of gay athletes in other professional sports. Although the book breaks open important new territory, then, it may not really be reflective of the average homosexual athlete and his career. We will need more books by more brothers with Kopay's courage and openness, to tell us that. Gay athletes have too long been the quiet men of the gay community; one hopes that Kopay's book is a harbinger of change, and that young men of the future will not have to recapitulate, even remotely, David Kopay's experience.

JL



Hugh Trevor-Roper, *HERMIT OF PEKING: THE HIDDEN LIFE OF SIR EDMUND BACKHOUSE*. New York, Penguin Books, rev. ed., 1978. \$2.95. 391pp.

Sir Edmund Backhouse (1873-1944) was an English baronet and a sinologist who lived in Peking most of his life. He was coauthor of *China Under the Empress Dowager* (1910), regarded until now as a scholarly classic, and *Annals and Memoirs of the Court of Peking* (1914)--not to be confused with Backhouse's personal memoirs, which remain unpublished. In 1973 Hugh Trevor-Roper acquired Backhouse's memoirs, which Sir Edmund had intended for publication after his death. Trevor-Roper found them so scandalous in their sexual detail, and so unorthodox as a social portrait of late Victorian England and late Manchu China, that he "felt driven . . . to study the . . . elusive and preposterous character which had created them." He repeatedly compares his subsequent explorations to A. J. A. Symons' *The Quest For Corvo*.

Hermit of Peking is a fascinating story, excellently written. Trevor-Roper concludes that Sir Edmund Backhouse was a confidence man and forger of manuscripts who repeatedly duped experienced scholars and diplomats hard-headed businessmen and journalists; and that the "memoirs" of his affairs with Paul Verlaine, with a British Prime Minister and with the Manchu Empress Dowager are sheer fantasy. I cannot evaluate Trevor-Roper's research and scholarship. But his comparison of Backhouse to Corvo, and of himself to Symons, sent me back to Symons' book. The contrast between Trevor-Roper's concluding chapter, "The Portrait", and Symons' summarizing chapter, "Epitaph", may shed additional light, not on Backhouse and Rolfe/"Corvo," but on the subject of homophobia.

Symons, writing in 1934, uses conventionally homophobic terminology. He asserts, "The starting point of [Rolfe's] complex character is that he was sexually ab-

normal, that he was one of those unlucky men in whom the impulses of passion are misdirected." Trevor-Roper, in 1978, knows better. "If Backhouse was abnormal", he states, "it was in the exceptional vividness of his imagination and the exceptional weakness of the restraints upon it. . . . The final discharge of his fantasies [in the memoirs] may have been morbid, but [the fantasies] themselves were not." Symons is obviously a homophobe and Trevor-Roper is not. Unfortunately things are not that simple.

Consider these excerpts from Symons' "Epitaph":

Rolfe lived in Victorian England, and must perforce have realized. . . . that this [sexual] tendency in himself was in opposition to the world in which he lived. . . . There existed in his nature, also, the talent and need for artistic expression. . . . At last he found the true vent for his talent, and became a writer. . . . but still disappointment crossed his hopes. His work brought him neither rest nor money; he could only exist by incurring debt. . . . As he grew older he became intolerably conscious of the lack of emotional satisfaction in his life [and] pictured impossible situations in which ambiguous figures thawed [his] mail of icy reserve. . . . He was powerless to translate such dreams into fact; but at least he could express his disappointment if not his desired. . . . and when he was, as he felt, 'betrayed' [by his benefactors], his liking turned to rage. . . . Instead, he indulged, at last, his [sexual] passion [and] warmed both hands before the fire of such love as money and flattery could buy. . . . Yet. . . it is unjust, in reviewing his career, to withhold admiration and pity. . . . Is it a wonder that he took such revenge as he could upon a world which ignored what he was, and what he offered. . . ? Behind his fury and lack of financial scruple, behind his inconvenient insistence on the artist's right to live at the expense of others, behind the excesses into which his repressed nature tempted him, there remains an intense soul which maintained its faith, and expressed its aspirations in many excellent words and works. . . . Rolfe was a defeated man of genius. . . . Who could improve on his own [epitaph, the last lines of Hadrian the Seventh]: 'Pray for the repose of his soul. He was so tired.'?

The salient feature of Symons' "Epitaph" is not an analysis of homosexuality, but the image of genius struggling against great odds. Homosexuality, insofar as it is considered a *problem*, is explicitly viewed as a *social* abnormality. As such it is a hindrance to genius, but also akin to genius. In Symons' deliberately ambiguous phrase, Rolfe "saw that he was not as other men". And the feminist social critic Louise Rader has pointed out to me that Symons' "homophobic" terminology, accompanied by its emphasis on "opposition" or "otherness", is in fact the usual way in which homosexual writers of the early twentieth century spoke of themselves. (I know nothing about Symons' own sexual orientation.)

Although Symons' mode of analysis of the "character" (his emphasis) of a "defeated genius" may be outdated, it is beautifully written, and far from lacking in subtlety. But let us turn to a more contemporary, more consistently social mode of analysis, Trevor-Roper's "Portrait" of Sir Edmund Backhouse:

Consider the time and the social context in which [Backhouse] grew up. . . . From the materialism of late Victorian England, he took refuge in the fashionable nonconformity of his time and class: the 'aestheticism,' the febrile eroticism, the aggressive, insolent deviation of the 1890s. In other words, Backhouse was, both socially and intellectually, a snob. . . . It was this [social and intellectual] elitism which drew him—in desire, if not in reality—into the aesthetic world of the 1890s, the esoteric, not to say etiolated, world of private culture, of art for art's sake, pleasure for pleasure's sake, of Wilde and Beardsley and their hangers-on. . . . [But in 1895] he saw the trial and ruin of Oscar Wilde, the prosecution and disintegration of that aesthetic, narcissistic, homosexual coterie to which, in desire if not in fact, he belonged. From the debacle. . . he escaped to China and a new phase of his life began. . . . Decadent Manchu China appealed naturally to the intellectual decadence of the European fin de siècle. . . . His favorite periods of history are periods of 'decadence' [Backhouse's own word]: periods in which a residual political authoritarianism, however weak, irresponsibly maintains a functionless elegance, a corrupt *douceur de vivre*. . . . In his later years. . . the old aesthete who had once admired authoritarian, Bismarckian Germany and Meiji Japan now transferred his admiration to authoritarian Nazi Germany and 'fascist' Japan. . . . Thus the empty aesthetic elitism of the late nineteenth century was converted gradually into the brutal, hollow, glittering, sadistic elitism which was one of the constituent elements of fascism.

We must be clear about what Trevor-Roper is not asserting. He does not claim that homosexuality "is a major facet of decadence, heralding the collapse of civilization," as one recent student of the overall problem has put it. He links "aestheticism", "decadence", and fascism, but mentions homosexuality only in passing (though in a manner that rouses our suspicions). Trevor-Roper's analysis, particularly in some passages I have not quoted, is not lacking in subtlety. I think it is also deeply homophobic.

This seemed so evident, at first, that I felt the mere quotation of Trevor-Roper's eloquent jeremiads would prove my point. But my own biases are at issue, as much as Trevor-Roper's. To me the "aestheticism" of Wilde is not only one of the glories of gay culture, but also a valid and progressive mode of social criticism. Eric Bentley, in *The Playwright as Thinker* (1946; Chapter 6, section IV) has a splendid analysis of the first page of *The Importance of Being Earnest* (1895) considered as social criticism; and recently, both straight and gay theatre reviewers have concurred with Bentley's emphasis on the social criticism in *Earnest*. Nor does Bentley neglect the ambiguity of Wilde's concepts of "pose" and "mask": "For Wilde", he notes, "the Bohemian attitude was far from being a philosophy in itself. . . . Bohemianism was for Wilde a mask. To wear masks was Wilde's personal adjustment to modern life. . . . Hence we are right in talking of his pose. . . . The mistake is in believing that [Wilde] deceived [himself]." And a gay critic (George Whitmore, I believe) has recently pointed out the profound irony of Queensberry's slip of the pen in the fatal insult, "To Oscar Wilde, posing as a sodomite."

In no way can one make a proto-fascist out of Wilde; his "The Soul of Man Under Socialism" is one of the

most anti-authoritarian essays ever written. On the other hand, Rolfe, with his Pope Hadrian supported by the Emperors of the North and the South, is a problem. Some conservative (and perhaps liberal) gay people may well feel that Wilde started or popularized a very dangerous game, and that "posing as a sodomite"—for instance, adopting an antagonistic stance toward "straight society"—leads to undesirable forms of social disorder rather than to social progress.

Trevor-Roper sees the aestheticism of the 1890s leading ineluctably to the abyss of fascism, and he presents Backhouse (and, by strong implication, Rolfe) as proof. Veterans and observers of the post-Stonewall gay movement will see authoritarian Leninism as the more immediate abyss, but this in no way invalidates Trevor-Roper's analysis. After all, various gay critics are also alarmed about the apparent current connection between macho posing, sado-masochism, and Nazi regalia. (I believe the connection is merely apparent, but that is another essay.) The common denominator in all this is concern about one or another form of authoritarianism.

In what sense, then, can Trevor-Roper's analysis be termed homophobic? I believe it is *ethno-homophobic*. We all know that gay culture is multiform: it includes as many different kinds of people, their work and their opinions, as straight culture. If there is such a thing as a gay sensibility, it arises simply because certain important experiences are more common, or less common, among gay people than among straight people. There are no experiences (even sexual ones) which are unique to gay people; there are no experiences (even sexual ones) which are universal among gay people. The delineation of this multiform gay culture and sensibility is in my opinion a matter of the greatest importance; to many gay people it is an absurd enterprise, precisely because gay people have so little in common.

The fact remains that Wilde, Rolfe, and Backhouse had at least one thing in common: they were homosexual. Because in this and in other ways they were "not as other men" (Symons), and given "the time and social context" (Trevor-Roper), they happened to develop somewhat similar "adjustments to modern life" (Bentley). Yet never does Trevor-Roper say or even imply that Wilde, to whom he refers at least ten times, was politically anti-authoritarian, or that Rolfe, another aesthete, who called himself Baron Corvo, was a "preposterous" and socially "deviant" character. And Backhouse the forger and confidence man (if that was indeed his "hidden life") was, in Trevor-Roper's closing words, "the Baron Corvo of Peking." And all this is presented not just as popular biography, or as setting the record straight about some important Chinese manuscripts, but as serious cultural history!

There is diversity both in the straight world and the gay. Trevor-Roper shows no awareness that any diversity exists in the gay world. He may think homosexual sex is perfectly all right, but he thinks "aestheticism" in culture leads to political authoritarianism. He is ethno-homophobic. I suspect he is not alone.

Pete Wilson



Andrew Holleran, *DANCER FROM THE DANCE*. New York, Morrow & Co., 1978. \$9.95. 250pp.

This very bad book has received some fine reviews from otherwise sensible people, though it is very difficult for this reviewer to find aspects of the novel to admire. It shows no skill in plotting; the storyline (such as it is) is too simple to maintain any interest; one could read the work at random with almost equal profit. As a political statement the book is extremely reactionary. As a description of the homosexual "community" in New York and its attitudes (or even a segment of that community), it is either distorted or inaccurate depending on one's point of view. As a character study of the two protagonists, Malone and Sutherland, or of the narrator, it is superficial. The author cannot withdraw far enough from the "fashionable" world he describes to create any deeper perspective. In addition, the writing is tedious and overburdened with description, some of which is repeated in different chapters almost as if the author forgot he had already written them. Sentence structure has been completely dispensed with by the author and apparently by his editors as well. Fortunately, if one is troubled by what a sentence means there is no need to reread it. The book is so disjointed that if a few sentences here or there make no sense one loses nothing from the overall effect. In fact, what one has in the end is nothing more than effect. Make an attempt to catch the essence of this book, and it floats away like any other bit of fluff.

The story centers on Malone, an able, successful young Wasp who, after a difficult time accepting his homosexuality, drops out of a New York law firm in 1974 to spend full time in the gay world. He does all the "fashionable things" (no pun intended) for ten years or so (time is unclear), goes to Fire Island in the summer and to discos and fashionable parties the rest of the year. Somewhat incongruously, certainly less fashionably, his ravenous sexual appetite finds satisfaction in promiscuous encounters in public parks, toilets and baths. At the end of the novel he either disappears or dies. Malone, unfortunately, simply does not sustain enough interest to be a central character. Why does he drop out? Why does he continue living the way he does? The complexities of character and motivation are not discussed. Is it really possible that a man who once had a successful law career could be emotionally satisfied by the tawdry, insipid surroundings which Malone seems to choose? We must conclude that one Malone or the other is false; either way, the character is of little interest as his personality provokes no introspection, no conflict. When neither the story nor the central character is sufficient to maintain interest, then any book would be tedious. However, Holleran's work is annoying as well.

Some people have already found this a wonderful picture of at least a part of the New York gay community. All of this is pure nonsense. The gay community clearly has much promiscuous sexuality, even of a compulsive sort, but this description is far too extreme. Listen to a conversation at any gay party and you will hear much gossip about sex (as you would at any heterosexual party), but no one is obsessed with sexuality in the way these characters are, especially with reference to the size of male genitalia. Many people would be discussing their sexuality in terms of a love relationship, and in this book almost everyone seems cynical about the possibility of a truly satisfactory relationship. While many gay men experience periods of compulsive sexuality, almost all of them have learned to integrate these sexual "hunting phases" with other

aspects of their life and work. Since these other aspects of life never enter into this book, we get a considerably distorted picture of gay male sexuality. In fact, the picture is one which all too conveniently fits the negative stereotype of gay men as sexually promiscuous and driven.

The same thing is true about the picture of gay social life. There are small groups of people whose visits to Fire Island (and these last only for weekends for the most part as they return to Monday-to-Friday jobs like the rest of the world) focus on the big party of the week or the physical beauty of the other visitors, but many of the parties lead exceptionally bourgeois existences for the rest of their hours on the island. Elaborate dinners followed by ordinary conversations are far more usual for most of the people than the world Holleran describes. His attempt to throw all the events of two decades of the history of the Pines into one summer is an example of distortion. Every event from a special party to a deck collapsing to someone's drowning is all thrown together. Not even a fantastic high on some of the drugs people consume so often in this book should cause anyone to believe that the island is as glamorous or as decadent as Holleran makes it. Much the same is true of New York discos. Few there have given up contact with the real world to come and dance until dawn. Furthermore, queens like Sutherland would be almost unacceptable in the gay world he describes. Transvestism is not exactly in fashion in many sections of the gay world. Again, what Holleran's picture has done is to reinforce the negative view of the gay male, a silly, bitchy gossip who just runs from party to party looking constantly for new social thrills to relieve his ennui.

Finally, there is under all of this is a kind of fatalism and self-hatred about being gay which one finds in the novels of decades ago. The attitude seems to be that if one is "deformed," one might just as well give up any hope of conventional success and drown oneself in sex and/or drugs and/or fashionable nonsense so as not to have to face one's "deformity." Such severe self-hate, however, is no longer very characteristic of the gay world. It is certainly not nearly so prevalent as it would seem from reading this book. Many people will be offended by Holleran's indirect message.

Overall, then, the book has almost nothing to offer. It is an example of pretensions without substance. Here is one vote for sending Holleran back to parties and the world of fashion. He should leave writing to those who know how to do it.

JL



Armistead Maupin, *TALES OF THE CITY*. New York, Harper and Row, 1978. \$5.95. 240pp.

There may be some question as to why an academic review would even wish to deal with this book of fiction, consisting as it does of interrelated vignettes which appeared (in slightly different form) in the San Francisco *Chronicle*. Despite their humble origins, however, these tales of San Francisco are a more pleasant diversion than some other recent works of gay fiction with grander, more pretentious aims. Moreover, those who are distracted by what they might see as the serialization of their "illegitimate" origins may find the historical precedent to Dickens' novels instructive. The parallel

to Dickens might be taken one step further, as the main purpose of *Tales Of The City* is to draw some likable characters whose very human weaknesses provide a good foil for some gentle social satire. The difference is that Maupin's work is sligher and much more topical than Dickens. Its insights are merely skin deep, providing momentary amusement but hardly worth further consideration.

The short tales that up this picaresque novel center around the residents of San Francisco, the majority of whom are young and single. There are a few older characters, however, and a few married couples. Almost half the characters are homosexual, though some not exclusively so, and both lesbians and gay men are included. All of their stories revolve around the effort to find a genuine, lasting relationship, even if this often leads merely to sexual activity. The married characters seem to be trying to improve their relationships or to supply what is missing through extramarital activity. Some of the humor of the book comes from the rather bizarre intermingling of characters. The reader knows what is going to occur even if the characters do not.

Some of the ambience which gives San Francisco its cosmopolitan reputation, its relaxed attitude towards promiscuous sexuality and marijuana use, is well captured here. But Maupin also has fun mocking the foibles of both heterosexual and homosexual elites. There is a marvelous description of an upper class ladies' meeting at which rape is the subject of discussion. However, my favorite was a scene at an elegant gay male dinner:

"So," said William Devereux Hill III, passing the braised endive to Edward Paxton Stoker, Jr., "Tony and I checked the St. Louis Social Register, and they are NOT in it. Neither one of them. . . And let's face it honey. In St. Louis, it's Not that difficult."

Even though the milieu changes often, Maupin has an excellent ear for contemporary dialogue and manages to capture the particular group he is describing wherever they are. His other strong point is satirizing those particular status symbols by which Americans rate each other. By describing a piece of furniture, some clothing, a hairstyle, or some new fad he manages to deflate some segment of our society. Consciously or not, it shows how often we rely on silly, material accessories to evaluate other people. No group is free from Maupin's probing and the lairs of both the middle and the upper class are baited.

There is nothing here of the political side of life, and it is possible that some may object that all of the gay people in the book are looking for personal relationships rather than political freedom. However, to the extent that one can argue that true liberation may someday come, and that people will not then need to be political, the book does capture the essence of gay freedom. While the gays are not carrying banners, neither are they worrying in the least about their orientation. To that extent, Maupin has certainly captured what may be the trend of the future, better than the much heralded *Dancer From The Dance*.

JL



Patricia Nell Warren, *THE BEAUTY QUEEN*. New York, Morrow & Co., 1978. \$8.95. 000pp.

Warren's third "gay" novel concerns the life of Jeannie Laird Colter, a New York State Senator whose life and ideas are modeled rather closely on Anita Bryant. The intention of the book is even more clearly propagandistic than *The Front Runner* and *The Fancy Dancer* were, and her material is clearly meant to provide the occasions for making statements in favor of gay liberation; she uses the novel as a didactic rather than an aesthetic medium. *The Beauty Queen* is also similar to her two earlier works in its tight, some might say melodramatic, plotting. No one would claim that the book is great literature, but it is skillfully crafted and readable. As always, Warren has adequately researched the subject about which she writes and has a good grasp of detail. Whether she writes about the real estate business, the police department, or the standard New York political campaign, she does it with *verismo* (believability) and has a good ear for dialogue. There is no pretension here; the author knows her limits and works capably within them.

Jeannie Laird Colter is the central figure of the book, depicted as a pure vessel of neurotic evil. Colter burns with religious fervor but seems to have no real human love or compassion. The violence of Old Testament religiosity has not been tempered by the New Testament's emphasis on loving one's neighbor. Colter would use any means to eradicate the things she believes are evil which include gambling, prostitution and other vices as well as homosexual behavior. While her own neuroses have led to a drinking problem and a "nervous breakdown," she does not have compassion for the weaknesses of others. She browbeats her husband and mistreats her four children, and is not afraid of political blackmail to get a New York City gay rights bill defeated. All in all she is very self-centered and seems to love almost no one but her father. Although she believes she is fighting for what is right, the reader cannot readily sympathize with her; her behavior is clearly neurotic and unreasonable, and its effects cruel and hateful.

Among the other characters in the book are three lesbians, two policemen and the postal-worker lover of one of them. There are two male lovers, a policeman and a bartender, and an older and quite closeted police officer. There is also an older closeted male couple, one of whom is Jeannie Laird Colter's father.

In their way, each of these people is just a little bit too exemplary, and the various love affairs are just a bit too wonderful to be true. Even the S&M relationship between the police officer and the bartender is given religious, ecstatic overtones. Although Colter's crusade destroys the jobs of the four members of the police force, they all behave heroically in the face of oppression, and one willingly becomes a martyr for the cause of gay rights. The solid plotting makes the reader sympathize with the characters in the way a propaganda novel of this sort should do, but they are not the rich, complex, fulfilling kinds of personalities that populate the real world.

In the author's previous works the climax was set at a sports event, with the denouement following naturally and quickly. Here, however, Warren has more difficulty; the various strands of the lives of the evil heroine and the good gays cross, and the climax seems forced. The resolution seems too compact and incomplete. The evil heroine learns that her father is gay and that her crusade is killing the only human being she seems cap-

able of loving. One is reminded of the device in *Detective Story* where the overzealous detective tracks down the abortionist only to find that the latter has operated on his own wife. But while the revelation of such knowledge may make for a powerful climax in drama, here the reader knows from the beginning that Colter must discover that her father is gay. Unfortunately, too, there is little development of what this discovery means to her.

Despite these flaws, the book still achieves a useful purpose. It reads easily, it entices the reader, and it clearly makes its statement in favor of gay rights. For those especially in the straight world who must personalize the gay issue in order to understand it, this book is particularly useful. Certainly one cannot fault Warren's effort to widen the sphere of tolerance and understanding.

JL



David Watmough, *NO MORE INTO THE GARDEN: THE CHRONICLE OF DAVEY BRYANT*. New York, Doubleday, 1978. \$7.95. 207pp.

No More Into The Garden is a short, refined *Bildungsroman* of a homosexual man. The first sections of the novel are a sentimental description of Davey Bryant's childhood in Cornwall, centering on a particularly wonderful Christmas day. Childhood is the symbolic "garden" of the title, and the remainder of the novel is a series of episodes about Davey's adult life. Each event shows him searching for some meaning or purpose for his existence; each event is also a new understanding for Davey that he cannot return to the garden. Read in this way, the novel is a story of a man's growing to maturity.

One of the central aspects of Davey Bryant's life is his homosexuality, and acceptance of this orientation becomes a key factor in his struggle toward adulthood. Each of the episodes has something to do with his homosexuality, and one could read the novel as a process of "coming out", of self knowledge and self-adjustment to a homosexual orientation.

Davey attempts to find a place in life mainly in roles where he is free from responsibility and decision-making. Thus he endeavors to find meaning through the church, through a promiscuous life style, through being a kept "boy" of an older man and several other variations. The message, about responsibility, is intrinsic to the story and is never pushed on the reader. The novel ranges over two continents, from Cornwall to London, to France and other parts of Europe, and finally to Vancouver, British Columbia. But the variation of locations only makes the point stronger that maturity must be internal.

Despite its thesis, *No More Into The Garden* is more pleasurable than profound. It is literate and mildly entertaining, but lacks the power to involve one deeply. Furthermore, the message is not always clear, and were it not for some introductory remarks at the beginning of each chapter, it would be possible to miss it altogether. The dual themes of maturation and acceptance of homosexuality do not quite mesh. Although Davey may not accept full adult responsibility in several of the episodes, he has not denied his homosexual acts. In some of the situations it seems as if the author is saying that homosexuality is an excuse for lack of maturation, but then in other the message is reversed. Finally, the

novel has the difficulty of all novels written as a series of episodes connected only by the central character, and in which all the other characters and even the settings change. When interest in the main character flags there is little to sustain the reader.

Overall this novel is far better written than most works in the homosexual genre; it is an enjoyable story, tastefully told. However, it does not add anything substantial to one's understanding of homosexual men and their development, nor does it reveal much about how the "growing pains" associated with a maturing homosexual identity are similar to or different from those of heterosexuals.

JL



[Edward M. Slocum, ed.] *MEN AND BOYS: AN ANTHOLOGY*. New York and London, The Coltsfoot Press (507 Fifth Ave., New York, NY 10017), 1978 (reprint of original ed., New York, 1924). \$18.00. 54 + 83pp.

Anthologies of male homosexual poetry go back at least to the second century of our era when the obscure Strato compiled his *Musa Puerilis*, subsequently included in the *Greek Anthology* as Book XII. In our own century, gatherings of poetry and prose on this theme were produced by Elisar von Kupffer (1901) and Edward Carpenter (1902). Poets working today are represented in the fine collections edited by Ian Young (*The Male Muse*, Trumansburg, NY, The Crossing Press, 1973) and Winston Leyland (*Angels of the Lyre*, San Francisco, Gay Sunshine Press, 1975).

Men and Boys ranks as a milestone in this field, for it is the first anthology of homoerotic verse to be published in America. The identity of the editor for long escaped detection. In a fascinating introduction commissioned for this reprint, Donald H. Mader demonstrates that the book was compiled and published by Edward Mark Slocum (1882-1946), who received a Ph.D. at Columbia University in 1924, the same year the book was published. He then enjoyed a successful, though obscure career as a research chemist.

Older selections by such classic names as Pindar, Catallus, Marlowe, Drayton, Verlaine and Whitman are followed by the more obscure contemporaries Haniel Lond, W. S. Strahan, Robert Hillyer and others.

Some of the later examples Slocum chose are doggerel, and in some instances he went so far as to doctor or truncate pieces to make them fit his theme better. Mader provides information about the contemporaries included, suggesting that they formed a lesser American parallel to the English Uranian poets.

Clearly, this volume possesses real historical value. This reprint of the now exceedingly rare 1924 landmark of paederastic sensibility offers fine printing and a sturdy binding—it is far superior to the comparable Arno Press volumes.

WD



Roger Austen, *PLAYING THE GAME: THE HOMOSEXUAL NOVEL IN AMERICA*. Indianapolis, Bobbs-Merrill, 1977. \$8.95 cloth, \$5.95 paperback. 240pp.

This is the first comprehensive study of the male homosexual novel and short fiction in the United States. Because it includes just about every work one can find through the early sixties it becomes a very important work indeed, and its judgments are often exceptionally prescient. As individual writers and works of fiction come under more intensive scrutiny, a slightly longer, more complex synthesis may emerge, but *Playing The Game* will surely remain the kind of survey work that anyone interested in gay literature will want on his/her reference shelf.

The title gives the theme to the work. Authors were forced to play the game either of hiding the subject of homosexuality or of making sure that when raised it received a suitably negative treatment. Pre-World War I characters are nearly totally hidden (sometimes even from themselves) while until very recently characters who engaged in homosexual behavior "had" to be killed or (fate worse than death, presumably) "converted" to heterosexuality by the end of the book. However, Austen uses this theme mainly as background, and does not press its conclusions relentlessly on each work discussed. One finds the thematic statements mainly at the beginning and end of each chapter. It is quite possible to pick up the book and read his conclusions about a particular novel as if each were a separate small critical essay.

The book is divided into five chapters. The first, entitled "The Dim Past", deals with the nineteen twenties and is followed by separate chapters for each of the next three decades. The last chapter, on work between 1960 and 1970 is at best only a very impressionistic survey. Within each section the author takes up the books in chronological order of their publication. When an author is represented by more than one book on the subject, however, they are usually discussed together.

The earlier chapters may be of more interest to most readers, because many of these novels have previously never been discussed in serious and critical fashion. Even scholars of gay fiction may recognize them only as references on the list of Noel I. Garde. To Austen's credit, he has found several books not on earlier lists, and he has eliminated some works incorrectly included. His discussion of nineteenth century fiction includes Cooper and Whitman as "near misses" and then Bayard Taylor, Charles Warren Stoddard, and Herman Melville. The works of these authors all precede those novels in which homosexual behavior was openly described: *A Marriage Below Zero* and *Imre: A Memorandum*.

Austen's interpretations are sound and useful, though he may be guilty of finding meaning which Melville did not intend. Similarly, his discussion of the early twentieth century uncovers much that has been hidden, and only in the case of Carl Van Vechten could anyone have doubts about the interpretations of what admittedly is sometimes very hazy material.

Many of the novels of the nineteen thirties were poor from a literary point of view. Austen has fun demolishing their inept plots and less than believable characters, and is not above an occasional pun as in his subtitle for the novel *Goldie*, which reads: "He dyed for beauty." Like many other critics, Austen finds Ford and Tyler's *The Young And The Evil* the outstanding novel of this period, but he also provides some views on *Scarlet Pansy* and *Nightwood* which are worth consideration.

The last three chapters of the book discuss novels which are more familiar to contemporary readers, including some which have been quickly (and often deservedly) forgotten. This reviewer would be going too far in claiming rare and trenchant insight for Austen's criticism; it is, nevertheless, always reasonable and sensible. Even if one does not always agree exactly with his point of view, disagreement is rarely sharp or fundamental. Austen's strong suit is the "literature" itself, and he is weakest when he tries to detail the social and intellectual background of the novels. His concluding paragraphs in the chapter entitled "The Thirties" attempt to provide a slight picture of gay life in the thirties, but it is doubtful at best. In other places he sacrifices a full consideration of social history to the artificial constraints of his "decade chronology," a system which does not adequately reflect the full dimensions of American social change.

In the final analysis, these are quibbles about a possibly very important book. Austen makes no claim to writing social history, but he has written good, well crafted criticism, and has brought many long forgotten novels back to our attention. The book should prove enjoyable reading, but it is worth its price in reference value alone. Scholars will find its footnote citations and its bibliography useful and informative; many can be found in no other compendium.

JL



Jeffery Meyers, *HOMOSEXUALITY AND LITERATURE, 1890—1930*. Montreal, McGill-Queen's University Press, 1977. \$12.00. 183pp.

This book, by an experienced critic and scholar who teaches at the University of Colorado, actually consists of a series of essays on Wilde, Gide, Mann, Musil, Proust, Conrad, Forster, T. E. Lawrence, and D.H. Lawrence. The essays are mellifluous, largely narrative accounts of the work of these writers. The only common thread linking the nine is that they have achieved validation by our literary establishment as major authors approved for teaching in colleges.

The key problem is that Meyers sees virtue in being in the closet. He believes these authors are great because of a "creative tension between repression and expression"; unlike more recent figures, such as Daniel Curzon, Dominique Fernandez, and John Rechy, they are oblique, ambiguous and nonexplicit.

The approbation Meyers accords his subjects seems to rest on two underlying assumptions, both debatable. First, there is a variant on the "wound and the bow" concept: oppression is good for the creator, for out of his suffering he fashions great art. Secondly, Meyers adheres to the fading critical dogma that complexity is good and simplicity is bad; this criterion would, of course, throw Sappho, Blake and many others out the window.

Meyers' account does stick fairly closely to his texts, and adroitly encapsulates significant passages. Secondary literature is mentioned in the bibliography and notes, but somewhat haphazardly. One would not realize, for example, that one of the strengths of Kate Millet's *Sexual Politics* is her indictment of D. H. Lawrence.

Finally, Meyers' book is misleadingly titled, since does it in no way provide an organic, continuous account of literary homosexuality in the period 1890—1930. In short, *Homosexuality And Literature* is conceptually dubious, critically reactionary, and structurally fragmentary.

Vladimir Cervantes



Georges Michel Sarotte (Translated from the French by Richard Miller), *LIKE A BROTHER, LIKE A LOVER: MALE HOMOSEXUALITY IN THE AMERICAN NOVEL AND THEATER FROM HERMAN MELVILLE TO JAMES BALDWIN*. New York, Doubleday/Anchor, 1978. \$10.00. 339pp.

This translation of Sarotte's 1976 work arrives in America about one year after Austen's pioneering study but is too flawed to compete with it. Sarotte attempts an ambitious, one might even say grandiose study; he includes not only the novel and selected short fiction, but also attempts to cover the theatrical works. Unlike Austen, Sarotte organizes his work topically rather than chronologically. After chapter one, which provides a very brief chronological introduction, the book is divided into four thematic sections. They are: "Four archetypes of the homosexual couple"; "Homosexuality in the theatre"; "The circumstances of the homosexual as reflected in the novel and the theatre"; and "Latent homosexuality, beyond and short of true homosexuality". Much of the book seems to be an almost random pot pourri; no section is comprehensive and free-standing, and most sections overlap one another. While his topical arrangement can elucidate major themes in fiction, it sacrifices to this purpose any sense of chronology or any consideration of the circumstances influencing the writers considered. While Austen's work may miss the subtleties of social history, Sarotte ignores them altogether, and, as a result, is guilty of some disastrous misinterpretations.

A major objection to the book is its excessive reliance on psychoanalytic theories that are at best somewhat dated, at worst obsolete. Literary criticism had an intense flirtation with psychoanalytic abstraction in the 1950s, and it became fashionable to find all sorts of "unconscious meanings" in literature. Soon, however, critics began to be sensitized to the potential of such techniques, and wisely limited Freudian interpretations to those works where authors explicitly intended them. Sarotte, however, reverts to such outdated methods and applies them in the very way which exaggerates their flaws. Furthermore, he not only imports the method but also adopts its precepts. Phrases like "arrested development" (p. 67) and "abnormal" (p. 53) are used repeatedly. Despite his contention that the social repression of the 1950s made it impossible for any American to be a well-adjusted homosexual, Sarotte's critiques often display an implicit acceptance of the psychoanalytic dogma that homosexual behavior is a symptom of neurosis. The entire work suffers from this sort of dubious, not to say careless, interpretation.

In addition, Sarotte does not seem to work with a consistent definition of homosexuality. After very careful distinctions in his introduction (homosexual, homosexual, and homogenital), he confuses the whole issue completely by reviving the concept of latent homosexuality. This allows him to annex such authors as Melville, London,

and works like *A Separate Peace* by John Knowles, and Henry James' *The Lesson of the Master*. It leads him to such ludicrous if unintentional titles as the "Overt Latent Homosexual" (Norman Mailer). (Obviously Sarotte never read the brilliant satire of this sort of criticism, Crews' *The Pooh Perplex*.) Even for the concept of homoeroticism, one needs more evidence than the fact that two friends are of the same sex to prove an erotic content to the relationship. Friendships which are not eroticized remain a possibility, at least to non-Freudians. Moreover, Sarotte sees all types of hostile or competitive relationships as the result of repressed homosexual desires. One is tempted to believe that Sarotte could find some form of homosexuality whenever two male characters interact in a literary work.

At the same time that he is so assiduous in finding homosexuality in the works of major writers, Sarotte includes only a small sampling of the many "minor" novelists who wrote about homosexual behavior more directly. One need only compare his work with that of Austen to see just how much is unmentioned. While he includes long sections on Hemingway and Fitzgerald, he does not have even a single comment on such important works for the homosexual world as *Butterfly Man* or *Finisterre*. His commentary on the American theatre is really only a study of Albee, Inge and Williams. Theatre, to him, seems to mean the Broadway stage, and important off-Broadway productions of the 1950s and 1960s do not receive even a footnote.

Because of his intellectual framework Sarotte makes few distinctions about time and place. Everything is treated as if it were all written within the same social fabric and locale. While "his authors" carefully make distinctions about times and places in the United States, Sarotte somehow fails to notice. Historical attitudes to homosexual behavior have not remained constant, nor have conceptions of its etiology and manifestations. None of these is really discussed because Sarotte seems tied to psychoanalytic ideas of neurosis. Thus when he finds a work which treats homosexual behavior in a different way, he either dismisses it as superficial or reads a psychoanalytic interpretation into the work. It would be easy to poke fun at some of the more outrageous interpretations of individual authors and works, but this is unnecessary. Because Austen's work is far superior and already available, no one need bother at all with this rather superfluous effort of Sarotte's.

JL



Cécile Beurdeley, *L'AMOUR BLEU*. New York, Rizzoli, 1978. \$65.00. 304pp.

This coffee-table volume is almost stereotypically outsized and expensive, and one approaches it with a certain skepticism. But the book does make a real contribution. The illustrations, which are its true *raison d'être*, are a mixture of well known and unfamiliar items. Many are indeed resplendent, though some of the sculptures are awkwardly silhouetted. This collection of 290 illustrations effectively replaces Raymond de Becker's *The Other Face of Love* as a survey of male homoerotic art. There is, however, no real art historical commentary: Beurdeley's text mainly treats the social

background. A particular example of this is the discovery of the frescoes from the Swiss Sanctuary of Elisar von Kupffer, a veritable shrine of gay art that cries out for monographic treatment. Interspersed among the pictures are various literary documents, including little known pieces by Théophile de Viau, Robert Desnos and D. S. de Saint-Pavin. As these names suggest, the book has a certain French bias--it originated in Fribourg--and one can easily think of American items that could have been included. The title, incidentally, is something of a puzzle (the original French edition is called *Beau petit ami*). It may stem from the mysterious paederastic *ballet roses* said to have been staged in Paris some years ago. In any event, this book is recommended as a useful anthology of images and texts to libraries and private purchasers who can afford it.

WD



Tom Horner, *JONATHAN LOVED DAVID: HOMOSEXUALITY IN BIBLICAL TIMES*. Philadelphia, Westminster Press, 1978. Paperback. \$5.95. 161pp.

Malcolm Macourt, ed., *TOWARDS A THEOLOGY OF GAY LIBERATION*. London, SCM Press, 1977. Paperback. £1.95. 113pp.

Richard Woods, *ANOTHER KIND OF LOVE: HOMOSEXUALITY AND SPIRITUALITY*. Revised Edition. New York, Doubleday (Image Books), 1978. Paperback. \$1.95. 155pp.

In 1974 Horner, an Episcopal priest and instructor in religion, published *Sex In The Bible* (Tuttle), a fluently written and elegantly produced book, but one containing little that was original. What was a 12-page chapter on homosexuality in the 1974 work has now been expanded into a full book.

After a short background on the Middle East of Biblical times, he gets down to cases by probing the David and Jonathan nexus. When all is said and done, however, definitive proof of overt homosexual relations between these two worthies eludes his grasp. [Horner could have strengthened his case had he known the linguistic evidence for the phrase rendered "until David exceeded" in the King James Version (I Sam. 20:41), as cited in the London edition of J. Z. Eglinton's *Greek Love*.]

Evidence for the complementary chapter on Ruth and Naomi is even more slender; in fact the author allows that a lesbian interpretation is only "possible." The Sodom and Gomorrah chapter is critical of the currently fashionable Bailey theory that their sin was solely a matter of inhospitality, but the account could have been more probing.

The following chapter on the sacred male prostitutes (*kadeshim*) is probably the best, though it is marred by uncritical remarks about Great Mother worship and reliance on G. Rattray Taylor's simplistic matrist-patrist dichotomy. Chapter Six, on "abominations", also treats an important and neglected topic. Horner fails, however, to deal with Mary Douglas' influential anthropological work, *Purity and Danger*, and with specialized literature on the Hebrew *to'ebah*. The following two chapters on Paul largely admit (pace McNeill) the homophobic thrust of those notorious proof texts I Cor. 6:9-10,

Rom. 1:23-27, and I Tim. 1:9-10, though Horner seeks to limit their applicability by referring them to the personal puritanism of Paul, who is ostensibly unrepresentative of New Testament writers as a whole. Unfortunately for this argument, I Timothy is probably not Pauline, and there are other such texts that reinforce Paul's rigorism, e.g. II Peter 2:6-7 and I Jude, 6-7. The book concludes with a somewhat rhapsodic evocation of Jesus as a Man for Others who "would not have been hostile" to same-sex love. Not proven.

In summary, Horner's book ranks as the best we have so far on this very important but still inadequately researched theme. It supersedes the work of Canon Bailey and John McNeill in a number of key points, but also fails to confront fully a number of tantalizing passages, e.g., Gen. 9:22 (the possibility of Ham's sodomizing his father), and Gen. 21:9 (Ishmael's apparent sexual dalliance with Isaac). The author's knowledge of Greek and especially Hebrew does not always seem adequate. Various speculative reconstructions of early cultural history by Graves, Taylor and others are uncritically endorsed. Despite Horner's evident hard work, the definitive work on this fateful subject remains to be written.

Towards a Theology of Gay Liberation consists of nine papers stemming from a meeting of the Student Christian Movement held in England in 1976. Accordingly, the authors write from a liberal Anglican point of view, best exemplified by one of their number, the prolific Norman Pittenger. The historical shortcomings of the Christian Church with regard to homosexuals are set forth, but with little passion. A welcome exception is Rictor Norton's provocative indictment of the sex-negativism of the Old Testament. Owing to its latitudinarian origins (evidently one doesn't have to believe very much to be an Anglican these days), this book will unfortunately make little headway in traditionalist Evangelical, fundamentalist and Catholic circles.

Of course, as the well known case of Father John McNeill shows, there are new stirrings in the Roman Church these days. But *Another Kind Of Love*, Father Woods' small, eclectic volume, reveals significant limitations in the new Catholic thinking on homosexuality. Gay sexual relations are acceptable only in so far as the partners mimic heterosexual marriages; promiscuity is definitely bad. {"Today's baths are likely to be as detrimental to responsible sexuality as were those of the late Roman Empire. . . . The baths promote promiscuity and sexual obsessiveness and, as well, feed off both (sic). They are a major factor in the spread of venereal diseases" (p. 68).} Posing a false choice between transcendence ("spirituality") and carnality, the writer continues, albeit in mitigated form, the traditional Christian warfare against sexual freedom. Woods' account of scriptural texts is particularly inadequate, and he nowhere discusses the fact that the Old Testament does not presuppose monogamy as a norm. The final section, ludicrously titled "Send in the clowns," suggests that homosexuals are anomalous elements of the divine plan (a "mystery") and, since they are here to stay, must be tolerated. But "heterosexuality clearly remains the ideal condition for men and women" (p. 91). In its manifold confusions and half-concessions, this volume demonstrates the hard (some would say impossible) task undertaken by those who would seek to reconcile traditional Christianity with a true concept of gay freedom and humanity.



WD

Alan Ebert, *THE HOMOSEXUALS*. New York, Macmillan, 1977. \$8.95. 332pp.

Ebert's book is an example of a blatant attempt to cash in on current interest in homosexuality. The author has no special background or research experience in homosexual behavior, and the entire book seems just one more obvious sissors-and-paste job in an effort to produce an "instant book".

The subtitle, "The first book in which homosexuals speak for and about themselves," is a patent falsehood. Personal experience literature has been prolific in this decade, including the anthologies of Karla Jay and Allen Young, and it could be argued that homosexuals have spoken for themselves in scientific literature as well. By contrast Ebert's seventeen subjects do not speak for themselves because they are limited by the questions posed by an interviewer who is, in turn, quite clearly trapped within his own prejudices.

The book consists of transcripts of interviews with seventeen gay men whom Ebert claims are "representative of the gay community" yet he fails to include even one gay woman. In each of the interviews Ebert probes the individuals about the first awareness of their homosexuality, about their family and early life, their sex behavior and their adjustment to life in general. All the interviews are edited, suggesting once again that Ebert's subjects, alas, are not "speaking for themselves".

The major difficulties of the book lie in its choice of subjects and in the method of interviewing. The flaws here render any pretenses of objectivity dubious, and result in what is really a rather unscientific voyeurism. The seventeen subjects were not chosen in any scientific way; they were picked, in fact, from Ebert's own "old boy" network, and two of them were his personal friends. Ebert has merely assumed that his choices are representative, but he offers no evidence for this assumption. He admits to being uncomfortable in many parts of the gay world, preferring the sort of "machismo companionship" found in gyms. One who has seen so little of the gay community seems hardly in a position to judge what is representative of gay life. Although he himself is gay, he scrupulously avoids stating this, either in his introduction or in the short biographical sketch provided on the book jacket. That biography indicates that he has never been a part of any gay organization, and that his academic background is very limited. Most of those interviewed live in the New York City area, which alone would seem to select for a lack of representativeness. They seem to be just the first group of people that Ebert could induce to talk about their lives. To call this book a "study" is misleading; to call it "representative" is outrageous.

Even if the sample were not scientific, the book might still have been useful if we were presented with some insights into the lives of some New York gay men, but Ebert's failure here is even greater. Both the interviews and the editing are so obviously biased that we are given only a distorted picture of each life. Ebert seems to have accepted the basic ideas of the Freudian "illness school" and cannot quite dispense with them, even though he recognizes that they are no longer accepted. Thus, he questions each man about his childhood and family relationships as if this were the key to each man's life and to his sexual orientation. If he did this in tandem with other information, the result might have been useful, but Ebert seems unaware of other theories, and has elicited no other information which would support or negate them.

One feels all through this book that Ebert considers homosexual behavior some kind of aberration. Thus he can't seem to believe those subjects who adjusted easily to their orientation. He keeps looking for problems, for difficulties. While he claims in the introduction not to like those parts of the gay community which foster impersonal sex, he cannot seem to understand the integration of sex and interpersonal relationships and seems to treat the two as irrevocably different categories. His harping on certain types of sexual practices distorts matters even more. In order to obtain good interviews one must have an idea of what questions to ask; Ebert was very limited in this ability. Often his own prejudice is revealed more clearly than his subjects' personalities.

Because the main intent here seemed to be "instant ethnography", no introductory or concluding statements for any of the biographies exist. Other than his two-page introduction, the author makes no generalizations. And this, perhaps, is a blessing; his inexperience intrudes too much even when he tries to be non-evaluative.

In conclusion, this is a very bad book. It is of no use to the scholar or the student. It should be avoided.

JL



Ginny Vida, *OUR RIGHT TO LOVE: A LESBIAN RESOURCE BOOK*. (produced in cooperation with the National Gay Task Force). Englewood Cliffs, NJ, Prentice Hall, 1978. \$12.95. 319pp.

Simply stated, this is a spectacular book, filled with copious information about many aspects of lesbian life by a wide variety of excellent authors. It is enriched with wonderful photographs and drawings, and the layout is sleekly attractive. The entire book resonates with a joyous, positive outlook.

Our Right To Love is divided into thirteen chapters, each of which contains several articles on its subject. The shortest sections have no more than three articles, while the largest, fourteen. Most of these articles are objective studies, but a few are entitled personal testimony. Naturally a book of so many different articles varies in tone, but the quality of the work is of a uniformly high order. One may read this book in small doses and selectively, choosing the parts one wants at various times, but most of it is so well written that many readers will want to read right through, just for pleasure and general information.

Given the length of the book and the variety of its materials, extensive comment on all of them is impossible. The major sections are "Lesbian Identity", "Relationships", "Research and Therapy", "Sexuality", "Health", "Lesbian Activism", "Visions", "Lesbians and The Law", "The Spectrum of Lesbian Experience", "Lesbians and the Media", "Lesbian Culture", and "Some Help From Our Friends". There is an appendix which includes a bibliography as well as a national lesbian resource list. Some of the noted contributors are Sidney Abbott, Rita Mae Brown, Charlotte Bunch, Eleanor Cooper, Bertha Harris, Shere Hite, Karla Jay, Lee Lehman, Phyllis Lyon and Del Martin, Kate Millet, Dolores Noll, Jean O'Leary, Betty Powell, Gloria Steinem and Alma Routson. Materials by less well known women are equally well written.

Themes pivotal through the book are the nature of lesbianism and the role of women in a male-dominated society. There is much here which demonstrates the interrelationship of the women's movement and the realization of social and political acceptance for lesbians.

Given the varied nature of the articles, the book has something for everyone. Those presently searching for their own sexual identity will find useful advice in the opening section, as well as in the personal testimonies throughout the book. The articles on relationships are not limited to descriptions of monogamous couples, but, whatever the nature of the relationship, the advice about sharing is sound. The shorter sections on therapy, sexuality and health are useful, while their brevity indicates that these may be less consuming concerns. The materials on activism provide both a guide to various organizations as well as a good bit of information by participants on what their experiences have meant to them on a personal level. The section on "Visions", which presents ideas on matriarchal society is no longer the strident anti-male document typical of the early '70s, but, rather presents a positive vision of a utopia society based on the finest of feminine values. The last sections provide intriguing introductions to lesbian publications, to the lesbian image in the media, and to lesbian art, music, and literature. They are too brief to be very valuable to scholars, but they make a useful start for the lay person, and the bibliography provides further references. The excellent graphics make this an even more enjoyable book.

While the audience is meant to be primarily women, the book can profitably be read by those men who wish to discover how lesbians feel about themselves. It is hard to find even traces of defensive, anti-male rhetoric and men can read this book without being subjected to charges of class villainy. In fact, men could learn much from this book, for none of the numerous guides for the gay male community can even begin to match its excellence.

JL



R. D. Fenwick, *THE ADVOCATE GUIDE TO GAY HEALTH*. New York, E. P. Dutton, 1978. \$10.95. 240pp.

Robert L. Rowan and Paul J. Gillette, *THE GAY HEALTH GUIDE*. Boston and Toronto, Little Brown, 1978. \$9.95. 239pp.

Until recently a relatively narrow definition of venereal diseases prevailed, so that only five were recognized; now no fewer than eighteen are known to be principally transmitted sexually. Progress in preventive medicine, long retarded by judgmental attitudes, is now being reported; for example, the New York Blood Center has pioneered in developing a vaccine for hepatitis B, to which gay men are particularly susceptible.

Now we have two book-length treatments of gay health problems. Fenwick, who writes as an upfront gay man, offers a notably lively and comprehensive account--from "ademyosis" to "zipper, penis caught in." Although there is some discussion of lesbians, most of the book deals with problems encountered by gay males. The case histories remain in the mind long after the book is closed as telling instances. Despite the horrors it must recount, Fenwick's book sustains a positive and

even celebratory attitude towards gay sex. Reservations arise only in the final chapter which expounds the writer's concept of "holistic medicine." We can all agree that preventive medicine is a good idea, but the seeming endorsement of placebos and dubious folk remedies, such as swallowing whole cloves of garlic, may pose some dangers. Holistic medicine is coming into vogue now, but we need more experience with it before we can sort out what works and what doesn't.

Unlike Fenwick, Rowan and Gillette seem to be "straight arrows" and their somewhat pedantic volume has a perceptible "you others" tone. Using a question-and-answer format, *The Gay Health Guide* deals mainly with the now accepted roster of eighteen sexually transmitted diseases. There is more attention to women than in Fenwick. Judgmental attitudes are generally avoided, but reiteration of the truism that only abstinence or absolute monogamy can provide real protection is tiresome. Discussion of the dangers of rectal penetration under ordinary circumstances seems overstated, and there is a lack of that vital element of experiential sympathy found in Fenwick. Since the authors recognize that homosexuality is not a disease, the chapter on changing orientation seems at the very least out of place (not insignificantly, Gillette is a practicing therapist). There is a full treatment of transsexual operations, detailing medical complications and limitations with frankness.

In both books the long list of gay organizations might have been better replaced with primary material; they are padding and in some instances already out of date. Despite some shortcomings the appearance of these two books is a welcome indication that gay health problems have at last become truly visible to the mainstream of the medical profession.



WD

Clinton R. Jones, *UNDERSTANDING GAY RELATIVES AND FRIENDS*. New York, Seabury Press, 1978. Paperback. \$3.95. 133pp.

This book is similar to the center section of Silverstein's *Family Matter* although Jones' background lies in pastoral counseling rather than in psychotherapy. Each of the eleven chapters contains a study of a gay person who tells heterosexuals about his/her orientation. The first seven examples are of family situations and include a gay son, daughter, brother, sister, husband, wife and father. The last four chapters concern a gay teacher, a gay clergyman, a transvestite husband, and a transsexual son. In each case, a sample letter from the gay person to her/his loved one opens the chapter. Then there is an elaboration on various aspects of the interrelationship between the gay person and the family or friends. The intent is to concentrate on the particular dynamics or difficulties of similar relationships. Small amounts of recent research are interspersed in each section in an unobtrusive manner, and throughout the attitude toward homosexual behavior is constructive and positive.

The strength of the book lies in its supportive tone and clear, concise language. As in the case of the Silverstein work, it is directed to the general reader, and would be of only peripheral interest to scholars. It would, however, be an excellent introductory text for high school or college students.

Many myths about gay people are scuttled. The "gay son" section dismisses the idea that close-binding mothers cause homosexuality. Jones states clearly that the causes of homosexual orientation are not yet known. The section on the gay daughter sensibly rejects the idea that all women necessarily want children, although it also states that sexual orientation is not a good ground for making decisions about child custody or adoption. The "gay brother" section discusses fears that siblings may have about the orientation of their own children. It also describes how psychologically debilitating it can be for gays to have to hide their affection while straights have the opportunity to celebrate their love publicly. Each section adds something new, although not always necessarily connected to the particular relationship described. The last two sections, concerning transvestism and transsexuality, serve mainly to distinguish these phenomena from homosexual behavior, and like the other chapters, they make a sensible and positive, albeit somewhat superficial introduction to the subjects.

There are other weak points. The letters written by gay people are all too perfect and "sweetly reasonable" to be believed. All indicate a level of self-understanding and self-acceptance and an awareness of the needs of others that is unusual, if not rare. If all announcements of homosexuality to parents and friends were so graceful and tactful, acceptance would surely be far easier and more common. Many gay people, however, find such a revelation anxiety-arousing, and even if otherwise very tactful, often lack the poise and composure necessary at such a difficult "moment of truth". Some gays are "discovered" when they don't mean to be. In such situations, Jones' words of wisdom and reason seem just too pat. In short, the book won't be applicable to many situations of "coming out" to one's family, and just those situations which provoke the most need of counseling are without a guide here. Silverstein's book is far superior in explaining the interpersonal dynamics of families with a gay relative. Furthermore, failure to discuss some of the less conventional aspects of gay life and glossing over the multitude of gay life styles in a general introduction may lead to inaccurate perceptions by the friends and relatives of gay people. Still the strengths of the book clearly outweigh its weak points, and it can be well used as a general introduction to homosexual life, for the families and friends of gays as well as for young students.

JL



Charles Silverstein, *A FAMILY MATTER: A PARENTS' GUIDE TO HOMOSEXUALITY*. New York, McGraw-Hill, 1977. \$8.95. 214pp.

This book was written specifically for parents and families of gay women and men, and it achieves its purpose admirably. Those who know Silverstein as the original editor of the *Journal of Homosexuality* will be disappointed if they are expecting a work of scholarship. To his credit, Silverstein states his objectives clearly in the introduction: to write a book which could serve to alleviate the severe trauma which people may suffer upon finding they have a gay relative. His book is relatively brief, easy to read, and full of sound advice.

The book is divided into three sections of varying length. The first, entitled "Information for Parents" is only fifteen pages long; half of it explains the purpose of the book and the second half deals with such questions as "What is a homosexual?" "How many homosexuals are there?" and "What is wrong with the homosexual stereotype?" Naturally its statements are not footnoted and some of its generalizations can be challenged by precise scholarship. The basic information, however, is correct and will be useful to the readers it is intended for without overwhelming them with details. (Silverstein does provide a good bibliography for further reading at the end of the book for those who wish more precise information.)

The second and longest section of the book is "The Families." Over one hundred pages are used to present pictures of four families with gay relatives. Each description is followed by an analysis of the gay family member and how well his or her family dealt with their homosexual relative. This section is Silverstein's most successful. His experience as a very pragmatic therapist shines through. There is nothing particularly unusual in what he recommends; the basic idea is to communicate actual feelings and to look a little bit beyond the confusion caused by gender stereotypes. I suspect a psychologist with case histories will find Silverstein's family portraits superficial, but I am sure that for the general, heterosexual reader, he has hit the precise tone and level to be most effective. Two of his portraits concern lesbians; two concern gay men. Two families are shown as quite understanding, one as terribly vindictive and one as a mixture of ambivalent attitudes. However, each analysis presents the reasons for success or failure.

The longest and most ambitious section, "Society, Medicine, and Homosexuality" is an attempt to detail the medical establishment's responsibility for the oppression of gay men and women. The general ideas are sound, and there are some quite insightful illustrations. Most notably Silverstein cleverly marshals the older ideas concerning masturbation to show how the medical establishment attempted to speak with the authority of science for religious ideas that were scientifically unsupportable. Trying to present a complex social analysis simply and briefly inevitably leads, however, to shallow writing. This is, therefore, the book's weakest section. Its last part returns to practical analysis, and forms of therapy, how to choose a therapist, and general advice for gays. Here Silverstein again returns to subjects on which he has sound information, and which suit the level of the book.

Overall, this is an excellent book. There are moments when the attempt at a colloquial style gets annoying, especially when such terms as "kids" are used to describe children. Some critics have felt that the information about sex is expressed with excessive reticence. Yet if someone requests a book about homosexuality to give a heterosexual relative who is not a scholar, this would be my first choice.

FOREIGN

Dominique Fernandez, *L'ETOILE ROSE*. Paris, Grasset, 1978. 52F. 430pp.

This new French novel is a notable achievement for several reasons. The book takes the form of a kind of autobiography which the narrator, David, a man of forty, composes for Alain, a young man of twenty. The narrative shifts from France to America, from Paris to the provinces, from the period of the German occupation to our own day, interspersing well calculated polemical digressions along the way.

This "Corydon '78," as the critic of the Parisian daily *Le Monde* saluted the novel, takes the full measure of the hypocritical conventions and the established powers of our society: religion, which seeks to cling to its uniquely privileged realm; the shrinks, who prefer to ignore the admittedly tentative overtures of their master Sigmund Freud; and the family, which strives so hard to break up "particular friendships," or at best remains stupefied and incomprehending before them. These are so many paper tigers, in many instances possessing only as much power as we grant them. It is these conventions which Donald, an American hippy, and Alain, a French student formed by the events of May, 1968, invite David to cast aside.

The central thread of this fine novel is the search for love, for a being who loves and who can be loved. The search is made difficult by lack of self-confidence and fear of rejection, which is often deceptive, but nevertheless a searingly real aspect of the ensemble of obstacles hindering human relations and valid just as much for homosexual desire as for heterosexual.

Dominique Fernandez holds a chair in Italian literature and civilization in the University of Rennes. He is, we believe, the first French university professor to announce his homosexuality publicly, in the hope that other homosexual teachers will do the same. Young gay people are often, if not rejected, at least isolated in their families. Were homosexual teachers to cease to dissimulate on the relative merits of "coming out," they could provide the role models that have been so cruelly lacking up to now. There are those who fear the imputation of proselytism, who shrink before the prospect of "scandal" that would in fact stem not from an individual act of courage but from national hypocrisy. There is no question of aggrandizing a particular way of life which asks only that it be accorded its proper place; there is simply a demand for sexual freedom, whose explicit recognition would provide a bulwark against the implementation of outworn religious taboos.

Not since Gide's *Corydon* has anything so vigorously resonant been published in France. This novel should receive wide circulation.

C. Courouve and R. Kozérawski

JL



[Editor's Note: Dominique Fernandez has published fifteen books in Europe. An English translation of one of them, *Porporino, or The Secrets of Naples*, was published in New York by William Morrow in 1976. Through the device of a fictionalized diary of a castrato, the book recreates the operatic world of late eighteenth-century Europe, incorporating reflections on sexuality that foreshadow *L'Etoile rose*.]

Pierre Guiraud, *DICTIONNAIRE EROTIQUE*. Paris, Payot, 1978. 99F. 639pp.

Claude Courouve, with P. Fontanie and J. P. Lévêque, *GLOSSAIRE DES HOMOSEXUALITES*. Paris, Aleph (71 rue de Bagnolet, 75020 Paris), 1978. 9F. 24pp.

Guiraud's massive work deserves to be welcomed not only by scholars in French philology and literature, but by those concerned with studies in our own language as well. For historical reasons, much terminology concerned with sex has either originated in, or been transmitted to us from the French. [There appears to be no reliable English-language work on sexual terminology, though the dictionaries of slang by Farmer, Partridge, Wentworth-Flexner are useful to a certain point.] Guiraud, a prolific linguist, has already established his interest in this field with his controversial work on homosexuality in the jargon poems of Villon (1968), and a stimulating essay on taboo words (*Les gros mots*, 1975).

The *Dictionnaire* represents the distillation of a huge card index, cannibalizing the existing earlier French dictionaries of this kind. Guiraud's interest lies in the taxonomic and typological realm, rather than in the elaboration of original concepts. He expresses surprise at discovering that French possesses no fewer than 1300 words for copulation, and 600 each for penis and vagina. (A search on a comparable scale would probably produce similar rosters for English and other modern languages.) Such extraordinary richness is surely unmatched by any other sphere of vocabulary. This hyperlexicalization attests not only to a luxuriation from taboo and consequent euphemism, but also to the pervasive eroticization of modern language and life.

The main body of Guiraud's dictionary is preceded by a long interpretive essay, a harbinger of a second volume which will present his conclusions in fuller detail. In the meantime, the introduction provides valuable observations on the principles which regulate the generation of erotic terminology, together with a kind of thesaurus, classifying such terms under eight major groups, with sub- and subsubheadings. (Compare also E. Borneman's less ambitious taxonomy for German in *Sex in Volkstum*, Hamburg, 1971, vol. II). The entries are quite brief, and the historically minded will be disappointed by the absence of etymologies and other diachronic information. Synonyms for "homosexual" such as *arcadien*, *hérîte* and *pétanqueur* are missing.

These terms, however, may be successfully found in the precisely focused *Glossaire* of Courouve and his colleagues, which provides historical information in addition to its definitions. We learn, for example, that Voltaire's play *Les guèbres* (Zoroastrians) gave its name to a gay clique; and that the phrase "third sex" was well known in Balzac's time. There is also good treatment of current slang.

Overall, the *Glossaire* is a stimulating and valuable work, far more reliable than the tendentious (though amusing) American volume, *The Queen's Vernacular*, by Bruce Rodgers. Courouve et al. plan a new edition in order to present more of the material they have discovered and to provide fuller profiles of the history of the words. In the meantime they truly provide *multum in parvo*. Similar glossaries should be attempted for other major languages, ancient and modern.

WD

Joachim S. Hohmann, ed., *DER UNTERDRÜCKTE SEXUS: HISTORISCHE TEXTE UND KOMMENTARE ZUR HOMOSEXUALITÄT*. Lollar, Verlag Andreas Achenbach, 1977. DM 56. 643pp.

This handsomely designed anthology reprints seventeen chiefly German-language documents on homosexuality dating from 1688 to 1922. The texts are by Johann L. Casper, Alois Geigel, A.C.H. Henke, Kurt Hiller, Magnus Hirschfeld, C. L. Liman, J. V. Müller, Karl Heinrich Ulrichs, C. F. O. Westphal, and Paolo Zacchia. (Note that the three pamphlets by Ulrichs, *Vindex*, *Vindicta* and *Gladius Furens* also appear in the collected edition of this author's work reprinted by the Arno Press in 1975). For those who read German, this book is recommended as a useful one-volume compendium of primary sources from the crucial early modern phase of our history. An added bonus is Manfred Herzer's careful bibliography of nonfiction writings in German up to 1899 (pp. 171-95), which cites many items not found in Bullough's standard *Annotated Bibliography of Homosexuality*.

The lengthy essays commissioned to introduce the book are a mixed bag. Editor Hohmann's historical survey suffers from several serious factual errors. Other pieces are couched in that opaque mixture of New Left jargon and sociologese that so often passes for in-depth analysis in Europe these days. This section could have benefited from pruning. In compensation, however, there is a fresh selection of documentary pictorial material.

Rick Boabdil



Jeffrey Weeks, *COMING OUT: HOMOSEXUAL POLITICS IN BRITAIN, FROM THE NINETEENTH CENTURY TO THE PRESENT*. London, Quartet Books, 1977. £8.50. 278pp.

The British influence on American culture is evident not only in language and history, but more specifically in antihomosexual attitudes enshrined in our law codes. The impact of the Wilde case is but one instance of the repercussions which British practice has had on these shores. Now Jeffrey Weeks has written a clear and well documented account of the origins and growth of the British movement for homosexual emancipation. *Coming Out* most clearly parallels Jim Steakley's monograph on Germany (*The Homosexual Emancipation Movement in Germany*, New York, Arno Press, 1975). The central focus of the book is the emerging self-awareness of homosexuals placed within the larger context of British social history. Weeks writes not only as a historian, but in the final pages of the book as a participant-observer.

Part One sets the scene by showing how the "social purity" movements of late Victorian England lead to the Labouchere amendment criminalizing male homosexuality. Part Two, on pioneers--Symonds, Ellis and Carpenter--though a necessary section for the author's purpose, breaks little fresh ground. (On this phase, see also Sheila Rowbotham and Jeffrey Weeks, *Socialism and the New Life*, London and New York, Pluto Press, 1977). Conversely, the following section on lesbians and the Women's Movement does contain new and interesting material.

The heart of the book is Part Four, "Approaches to Reform", which traces the history of the little known

British Society for the Study of Sex Psychology and its successor groups. Although these were low-key associations involving few people, they did play an essential role in preparing the ground for the Wolfenden Report and the legal reform of 1967.

The Wolfenden Report had considerable influence for good in America. In the seventies, however, the current of Anglo-American influence was reversed. The "spirit of Stonewall" crossed the Atlantic and led, in 1970, to the formation of a British Gay Liberation Front. There followed the now familiar marches and leaflets, succeeded by a real and vital gay press. There were struggles over feminism and Marxism, all familiar stuff to Americans, except that names and places are different. This mimicry of American (and to a certain extent French) ideas has tended to create a social movement that hybridizes imperfectly with the older, "deferential" pattern of British reform movements.

Weeks' New Left affinities have given him a useful purchase on recent social history, which has flourished in Britain in the last decade. The annotated bibliography and notes facilitate further research along these lines. On the other hand, he neglects such influential British series of high culture as Bloomsbury and the Auden circle.

The main body of Week's text is a solid piece of historical research. If the uncertain note on which the book ends reflects the recent doldrums of the British gay movement, that is not the author's fault but history's.

WD



GAU PRESIDENT BETTY BERZON IS CO-EDITOR OF NEW BOOK DUE OUT THIS SPRING

Betty Berzon, Ph. D., National President of Gay Academic Union, Inc., and Robert Leighton are co-editors of *Positively Gay*, to be published by Celestial Arts, Millbrae, California, in the spring of 1979.

Positively Gay is a collection of articles about dealing positively with the commonly encountered dilemmas of gay life: feeling good about yourself as a gay person, having a satisfying social life, making the couple relationship work, developing good communication with family, resolving religious conflicts, achieving success in career development, practicing sound financial planning, being a good gay parent, adjusting to aging, expressing gay consciousness creatively, and participating in the political process.

Included among the contributors are Don Clark, Phyllis Lyon and Del Martin, Don Knutson, Brian McNaught, William Johnson, Teresa De Crescenzo, Betty Fairchild, Loretta Lotman, Adam De Baugh, and Douglas Kimmel. The Foreword is by Evelyn Hooker.

A valuable feature of the book is the Discussion Guide at the end, enhancing its usefulness in gay studies courses, graduate and continuing education seminars for professionals, human sexuality courses, etc.

Notes On Periodicals

The Los Angeles Chapter now publishes the *Gay Academic Newsletter*, with news items and editorial commentary from the National Headquarters, as well as reports on ongoing research. Non-affiliated individuals may subscribe to the *Newsletter* for \$5 per year (four issues) from GAU, P.O. Box 927, Hollywood, CA 90028.

Mouth Of The Dragon, the highly regarded gay poetry journal, is resuming publication this February with Volume II, no. 1. Work by lesbians and gay men will be included. Rates are \$10 for five issues, or \$2.50 the single copy, from Andrew Bifrost, publisher, 342 East 15th St., New York, NY 10003.

An assuredly unique periodical is *Maledicta: The International Journal of Verbal Aggression*. While only a few of the articles in the first volume address homosexual themes directly, the general field of sexually charged and scatological language is of great importance for literary, historical and sociological studies. *Maledicta's* tone is refreshingly unorthodox. Subscribers are entitled to purchase various books at 20% discount. Subscriptions are \$12 in the United States and Canada for three issues, from Maledicta Press, 331 S. Greenfield Avenue, Waukesha, WI 53186.

The Manhattan Review of Unnatural Acts is a largely reader-written grassroots publication recording the experience of gay men. Breaking the taboo on explicit sexual narratives, it has been dubbed by *The Village Voice* as the "roughest, raunchiest" of serious gay publications. William Burroughs and Gore Vidal agree that *The Manhattan Review* is "fascinating." For a sample copy (\$1.50) or four issues (\$6) write Box 982, Radio City Station, New York, NY 10019.

In France the ALEPH group is bringing out a new quarterly *Gay Savoir*, which will contain news items and commentary, as well as literary work, from France and other French-speaking countries. A one-year subscription is 36 francs, from ALEPH, 71 rue de Bagnolet, F-75020 Paris, France.

From Italy comes a monthly newsletter-type publication: *OMPO: Mensile di politica, cultura e attualità*. Particularly valuable are the reports of discrimination from various parts of the world coordinated by the related group, Tribunale Internazionale Permanente per i Crimini Contro l'Omosessualità. Address inquiries to OMPO, Via Palaverta (1ª tr.), 00040 Frattocchie, Roma, Italy.

The Sidney newspaper *Campaign* (the counterpart of Toronto's *The Body Politic*) has recently completed a spectacular series of ten articles by Martin Smith on "Our Australian Gay Heritage." Although reservations have been expressed about some of Mr. Smith's assertions and interpretations, it is hoped that this material, suitably checked, will soon find its way into book form. *Campaign's* address is P. O. Box J41, Brickfield Hill, Sidney, NSW 2000, Australia.

The Gay Atheists League of America publishes a journal, *GALA*, available at \$1 a copy from P. O. Box 14142, San Francisco, CA 94114.



Sodomy Trials In France

BY CLAUDE COUROUVE

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The effort to isolate homosexuality as a category in the archival records encounters three main difficulties:

1) The terms *sodomie* and *bougrerie* apply at the same time to homosexual relations, to sex with animals (bestiality) and to heterosexual sodomy (anal intercourse). We have confined ourselves to the instances in which a homosexual element is probable and adequately attested.

2) In the thirteenth and fourteenth centuries there existed a popular confusion between homosexuality and heresy, a confusion founded on the double meanings of the words *bougre* and *bougrerie*.¹ Indeed, a certain confusion has continued into the present between the ideas of sexual heresy and ideological heresy. In the seventeenth and eighteenth centuries, the category of heresy found concrete expression as blasphemy, and it is between sodomy and blasphemy that one finds an association. (The Templar affair of 1307-14 is problematic; its political aspects, and the scarcity of references to sodomy in the trial, suggest that this episode should not be included among the homosexual trials.²)

3) The main problem lies in the evaluation of the role of violence, which is present in about half the trials known. Of course Gilles de Rais cannot be considered a victim—provided his confession is genuine, which seems well founded—but the same may be said of Benjamin Deschauffours, whose trial has been regarded, since Voltaire's time, as a classic case of repression of homosexuality; such repression does, however, relate to his co-defendants.

As Jacques LeGoff remarked, "...the story of medieval sodomy is not finished, neither its practice nor its ideology." We hope to contribute toward modifying this situation a little through the results of our investigations concerning trials for homosexuality. Here is a list of 53 known sodomy trials, involving 66 accused, between 1317 and 1783; 39 death sentences were pronounced.³

PHILIP V

Robert de Péronne, dit de Bray, Laon, 1317: burned.
Jean de Péronne, his brother, Laon, 1318: sentence unknown.

CHARLES IV

Arnaud de Vernioles, subdeacon, Pamiers, 1323-24: also accused of heresy; reclusion for life in a monastery.

PHILIP VI

Me Raymond Durant, Paris, 1333: sex with his male servants; escaped.

COUNTY OF SAVOY

Pierre Porrier, Dorche, 1334: burned.
Guillaume Belletti, Chambéry, 1351: fined only

CHARLES V

Remion, Reims, 1372: burned.

CHARLES VII

Jacques Purgatoire, Bourges, 1435: charged with violent assault; burned.

FRANCIS I

Jean Moret, Amiens, 1519: burned
Unknown Italian, Blois, 1533: burned.
Francoise de l'Etage } Bordeaux, 1533: acquitted.
Catherine de la Maniere }
Antoine Mellin, Lyon, 1534: condemned to death, penalty reduced on appeal.
Woman dressed as a man, Fontaines, ca. 1535: burned.
Benoît Gréalou, a priest, Cahors, 1536: burned.
Nicolas Ferry, Moulins, 1540: burned or banished.

HENRY II

Marc Antoine Muret, Toulouse, 1553 or 1554: burned in effigy as "*huguenot et sodomite*". Muret was a man of letters.

Memmius, Frémont, friend of Muret, Toulouse, 1553 or 1554: burned in effigy. Muret and Frémont had fled to Italy.

Unknown pronotary, Montault, 1557: sentence unknown.

HENRY III

Woman dressed as a man, Vitry Le Francois, 1580: hanged.
Unknown Italian, Paris, 1584: burned.

Nicolas Dadon, college regent, Paris, 1586: burned.

Richard Renvoisy, musician and priest, Dijon, 1586: burned.

Anthony Bacon, Montauban, 1586-86: released through royal intervention.

HENRY IV

Ruffin Fortias, Issoudun, 1598: burned.

Unknown priest, Olioules, 1601: sentence unknown.

LOUIS XIII

Francois Beaupled, Laval, 1611: violence; burned.

Gervais Liénard, Champigny, 1612: violence; burned.

Troussaint Boudier, Bethiay, 1623: violence; burned.

Jean Pérrier, Chef Boutonne, 1624: burned.

Léonard Le Riche, Pérrier's partner, Chef Boutonne, 1624: released.

Léonard Moreuil, Bellar, 1633: burned.

Michel Morgaron, Moreuil's partner, Bellar, 1633: condemned to two years imprisonment.

LOUIS XIV

Félix Simon, Fresnay, 1650: also accused of poisonings; burned.

Charles Coyneau d'Assoucy, Montpellier, 1654 or 1655: released.

Jacques Chausson } Paris, 1661: {also accused of violence
Jacques Paulmier } {with children and blasphemy; burned.

Antoine Mazouer } Tours, 1666: burned
Emery Dugaton }

Claud Fabre, Vaudes, 1667: also accused of bestiality; burned.

Isaac Dutremble, Fabre's partner, Vaudes, 1667: two months detention.

Antoine Bouquet, Paris, 1671: burned.

Salomon Peresson, Troyes, 1677: burned.

Julien Pessinelle, Peresson's partner, Troyes, 1677: fled; condemned to death.

Philippe Bouvet de la Contamine, Paris, 1677: violence; burned.

Maurice Violain, Angers, 1678: violence; burned.

Lambert Trippodiére, Violain's codefendant, Angers, 1678: fled; condemned to burn.

Honoré Pandelle, "victim" of the two preceding, Angers, 1678; fled; condemned to burn.

René du Tertre, Sourches, 1679-80: violated his son; burned.

Antoine Chassaing, pretre, Essertaux, 1700: violence; six months in prison.

Toussaint Pellien, Paris, 1714: also accused of theft; burned.

Nicolas Fougny, Saint Dizier, 1715: also accused of theft; condemned to the galleys for life.

LOUIS XV

Philippe Basse } Paris, 1720: {also accused of
Bernard Mocmanesse } blasphemy; burned.
Benjamin Deschauffours, Paris, 1725-26; also guilty
of murdering a child; burned.
Jean-Baptiste Nattier, painter, Paris, 1726: linked to
Deschauffours; committed suicide in the Bastille.
Riotte de la Riotterie, Paris, 1726: linked to Des-
chauffours; five years detention.
Antoine Buquet, Paris, 1727: tortured; sentence unknown.
Brother Toussaints, Pau, 1731: also accused of
sacrilege; banished.
Souche de Marigny, Chartres, 1737-39: fled; burned in
effigy.
Gallois, Chartres, 1738-39: linked to de Marigny; fled;
condemned to the galleys.
Verdier, Chartres, 1738-39: linked to de Marigny and
Gallois; fled.
Jean Pierre Lécivain, Paris, 1741: not charged.
Bruno Lenoir } Paris, 1750: burned.
Jean Diot }
Francois Fyot, Paris, 1764-65: acquitted.

LOUIS XVI

Jacques Francois Paschal, former Capuchin, Paris, 1783:
accused also of violence; burned.

CASES THAT DID NOT LEAD TO REGULAR TRIALS

Flight of the Sieur de Joinville, 1343: suspected of
sodomy.

Antoine Fenelle, Paris, 1691: confined in the
hospital for life.

LeMur }
Michel Laisne } Paris, 1715: {transferred to the
Jean Huon } general hospital
Abbe Desfontaines, Paris, 1725: secretly flogged at
Bicêtre.

The actual trial records were generally burned, but we possess copies of the procedures and decrees of the Parlements, or accounts of reliable witnesses. In cases of corporal punishment, such as death, the appeal to Parlement was automatic since 1541, and it is to this rule that we owe almost all our data on the punishment of the *pêché muet* (unspeakable sin). The series of documents is therefore of some usefulness, although obviously incomplete, and several observations may be made.

The repression seems to be concentrated at the very end of the Middle Ages and the beginning of the modern era, reaching its apogee under Louis XIV. To this one may object that it should not be surprising to find a dearth of information relating to the early period, and that the material we do possess is insufficient to trace the evolution of homosexual repression.

Two facts permit a resolution of this difficulty. On the one hand the judicial procedures implementing the repression were established between 1240 and 1280. So there is no reason to be surprised that they began to function after these dates. On the other hand, if it is true that our roster is not complete, judicial activity of certain years is entirely known to us, for example, the Parlement of Paris between 1389 and 1391, during which one cannot find a single case of homosexual repression. And one finds only one case before the Parlement of Paris between 1319 and 1350. One may reasonably think that the image we have of the fourteenth century is correct. Contrary to what one is led to believe, repression, in the form of burning at the stake, begins when the Middle Ages ends.

The extent of violence in cases of homosexual activity is equally uncertain. Accustomed as we are to texts reproving homosexuality as such, we anachronistically project our point of view onto an age that lacked it. It is necessary, however, to emphasize that in the records of old trials the testimony and the interrogatories, the horror attendant on homosexual practice appeared to be far greater than that engendered by violence, while one was rarely offended by acts of heterosexual compulsion.

In our time, the distinction between homosexual violence and homosexual acts freely consented to is clearly established, and the latter have been condemned as such by most European penal codes. Clearly the repression of homosexuality is not *passé*, but lends itself to molding by new and efficient social controls. Since 1945 convictions for homosexual crimes have averaged 200 per year in France, a considerable number in comparison to that of the *ancien régime*.

The involvement of the Christian Church in this repression is difficult to refute, and the discoveries in France confirm the views expressed by Louis Crompton.⁴ In France execution at the stake became the rule when the Inquisition received the support of the royal authority. By contrast, leniency towards priests guilty of sodomy is not very evident, and while some cases of leniency are known, we also have some examples of priests who paid for their sexual deviance with their lives. In witchcraft trials, the accusation of sodomy recurs, but not consistently, however, since the Devil was supposed to have a special fondness for this activity, mostly in a heterosexual context.

Even in the worst period, under Louis XIV, the order of magnitude of the repression was relatively low. The rarity of conviction acted to compensate for the severity of the penalty, as Michel Foucault has emphasized.⁶

The vast majority of homosexual acts completely escaped judicial notice, and it is towards other areas that we must now turn to truly appreciate the status of homosexuality, without forgetting, however, the threat of death hovering over every participant in homosexual acts and the chilling effect which this exercised.

References:

- ¹The Cathars and the Bogomiles were accused of having gay sex. Later on, the Protestants charged the Catholics with *bugerie* (in the sixteenth century). Some atheists have said that religion causes homosexuality. Communists consider it to be "bourgeois" but on the other hand, homosexuals have been sometimes accused of Communism. The Pope recently quoted St. Paul speaking of homosexuality as the sad consequence of a refusal of God. The connection with heresy (in a broad meaning) is long lasting, and homosexuality might better be named "hereto-sexuality".
- ²A recent controversial reexamination of the Templar affair appears in Gershon Legman, ed., *The Guilt of the Templars*, New York, Basic Books, 1966 (French trans.) Paris, Tchou, 1969. See now, Malcolm Barber, *The Trial of the Templars*, Cambridge University Press, 1978.
- ³The following documents form the basis for the conclusions summarized here:
Paris, Bibliothèque Nationale: MS 1562, fo 72-89;
MS 3952, no 26, fo 79; MSS 10969 and 10970.
Paris, Bibliothèque de l'Arsenal: MS 10254;
MS 10918, fo 173; MS 11717, fo 247.

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The Homosexual Movement In Italy

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The following article stems from a controversey with the Rome daily *La Repubblica*, which continued in the pages of other periodicals. The controversy reached its height during the Second Congress of the Post-Avantgarde in Cosenza, a city in southern Italy where the writer was invited on September 28, 1978 by the local (Communist) government to read poems from his book, *Viva l'Omosessualità*, producing serious embarrassment for the Cosenza authorities and for the Councilor for Theatre and Cultural Affairs, Professor Giorgio Manacorda, who is a writer and poet. The article has been written especially for *Gay Books Bulletin* to enable the American public to understand the background of the events from the viewpoint of a participant-observer.

On August 17 *La Repubblica* began an interesting debate on homosexuality, which was regrettably spoiled by certain historical errors. In fact, in Italy the inception of a genuine struggle for homosexual liberation goes back as far as 1963 when, with the then clandestine group known as "La Rivoluzione è Verde" (The Revolution is Green), we sent anonymous letters--such were the times--to newspapers, speaking up on all facets of homosexuality. At that point it was almost mandatory to use only such slighting expressions as "thirdsex," "the furtive glance of a confirmed paederast," "the frightful perversion of Professor X," and so forth.

The year 1968, with the May events in France and repercussions elsewhere, brought a new climate also for Italian gays. These developments were an unaccustomed shock which freed us from the lethargy that had enveloped us almost from birth. How we laughed at the appeal of the Comité Pédérastique Révolutionnaire posted in a corridor of the Sorbonne in Paris, but at the same time it made us think. Then we turned to writing articles--the first articles written positively by homosexuals themselves--for *L'Internazionale*, *Umanità Nova*, and *Voluntà*, that is, for the Italian anarchist press, which from the start was the most accessible and encouraging.

And then in 1969 some of us left Italy to work in foreign homosexual organizations, forming the first links with Arcadie (France), UNI (Denmark), with Viking and Revolt (Sweden). This activity led to the "Manifesto for the Moral Revolution: Revolutionary Homosexuality," which slightly preceded (or slightly followed, I don't recall for certain) the ideological essay which I brought out with the publisher La Fiaccola.

The Manifesto, which was inspired by the Declaration of Huey Newton, Minister of Defense of the Black Panther Party, was a modest, mimeographed affair produced in Amsterdam (it was 1971) and address to the Italian public (we had to go abroad to write certain things), issued with endless doubts and fears and containing all sorts of polemics and articles. Among those represented were the Dutch Jesuit of the *New Catechism* Father Jan van Kilsdonk, the Italian writer Dario Bellezza (who since has been very successful as one of our most positive poets and novelists), the French writer and feminist Francoise d'Eaubonne (author of over thirty books),

and conscientious objector as "an anarchist and homosexual" Salvatore Adelfio, the editorial staff of the Belgian liberationist periodical *XYZ*, the anonymous "Fronte di Liberazione dei Giovani" (Youth Liberation Front), the French essayist and television writer Pierre Hahn, the journalist Maurizio Bellotto . . . and the author of the present article.

Then there appeared F.U.O.R.I.! (Italian Homosexual Revolutionary Unity Front), R.O. (Homosexual Revolt), F.L.O. (Homosexual Liberation Front) . . . and the controversies and dissensions began. Leaving the Marxist extra-parliamentary sphere, F.U.O.R.I.! dropped the dots from its acronym to become FUORI!--Movimento di Liberazione Sessuale. It then established ties with the Radical Party, a small group that works for civil rights and has four deputies in Parliament (this is the party that introduced divorce in our country), giving involuntary birth to a series of schisms which still continue among those who do not feel comfortable in the Radical Party context. The latest separation is that of the group that publishes the monthly *Lambda*. It would be pointless to delve into the ideological reasons for these splits; they usually derive from personality conflicts.

There followed the first of the street demonstrations, the one on May 1, 1972, in the Campo dei Fiori in Rome, when people of various allegiances put aside their differences.

In the meantime R.O. became C.I.D.A.M.S. (Italian Center for Documentation of the Activities of Sexual Minorities), undertaking a sustained and well organized educational effort with such discussions as "Do homosexuals have their own political space?", and inviting all political parties and groups in Italy to take a position with respect to homosexuality.

Finally CIDAMS itself became OMPO (Organization of the Political Movement of Homosexuals; that is, of all homosexuals, both as individuals and as members of groups), seeking to provide an objective voice for the Italian gay movement beyond partisan allegiances.

From OMPO's monthly periodical there developed TIPCCO (Permanent International Tribunal for Crimes Against Homosexuality) with the aim of gathering as much information as possible and of denouncing policies that discriminate against us, especially antihomosexual laws, throughout the world. To this end OMPO-TIPCCO maintains links with all sorts of other groups, organizations, movements, churches and homosexual journals. Recently a newsletter was started in five languages: Italian, English, French, Spanish and German.

TIPCCO has covered the persecution in the labor camps in Cuba, which are reserved exclusively for homosexuals, the strange homocides in Argentina, the killings in Chile, the counter-trial of Giuseppe Pelosi, the murderer of Pasolini (the Italian writer and director slain by a hustler in Ostia near Rome on November 2, 1975), in which a number of Italian cultural figures have lent their support.

Also from this group came the IMPO's, an alternative cultural association, which no longer exists because of financial exigencies, sponsoring art exhibitions, book presentations, lectures, theatrical events, dances, parties, gay marriages, regular broadcasts on four private radio stations, fairs and political demonstrations. Through this means some real progress has been registered in our country.

We have seen many homosexuals enter our club shyly and hesitantly, and after some weeks or months become proud,

Ongoing Research

1. For several years Lyn Paleo and Eric Garber have been assembling material for an annotated bibliography *Uranian Worlds*, concerned with lesbianism, male homosexuality and alien sexuality in science fiction. Their gathering has been wide-ranging and they now have about 400 items. If you believe, however, that you have something they might have overlooked, or simply wish more information about the project, write Eric Garber, P.O. Box 1653, San Francisco, CA 94103.

2. Documentation on various current efforts to restrict freedom of information by concerting an anti-pornography crusade is sought by John Lauritsen, 26 St. Marks Place, New York, 10003. Lauritsen has produced two pamphlets on current pressures for censorship which can be obtained from him for \$2.

3. Jim Levin is continuing his research on the American gay male novel from 1945 to the present. He is particularly interested in comments on the relation of the novels to the social matrix at the time they were written. Write him c/o GAU, Box 480, Lenox Hill Station, New York, 10021.

4. Uses of the terms and concepts "decadence" and "degeneration" in contemporary popular polemics, whether fundamentalist, traditionalist or Marxist, as instruments of pejorative dismissal of homosexuals are sought by Wayne Dynes and Warren Johansson for a work of some length: c/o GAU, Box 480, Lenox Hill Station, New York 10021.

5. Documentation, from press or private sources, of local campaigns persecuting homosexuals is requested by Professor Bert Hansen, Department of History, State University of New York, Binghamton, NY 13901.

7. Carrier Pigeon, a small distributor of feminist and socialist publications such as *Gay Left* and *Second Wave* is preparing an anthology of "*Socialist Perspectives On Gay Liberation*". Both original articles and previously published material are welcome. Anyone interested in contributing should write to Carrier Pigeon, 88 Fisher Avenue, Boston, MA 02120 (617-445-9380).

Suggestions For Research

In addition to our endeavor to monitor published research and to foster current work, *Gay Books Bulletin* would like to offer suggestions for study of neglected topics. Of course this list could be extended many, many times, and we invite contributions to this column from readers. The lacunae in our history are staggering. Some topics will be addressed by specialists, others by the often fruitful scholarly technique of "poaching" in fields neighboring or even remote from one's own. In some cases collective efforts will be appropriate. In future issues we hope to report on progress in these topics.

1. A series of studies should be conducted on the associates and contemporaries of Magnus Hirschfeld in the German movement. (Cf. the review of Lewis Wurgaft's new monograph on Kurt Hiller in *Gai Saber*, nos. 3-4, pp. 278-79). One of the least known figures is Elisar von Kupffer, who was active in both the literary and artistic spheres.

2. We need a detailed history, with bibliography, of homosexual research in the Netherlands, perhaps pivoting on the work of the prolific L.S.A.M. von Römer, who collaborated on the German *Jahrbuch*.

3. Heliogabalus, unique even in the curious gallery of Roman emperors, has attracted a number of writers. From a comparative-literature basis one could study the metamorphoses of the theme from the foundation text attributed to Aelius Lampridius in the *Scriptores Historiae Augustae* through the later treatments of Jean Lombard, Louis Couperus, Stefan George and Alfred Duggan, to the contemporaries Alberto Arbasino and Martin Duberman.

4. A bizarre, but strangely persistent charge against homosexuals is that they are guilty literally of homicide, of a "wilful attempt to murder the human race." The historical course of this vicious claim should be traced from its roots in the classical writers Plato (of *The Laws*), Philo and Martial to such Christian stalwarts as Lactantius and the twelfth-century Peter Cantor. Its survival into the legal folklore of the twentieth century is documented by an anecdote told by "Earl Lind."

5. We urgently need a compilation, on a world-wide basis, of existing antihomosexual legislation. Apparently this was last done in a comprehensive way by Hirschfeld in 1914.

6. A study is required on a comparative basis of the uses of metaphor in popular labeling of homosexuals in various languages (e.g. flowers: lily, pansy, etc.).

7. A serious study needs to be undertaken on the changing role of the female impersonator (nowadays often called an "impressionist") in popular culture from the nineteenth century to the present. This could be usefully contrasted with the earlier histories of star castratos in the opera.

8. A series of investigations should be undertaken on the theoretical justification for, and implementation of, police vice squad activity in America. This research should be combined with oral histories taken from the victims of this institutionalized persecution.

9. Now in its second year of publication, *The Gay Engagement Calendar* for 1979 (Universe Books) provides a kind of menologion or chronological roster of famous

homosexuals. John Paul Hudson is preparing a much more detailed work of this kind. Such calendars draw upon an old tradition of lists of famous gays in history. In 1914 Magnus Hirschfeld provided a list of some 300 famous homosexuals, building on earlier rosters of Hoessli and Ulrichs. More recently we have had Noel A. Garde's *From Jonathan to Gide* (1964) and W. H. Kayy's *The Gay Geniuses* (1965). What is the complete history of such lists? How do they function in the elaboration of a minority's developing self-awareness? Do we really need this crutch today? Are there useful analogies between such disputed questions as the reputed Jewishness of Columbus and the asserted bi- or homosexuality of Shakespeare?

10. A valuable endeavor in the field of popular culture would be a study of book jackets, from the innuendo effects of the "those who live in shadows" genre to the current mainstream stylishness. Particularly revealing are the successive re-issues of popular paperback novels, where one can compare like with like.

11. The cheap paperbacks sold in "adult bookstores" are rightly regarded as trash, for they offer minimal characterization, plot and literacy. However, some of them do have a considerable sense of place: what it means to grow up gay in small town America, for example. Is there some way of cross-checking this information with other more sober sources so that neglected aspects of homosexual life can be more fully documented?

12. Ahmed Ben Bella, the original leader of the Algerian revolution, was reportedly deposed and confined to house arrest because of his homosexuality. What other evidence is there to indicate that homosexuality has sometimes played a pivotal role in developing countries? It is important to document this because of the absurd claim that there is no homosexuality in these nations, except what was "imported" during the colonial experience.

13. An urgent desideratum is to update the anthropological material on homosexuality in tribal societies as found in Ford and Beach, *Patterns of Sexual Behavior* (1951).

14. Two directories, possibly on a Who's Who format, should be compiled: one of noted researchers of homosexuality of the past, with bibliographies of their work; and the other of living researchers, with indications of their current interests and future plans. □



THE HOMOSEXUAL MOVEMENT IN ITALY

(Continued from Page 24)

We have seen many homosexuals enter our club shyly and hesitantly, and after some weeks or months become proud, committed, aware . . . in short, liberated! We have made many others realize that homosexuals are not strange, four-footed creatures, but individuals equal to others, neither better nor worse.

The struggle is still going on, and much remains to be done, but we in Italy--perhaps because of our Latin heritage--remain optimistic. □

SODOMY TRIALS IN FRANCE

(Continued from Page 23)

- Paris, Archives Nationales, MSS X 2A 623; X 2A 1078; X 2B 931; X 2B 1006; X 2B 1073.
A. Beugnot, *Les olins*, Paris, Imprimerie Royale 1849-68.
N. Boerri, *Decisiones Burdigalenses*, Lyon, 1567.
E. Laurière, *Ordonnances des rois de France*, Paris, Imprimerie Royale, 1723.
J. Duvernoy, *Registre d'inquisition de Jacques Fournier*, Toulouse, Privat, 1965.
Lahure, ed., *Registre criminel du Châtelet de Paris*, Paris, 1861-64.
L. Lalanne, *Journal d'un bourgeois de Paris*, Paris, Renouard, 1854.
J. Papon, *Recueil d'arrêts notables*, Lyon, 1569.
E. Perrot, *Les cas royaux*, Paris, Rousseau, 1910.
J. A. Soutlages, *Traité des crimes*, Toulouse, 1762.
Vallet de Viriville, *Chronique de Charles VII*, Paris, Jannet, 1858.

⁴Louis Crompton, "Gay Genocide From Leviticus To Hitler," in Louie Crew, ed., *The Gay Academic*, Palm Springs, CA, ETC Publishers, 1978. pp. 67-103.

⁵Cf De Lancre, *Traité de l'inconstance des mauvais anges*, Paris, 1612. For a somewhat speculative account of this general connection see Vern L. Bullough, "Heresy, Witchcraft and Sexuality," *Journal of Homosexuality*, 1, 2 (1974-75), pp. 183-201; reprinted in slightly altered form in his *Sexual Variants in Society and History*, New York, John Wiley, 1976, pp. 389ff. See also Michael Goodich, "Sodomy in Ecclesiastical Law and Theory," loc. cit., 1, 4, (1976), pp. 427-34; and E. W. Monter, "La sodomie à l'époque moderne en Suisse romande," *Annales: ESC*, XXIX (1974), pp. 1023-33.

⁶Michel Foucault, *Histoire de la sexualité*, Vol. 1, Paris, Gallimard, 1976 (Eng. trans. *The History of Sexuality*, Vol. I: An Introduction, New York, Basic Books, 1978).

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